

6403

House & Garden



Annual Building Number

64037



In a Bathroom Five Feet Square.

Standard Sanitary Mfg. Co.
Pittsburgh

Acknowledged the BEST:

BISHOPRIC stands for and is acknowledged the best Stucco and Stucco and Plaster Base on the market. The leading architects recommend BISHOPRIC, the most prominent builders and contractors use BISHOPRIC.

Bishopric Stucco and Bishopric Base

provide an ideal interior and exterior wall for all time and clime

Beautiful - Durable - Economical

Bishopric Stucco

Tensil strength tests 1,150 lbs. per square inch, insuring lasting durability.

GUARANTEED
Water-proof
Non-Shrinkable
Fire-proof

Bishopric Base

Damp-proof
Fire-proof
Vermin-proof
Sound-deadening
Insulating

HOMES THAT OWNERS ARE ALWAYS PROUD OF

Stucco has always been recognized as the most beautiful finish for a home. There is a charm about BISHOPRIC Stucco that is not found in any other material.

BISHOPRIC Stucco is furnished in many beautiful combinations of color—Alba White, Shell Pink, Sienna Buff, Ivoril Cream, Granistone Gray, French Gray, or any special color one may desire.

BISHOPRIC Stucco blends with shrubbery and woodland; it gives to the house a richness and dignity that makes for lasting pride of possession.

THE ECONOMIC WORTH OF BISHOPRIC STUCCO OVER BISHOPRIC BASE

possessing such insulating qualities cannot be over estimated. It repels cold in winter, thereby making the home more comfortable and effecting a saving in fuel. It repels the heat of summer and makes the home cooler.

Strength, endurance, artistic merit and economy of upkeep are written indelibly upon the walls inside and outside of homes built of BISHOPRIC, in addition to having a greater sale or rent value in increasing ratio as the years pass by.

Let us tell how beautiful houses are built of BISHOPRIC Stucco Walls, and of the fall-curtain of asphalt mastic that eliminates dampness and noise—the dovetail lock that holds the Stucco in a vise grip for generations—all at a saving of original building, and future upkeep cost. Write for "Bishopric For All Time and Clime". We will gladly send this beautifully illustrated booklet to you upon request.

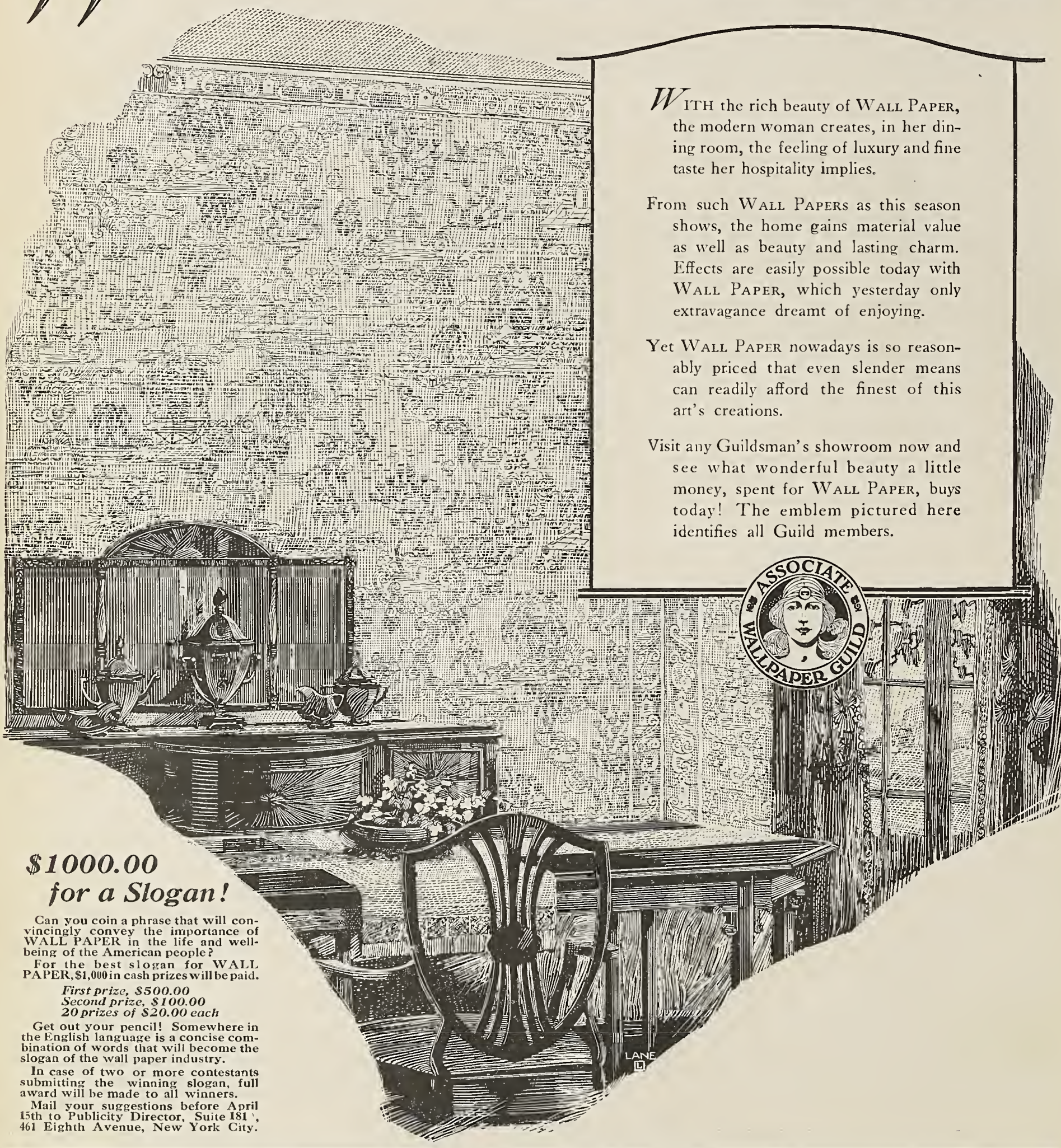
(*Sold by Dealers Everywhere*)

THE BISHOPRIC MANUFACTURING COMPANY

618 Este Avenue, Cincinnati, Ohio

Factories: **Cincinnati, Ohio, and Ottawa, Canada - - - - - - - - *New York City Office:* 2848 Grand Central Terminal**

WALL PAPER adds so much and costs so little



WITH the rich beauty of WALL PAPER, the modern woman creates, in her dining room, the feeling of luxury and fine taste her hospitality implies.

From such WALL PAPERS as this season shows, the home gains material value as well as beauty and lasting charm. Effects are easily possible today with WALL PAPER, which yesterday only extravagance dreamt of enjoying.

Yet WALL PAPER nowadays is so reasonably priced that even slender means can readily afford the finest of this art's creations.

Visit any Guildsman's showroom now and see what wonderful beauty a little money, spent for WALL PAPER, buys today! The emblem pictured here identifies all Guild members.

ASSOCIATE WALLPAPER GUILD

$1000.00 for a Slogan!

Can you coin a phrase that will convincingly convey the importance of WALL PAPER in the life and well-being of the American people?

For the best slogan for WALL PAPER, $1,000 in cash prizes will be paid.

First prize, $500.00
Second prize, $100.00
20 prizes of $20.00 each

Get out your pencil! Somewhere in the English language is a concise combination of words that will become the slogan of the wall paper industry.

In case of two or more contestants submitting the winning slogan, full award will be made to all winners.

Mail your suggestions before April 15th to Publicity Director, Suite 1819, 461 Eighth Avenue, New York City.

Published for WALL PAPER MANUFACTURERS' ASSOCIATION *of the United States*
Headquarters: Suite 1819—461 Eighth Avenue, New York City

HOUSE & GARDEN
JANUARY 1923

House & Garden is published monthly by Condé Nast & Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Hawaii and the Philippines, $3.00 a year in advance. Entered as second class matter August 26, 1909, at the Post Office at New York, N. Y., under the act of March 3, 1879. Additional Entry as Second Class matter at the Post Office at Bethlehem, Pa.

Vol. No. 43, No. 1

ANNOUNCING

The NEW Big-Six Coupe [5-Passenger]

$2550
F. O. B. Detroit



Studebaker

Beautiful in design, thoroughly modern, mechanically right! This briefly describes the new Studebaker Big-Six Five-Passenger Coupe.

Mounted upon a chassis which is appreciated everywhere for its dependability, its fine performance is assured.

The body is substantially built to give years of satisfactory service. It is enriched by handsome upholstery of a velvety brown velour. Equipment is complete—there is nothing more to buy.

The full-width rear seat accommodates three adults in fullest comfort. The auxiliary seat beside the driver is in reality a cushioned armchair and will be found restful, even in long distance travel.

Included in the equipment are such features as: handsome, nickel-plated bumpers, front and rear; automatic windshield wiper; heater; rear-view mirror; ornamental radiator cap and motometer, and a commodious trunk mounted at the rear. The radiator shell is nickel-plated.

The Big-Six Five-Passenger Coupe measures up to the highest standards of automobile manufacture, yet it sells for only $2550—about half, perhaps, what you would have to pay for a car of comparable quality.

The price is made possible because Studebaker manufactures and markets three distinct models—all sixes—with a single overhead and because of the virtual elimination of middlemen's profits. There is no reason to pay more.

The name Studebaker insures lasting satisfaction!

Bumpers, front and rear. Rear-view mirror. Motometer with ornamental radiator cap. Combination stop and tail light. Flower vase. Special all-wood steering wheel. New type spark and throttle control. Aluminum running board pads with rubber inserts. Automatic windshield wiper. Heater. Interior opalescent corner lights. Courtesy light on the driver's side to illuminate the roadway in passing other cars at night. Glare-proof visor glass. Automatic window regulators. Ventilator in cowl. Thief-proof transmission lock.

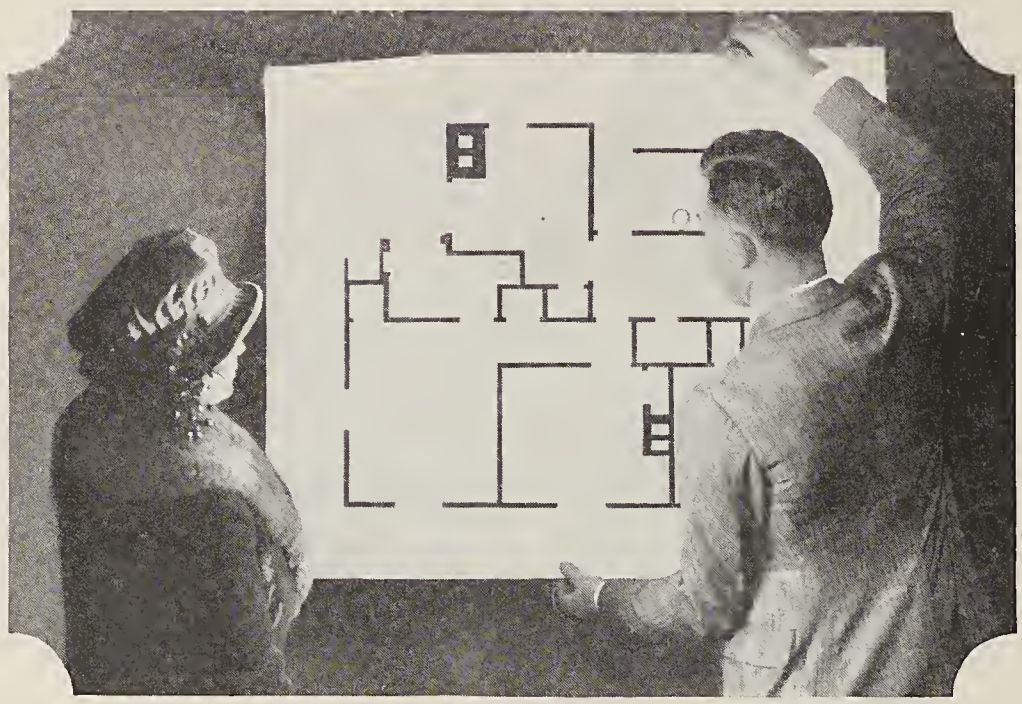
MODELS AND PRICES—*f. o. b. factories*

LIGHT-SIX *5-Pass., 112" W. B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W. B., 50 H. P.*		BIG-SIX *7-Pass., 126" W. B., 60 H. P.*	
Touring	$ 975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (4-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Roadster (4-Pass.)	1275	Coupe (4-Pass.)	2400
Sedan	1550	Coupe (4-Pass.)	1875	Coupe (5-Pass.)	2550
		Sedan	2050	Sedan	2750

Non-Skid Cord Tires, Front and Rear, Standard Equipment

THE STUDEBAKER CORPORATION OF AMERICA, *South Bend, Indiana*

THIS IS A STUDEBAKER YEAR



THE BATHROOM AS A COMMERCIAL ASSET

THE man whose business it is to sell or rent houses has an immense respect for bathrooms. He knows that an attractive modern bathroom is an asset and a shabby, antiquated one a liability.

He also knows that the psychological effectiveness of a well appointed bathroom in bringing about a readier and more profitable sale is apt to be far greater than the "replacement value" of the bathroom would explain.

* * *

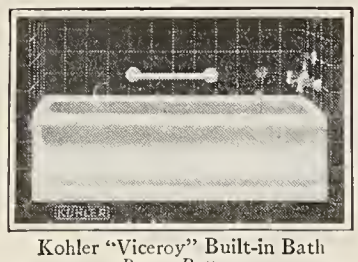
Is there a suggestion here for the man who is dissatisfied with his bathroom but who, because he hopes before long to buy or build a new home, hesitates to put more money into the old?

Many a man in this situation will boldly remodel his bathroom, confident in the knowledge that he is making a commercially sound investment, as well as an investment in health and happiness for every member of his family.

* * *

Ask your plumbing dealer what it will cost to remodel your bathroom with Kohler Enameled Plumbing Ware or to install the extra bathroom that so many homes need. The cost will almost certainly be less than you anticipated.

By asking for Kohler Ware you will be sure of your ground with respect to quality. The admirable Kohler enamel and the taste and fitness of Kohler designs are the accepted measure of excellence in their field.



Kohler "Viceroy" Built-in Bath
Recess Pattern

Every piece of Kohler Enameled Plumbing Ware is exclusively distinguished for (1) the beautiful, snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

KOHLER OF KOHLER

Kohler Co., *Founded 1873*, Kohler, Wisconsin • *Shipping Point*, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

Announcement to Prospective Home Builders:

THE BETTER HOMES movement has raised the general standard of home building to a marked degree. The home builder today is convinced of the wisdom of *permanent* construction; he knows it to be the ultimately economical method.

This Association is anxious to assist the prospective home builder in formulating his plans for a *better home*. Heretofore we have illustrated in our advertisements Indiana Limestone homes costing $25,000 and up. During 1923 we shall go a step further: we shall give the prospective home builder a series of designs of Indiana Limestone houses of comparative simplicity and interesting originality, which may be built at surprisingly *low cost*.

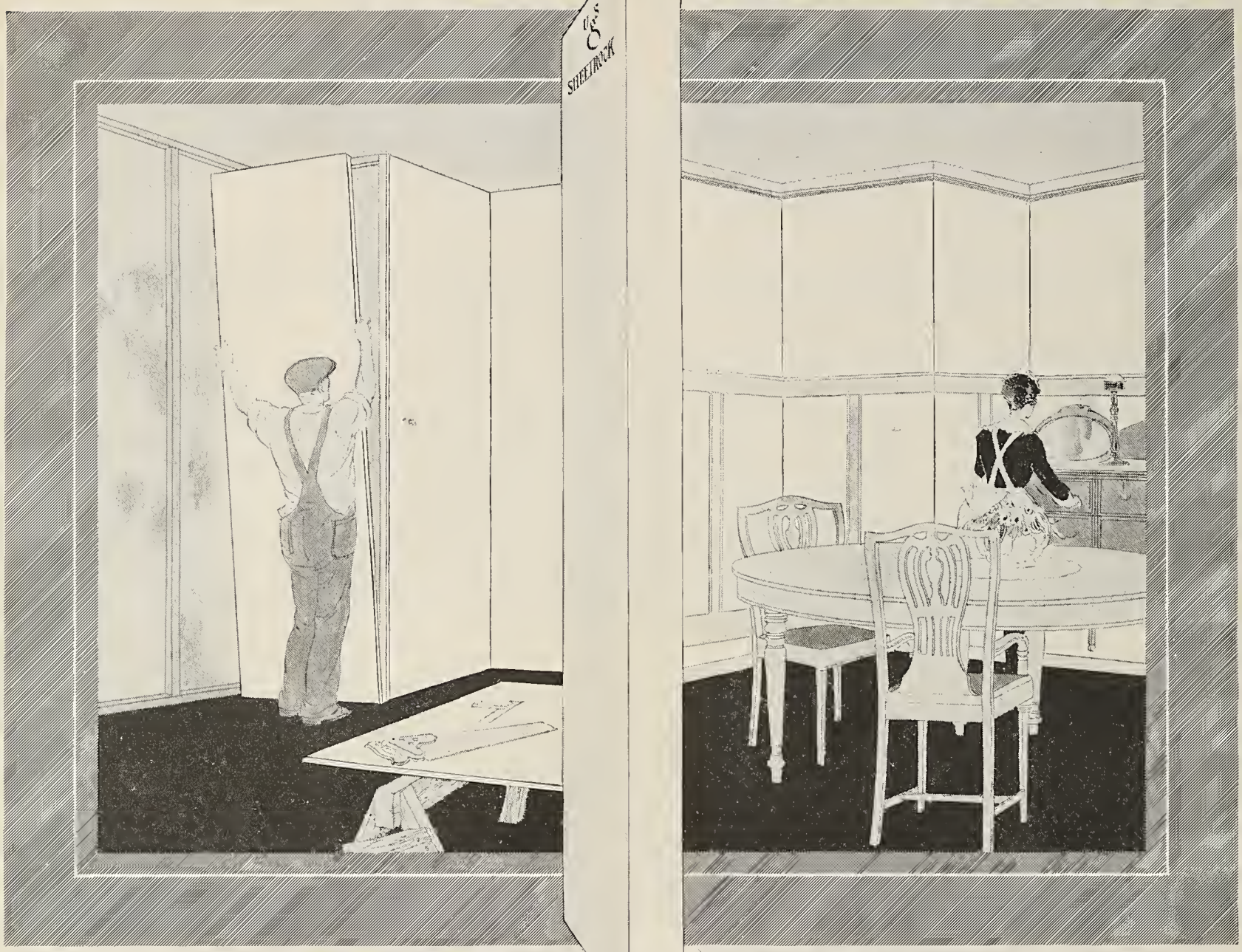
If you contemplate building a home, you may, we believe, receive many valuable suggestions by following our advertisements commencing with the February issue of this publication.

Indiana Limestone Quarrymen's Association

Box 782 · Bedford, Indiana

INDIANA LIMESTONE

THE NATION'S BUILDING STONE



The actual thickness of a sheet of Sheetrock is 3/8-inch of pure gypsum plaster

The quick and inexpensive way to make repairs is to use Sheetrock

Walls and ceilings of Sheetrock are permanent and take any decoration

It's Just the Thing for Repairs

Do you know that Sheetrock, the *fireproof* wallboard, can be put up over old plaster, giving you new, smooth-surfaced, permanent walls and ceilings? It is widely used in just that way.

All the carpenter has to do is remove the molding, put up furring strips, and nail the broad, ceiling-high sheets of Sheetrock directly to the strips. It takes and holds nails perfectly.

You decorate then, with wallpaper, paint or panels, and the job is done, easily, quickly, cleanly, and at surprisingly low cost.

Sheetrock is made from gypsum, and gypsum is a rock. It is factory cast and processed so that it nails and saws like lumber. Being rock, it is ***fireproof, non-warping*** and ***permanent.***

Your dealer in lumber or in builders' supplies can supply you with any quantity of Sheetrock. Our free booklet, "Walls of Worth," illustrates its many economical uses. Write to us, at Chicago, for a copy and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, *General Offices:* 209 West Monroe Street, Chicago

World's Largest Producers of Gypsum Products

Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

Reg. U. S. Pat. Off.

The *FIREPROOF* WALLBOARD



What Genuine Mahogany Woodwork means in your home

CHEERFULNESS, hospitality, the appearance of luxury and refinement, all lend themselves easily to the rooms in which Genuine Mahogany is used for interior woodwork.

Mahogany marks the difference between "home" and a house built to live in.

Mahogany costs little, if any, more than other less beautiful cabinet woods. It improves with age. It is easy to care for. It adds a permanent value to the house in which it is used.

Bear these facts in mind when you build your new home, or improve your old one.

Then write to the Mahogany Association, Inc., and we will gladly tell you *how easy it is to get* Genuine Mahogany, and *how little it really costs.*

We should also like to send you our folder, "The Home Beautiful", which tells about interior woodwork, also our interesting historical furniture folders, "Chippendale", "Sheraton", and "Colonial". These will be sent free upon request.

MAHOGANY ASSOCIATION, Inc.
(St. James Building)
1133 BROADWAY, NEW YORK CITY

after all—there's nothing like

MAHOGANY



VOGUE'S
THIRTIETH ANNIVERSARY NUMBER

JANUARY 1, 1923

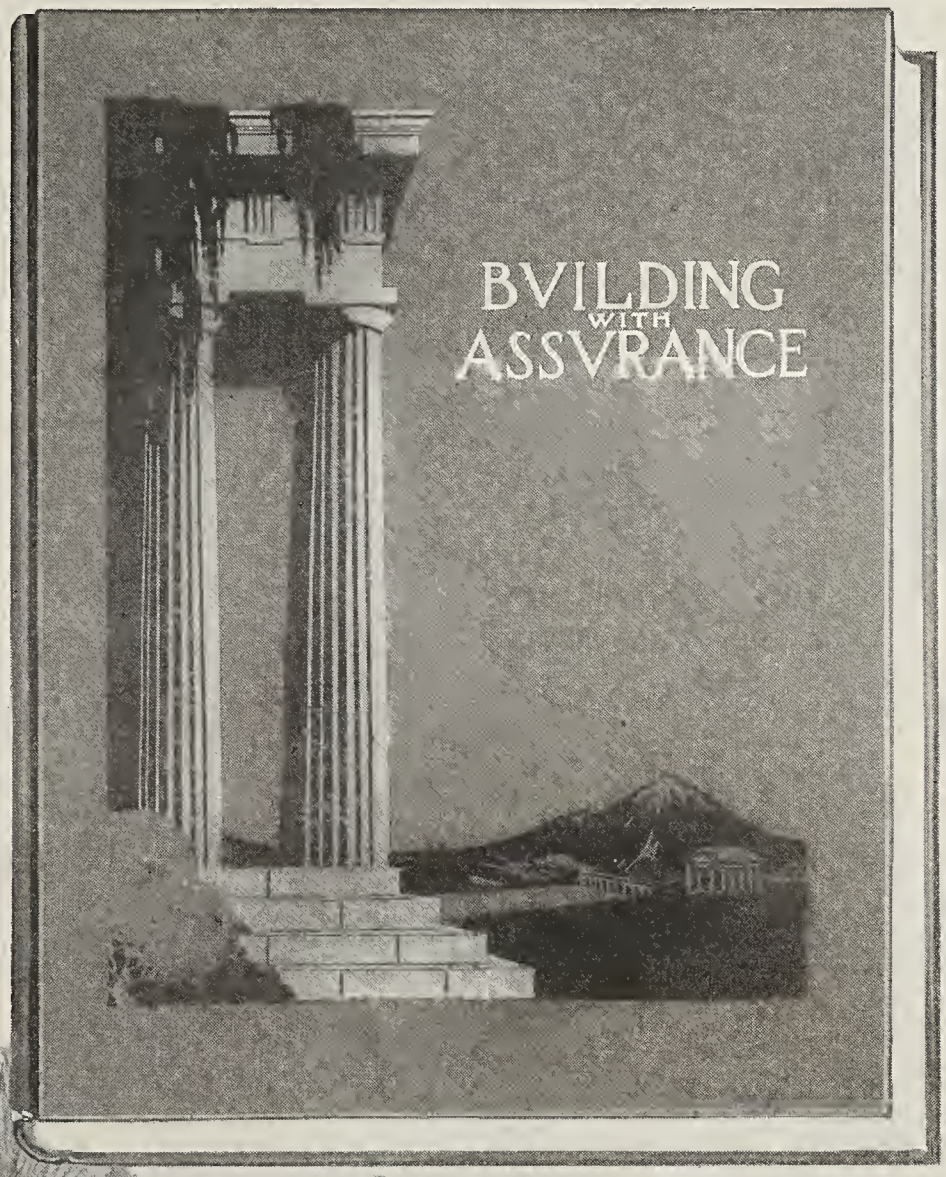
VOGUE was founded in late December, 1892. In the thirty years of its existence, the magazine has attained a position and prosperity unique among periodicals. Its name has become a household word among American women, and through its widely circulated editions, printed in several languages, Vogue today is familiarly known among women throughout the civilized world. Within its chosen field, Vogue's authority is unchallenged, its influence is unrivalled. In these past thirty years, its forecasts have invariably been confirmed by usage.

We are planning to recognize this extraordinary achievement by publishing a Thirtieth Anniversary Number of Vogue — an issue which will contrast mightily with the flimsy thirty-six-page Vogue of thirty years ago—one which will be worthy of the event it commemorates.

Vogue for January 1, 1923, will be the most striking issue of a fashion magazine ever published in any country.

Condé Nast

GET THE SECRET OF BETTER BUILDING





"BE SURE you are right—then go ahead." *Every home builder should have this motto constantly before him. For nowhere is caution more needed.*

"But what is right?" you ask, "And how is one to know?" Morgan shows you the way through "Building With Assurance," the great 408-page Master Book, pronounced by thousands of architects, contractors, builders and home owners "the most complete and comprehensive book of its kind ever printed."

"BUILDING WITH ASSURANCE"
THE MASTER BOOK

Building a home, whether the first or not, is always a serious problem. A lot of your money and years of comfort and happiness rest upon your judgment. Once the last nail and board and brick are in place the die is cast. You cannot discard it like a piece of old furniture. You cannot tear down and rebuild without great sacrifice. You must live in it. How important it is then for the happiness of all concerned to "be sure you are right" at the beginning.

Read the Contents

First, there are many colored illustrations of bungalows, cottages and dwellings, etc., with floor plans to aid you in selecting a type of architecture.

Then comes page after page of interiors. These include halls and stairways, beautiful dining rooms, living rooms, dainty bedrooms, cozy breakfast nooks, etc.

In addition "Building With Assurance" contains almost priceless advice by authorities of prominence on such subjects as interior decoration and floor coverings, modern plumbing, paints and finishes, home heating, hardware that harmonizes, landscape gardening, etc. It is probably the most comprehensive book of its kind ever published.

Mail the Coupon

We wish this wonderful book, "Building With Assurance," to go only to those who are seriously interested in home building, or home improvement. So we have prepared a prospectus—in which the Master Book is very fully described. Actual pages are reproduced, the contents given, etc. We will gladly send it to any person who mails us the coupon.

MORGAN WOODWORK ORGANIZATION

COUPON

Address Nearest Office, Dept. A-1
Morgan Sash & Door Co., Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Co., Oshkosh, Wis.
Gentlemen:

I am a home lover, so please send me, at once, copy of your beautiful Prospectus which describes "Building With Assurance."

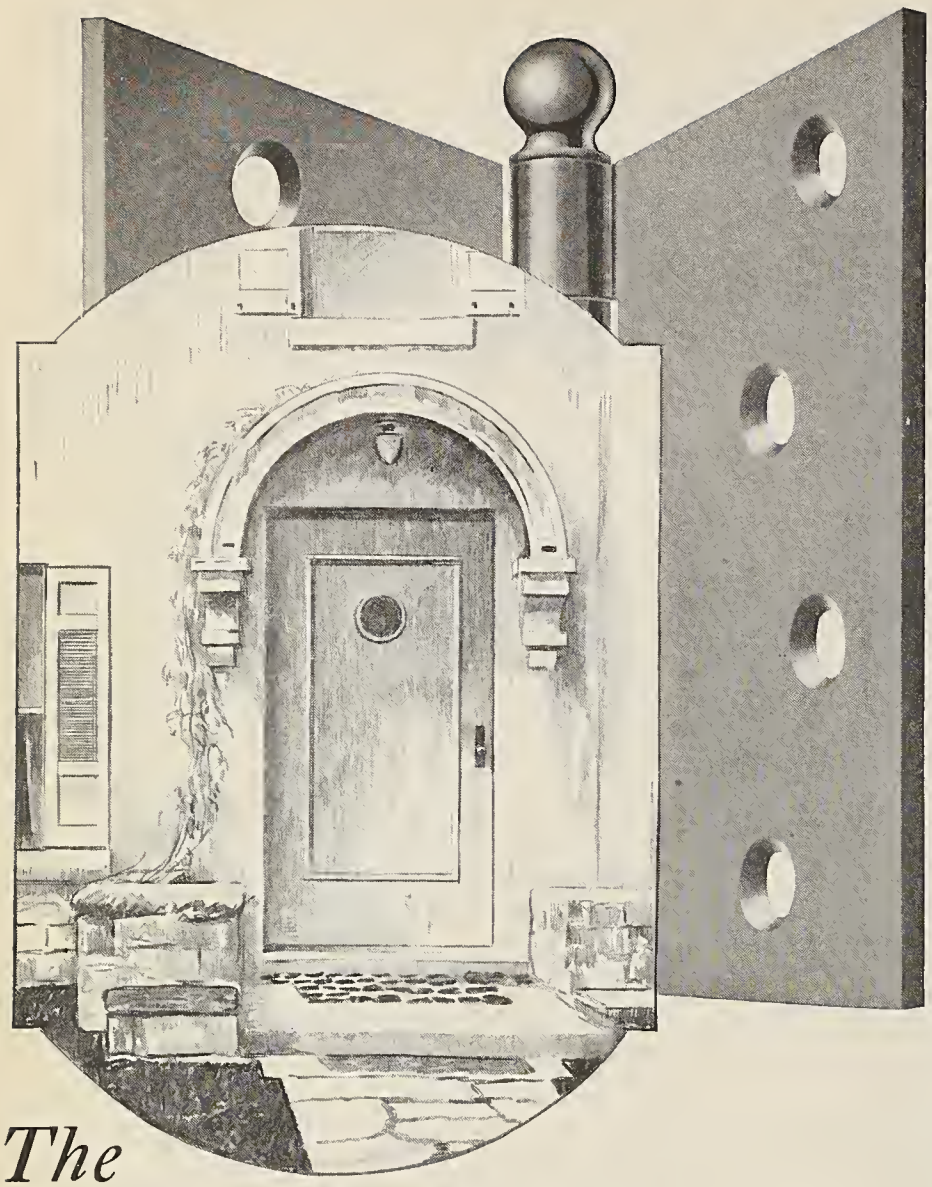
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Address .....

Town ..... State .....

132

"MORGAN-QUALITY"
STANDARDIZED WOODWORK



The Personality of the Doorway

NO part of a home expresses individuality as does its doorway. On its threshold is offered the cheery welcome that tells of delightful hospitality to be found within the house. Easily, silently and smoothly, the massive door swings open—and when the visitor steps within, like a shadow it glides back into place.

This smooth motion, this silence, is not accidental. It is the result of forethought and care in designing the door and selecting those vitally important details that make doors possible—the hinges.

To every one interested in the building of a home or the possession of one, we offer a little book, "Suggestions for the Home Builder." Many important details in the planning of a home are discussed in this booklet. With it we will send a companion booklet illustrating and describing attractive garage doors made possible by the use of the McKinney Garage Door Sets. Before building a garage look through this booklet for new ideas in garage door installation. Write to us for these booklets.

McKINNEY MANUFACTURING CO., PITTSBURGH
Western Office, Wrigley Building, Chicago Export Representation

McKINNEY
Hinges and Butts and Hardware

Garage hardware, door hangers and track, door bolts and latches, shelf brackets, window and screen hardware, steel door mats and wrought specialties.



BUILDING
The time of trying problems

Furnishing isn't so hard. Almost anyone can buy a chair that is at least comfortable to sit in. And if, later, you don't like it, you can buy another without a great twinge of conscience.

But building mistakes have to be lived with all your life. They're a constant reproach to you for your lack of technical knowledge and down-to-the-minute information. And—how they cost!

House & Garden's Information Service *has* the technical knowledge and down-to-the-minute information of experts at its command. It's happy to serve you. It makes no charge. Just ask us about

Walls and roofing materials and construction.

Comfortable, healthful and economical heating.

The most satisfactory systems for getting hot water at any time.

Electrical wiring and the best number of outlets.

The best type of refrigerators, and their placing.

Up-to-date equipment of the laundry.

Interior finishes for the walls—whether paint, paper or panels.

Ranges, cabinets and closets for the kitchen.

We are never too busy to supply suggestions, addresses and prices that may save you hundreds of dollars and add greatly to the comfort of your new home. Write to the

HOUSE & GARDEN
Information Service
19 West 44th St. New York City

Why Architects, Contractors and Dealers Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.

WHITE PINE Andersen FRAMES TRADE MARK REG

What Do You Know About Window Frames?

WINDOW frames are to a house what a stomach is to a man—he doesn't realize that he has one until it gets out of order.

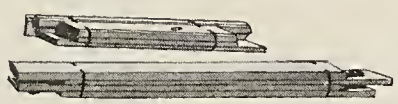
Do you know that there is a firm that makes nothing but window frames—has so standardized their production that 121 different sizes of frames can be made from only 11 stock sizes?



America's Genuine White Pine is used in Andersen Window Frames.

The ordinary window frame has to be made to order and comes in 57 parts while the Andersen Frame comes in two bundles of only 7 units, complete with pockets and pulleys, and other refinements all ready to put up.

With the use of no tool but the ordinary hammer any carpenter can put up an Andersen Frame in less than ten minutes. Because the parts are accurately made, no further tinkering or truing is necessary. And all of the exposed parts of Andersen Frames are made of Genuine White Pine—the wood which will not warp, crack, shrink or rot out.



Each Andersen Frame is shipped complete in only two bundles.



A complete frame up in ten minutes.

Because the Andersen Lumber Company makes nothing else, it has reduced the making of frames to a science.

Insist upon Andersen Standard Frames because—you get greater economy, the satisfaction of smooth-running yet snug-fitting windows, longer life and the assurance of prompt deliveries.

You can obtain the complete story of Andersen Frame economies and advantages by writing direct to us. Please tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

Dept. N-1 Bayport, Minnesota

(Formerly South Stillwater)

Andersen FRAMES



"Bluebird"

Flat Extending

CURTAIN RODS

An Air of Luxury-
is easily gained if you hang your curtains and draperies on "Bluebird" Curtain Rods. "Bluebirds" are beautifully finished in rustless Satin Gold or White Enamel. Strengthening ribs prevent sagging and give extreme durability. So efficient and simple they save curtain wear and are economical.

Single, double, and triple styles for all windows and draperies — easily put up. Ask your dealer.

H. L. JUDD CO., NEW YORK

Makers of Home Accessories for Over 50 Years

Mc GIBBON & Co.

Established Over Half a Century



Pleasingly New and Different

DOLLY MADISON BEDSPREADS impart to any decorative scheme a finishing touch that is superb. The charm, the winsome crinkle that predominates throughout remains unaffected by washing and folding.

DOLLY MADISON BEDSPREADS need never be ironed, and they wear retaining their attractive appearance indefinitely. They can be had in plain Cream, also in a delightful color combination of Cream and Blue, and Cream and Rose.

Size 72 x 99.....$12.50 each
Size 90 x 100.....$15.00 each

Catalogue No. 62 sent on request

1 and 3 West 37th Street New York
AT FIFTH AVENUE

Mc Gibbon for Satisfaction



Bring the Outdoors indoors

OUTSIDE—the green of the lawn and the trees—the white, crimson and gold of the garden and the blue of the sky.

Inside—the rug, the pictures, the upholstery and tapestry repeat the charm of the open. Even the pedestals echo the design of the statuary outside. Beauty is undivided, one harmonious whole, and health-giving sunshine plays over all.

Broad French windows of clear *American Window Glass* alone make this possible. Truly, it is bringing the outdoors indoors and marks the irresistible trend of the times towards more and yet *more* windows. It is the trend of civilization.

American Window Glass is a notable refinement at no extra cost. In evenness, uniformity and freedom from imperfections it excels and leaves no other choice.

Clear vision, strength and beauty is assured if you insist that our trade mark appear on every box of window glass which goes into your windows and doors.

AMERICAN WINDOW GLASS CO. PITTSBURG, PA. U.S.A.

AMERICAN WINDOW GLASS CO.

GENERAL OFFICES: PITTSBURGH, PA. BRANCHES IN PRINCIPAL CITIES

Upstairs and Down—

the *finish* in your home adds the final touch that either brings a joy that only satisfied home owners can appreciate—or disappointment—

MARTIN'S 100% PURE
Varnishes and Enamels

assure the home owner of a lasting brilliance and lustre and wearing qualities that mean so much in the years to come.

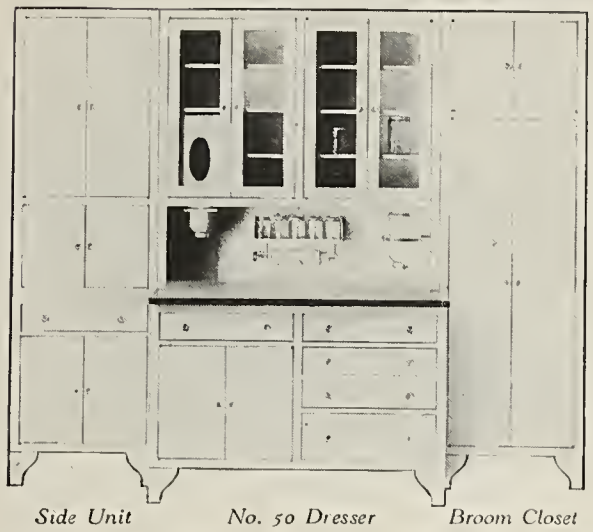
In the manufacture of Martin products, the utmost care is practiced and only materials of the highest quality are used. Our organization has attained its enviable reputation and home owner confidence because of honest manufacturing methods. No adulterants or substitutes whatever are used in the manufacture of any of the Martin Varnish Products.

Martin Varnish Company
Pioneers of 100% Pure Varnishes
Chicago, Ill.



The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS



Side Unit *No. 50 Dresser* *Broom Closet*

Fills a space of 8′ 6½″ in width

This combination of White House Units is as desirable from the standpoint of beauty as from that of utility. The construction is entirely of steel; the finish is white enamel, baked on; the compartments pest-proof, odorless and roomy; the doors and drawers will not stick and cannot warp.

Your satisfaction with WHITE HOUSE kitchen and pantry equipment will prove as enduring as the construction and beauty of the thing itself.

Send for Catalog.

JANES & KIRKLAND

Established 1840

133 West 44th Street New York



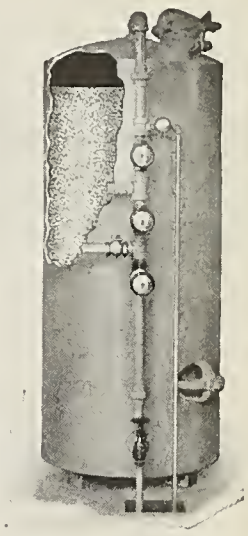
MADE OF STEEL - THEY CAN'T GET IN

You Can Enjoy Soft Water

from every faucet in your house

NO matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.



The softener is in your basement and takes but a few minutes' time once a week to maintain.

Thousands are in daily use everywhere —hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."

The Permutit Company

440 Fourth Ave., New York



When Their Beauty Is Gone

Wilted flowers, sweepings, broken crockery, rags, tin cans and garbage are all quickly and easily disposed of in homes that are Kernerator-equipped. They are dropped into the hopper door in the chimney flue and fall into the brick incinerator below. No operating cost, for the refuse, itself, is the only fuel required. Non-combustibles are removed with the garbage can. No excuse for the accumulation of inflammable refuse in the basement.

Ask your architect or write for the interesting, illustrated Kernerator booklet

KERNER INCINERATOR COMPANY

1051 Chestnut Street **Milwaukee, Wis.**

KERNERATOR

Built-in-the-Chimney

Reg. U. S. Patent Office



Good Housekeepers Should Know—

MILLIONS of our Protectors are used in American homes.

No bed can be considered sanitary without a Protector, as the sheet is not sufficient to protect the mattress.

These Protectors are made of the best quality of material, and their elasticity produces a soothing and restful feeling.

Wash them as often as you wish, they remain smooth and soft. Made in all sizes to fit any bed or crib.

We were the originators of MATTRESS PROTECTORS. Back of them stands the reputation of thirty-one years continued manufacturing.

When purchasing, ask for the EXCELSIOR QUILTING CO.'S MATTRESS PROTECTORS. Our trade-mark is sewed in the corner of each PROTECTOR.

The EXCELSIOR QUILTING CO.

15 LAIGHT STREET **NEW YORK CITY**

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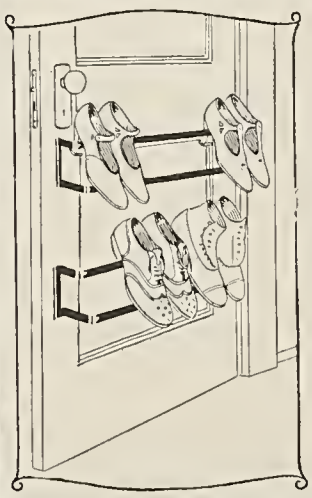
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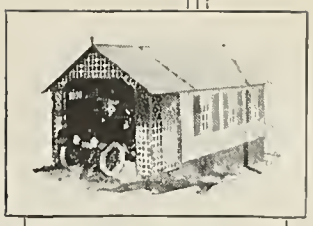
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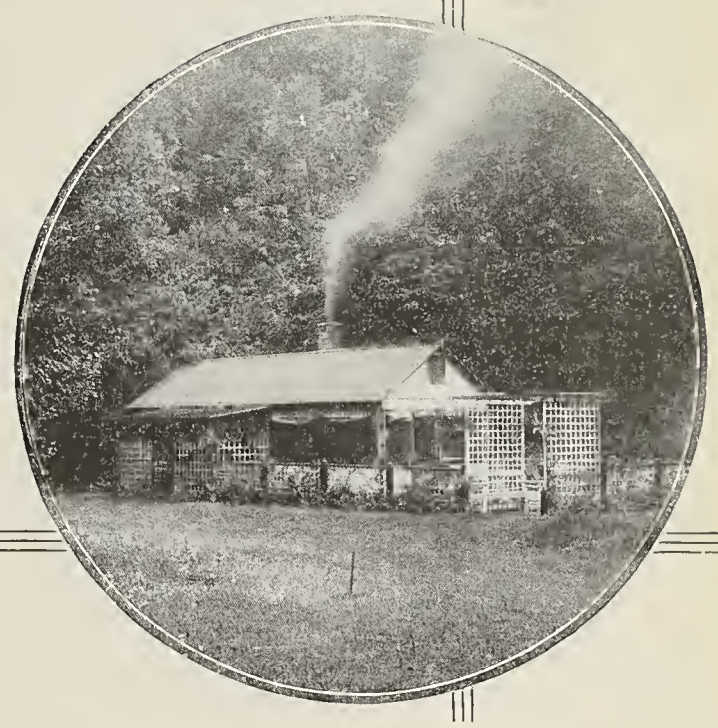
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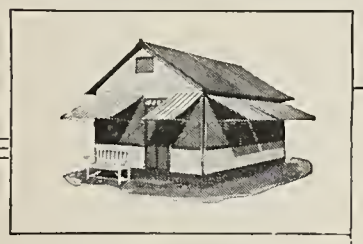
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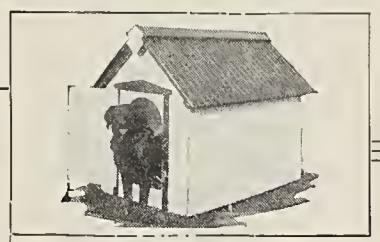
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No More Draughts or Dust

or soot can get through windows equipped with

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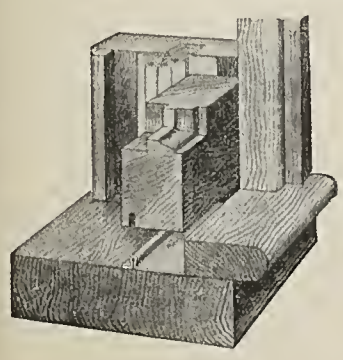
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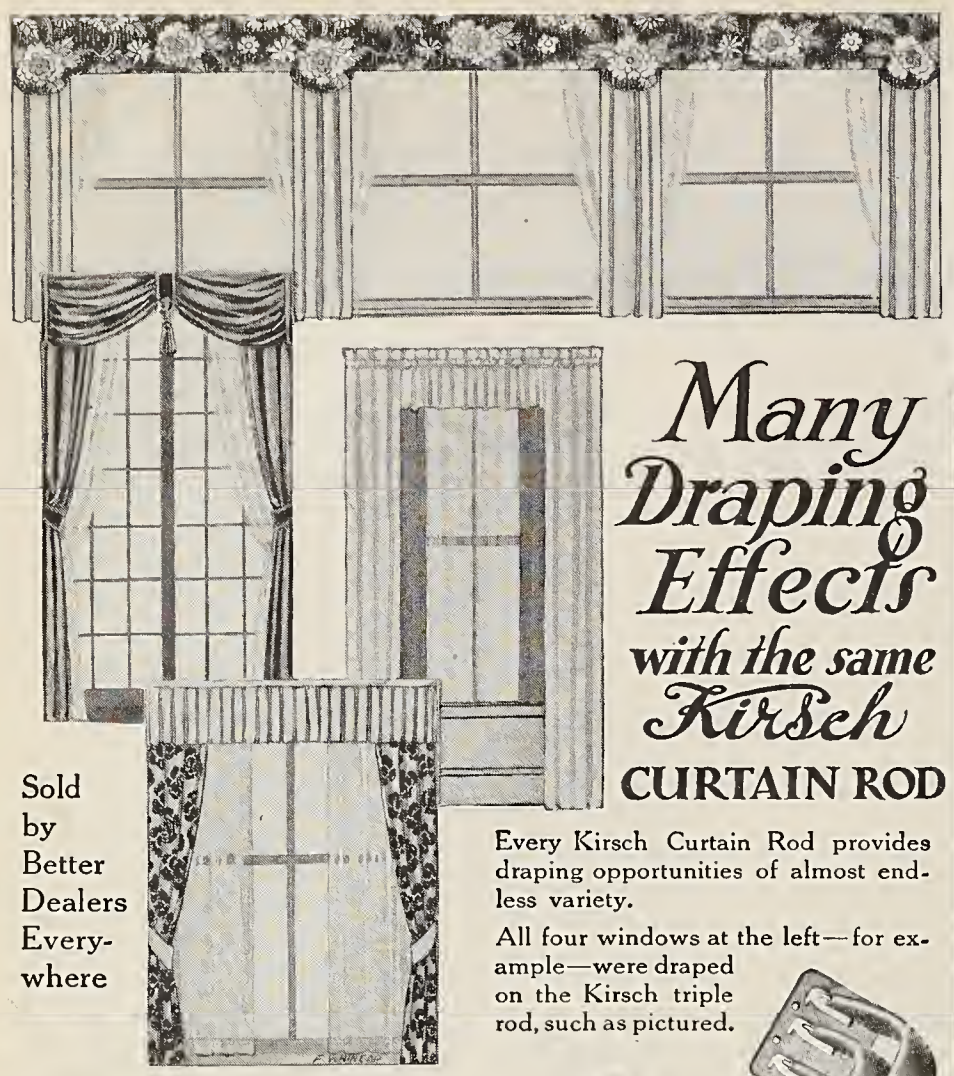
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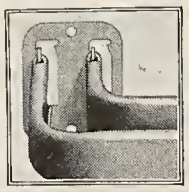
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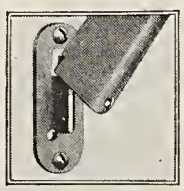
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Showing how rod is attached to bracket by tilting

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The Original Flat Curtain Rod

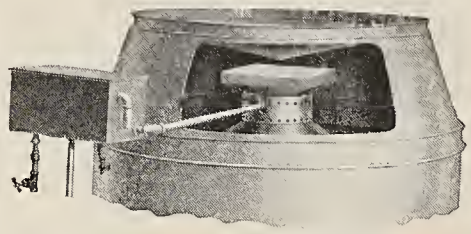


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And all of this is accomplished at a phenomenally low cost for fuel.

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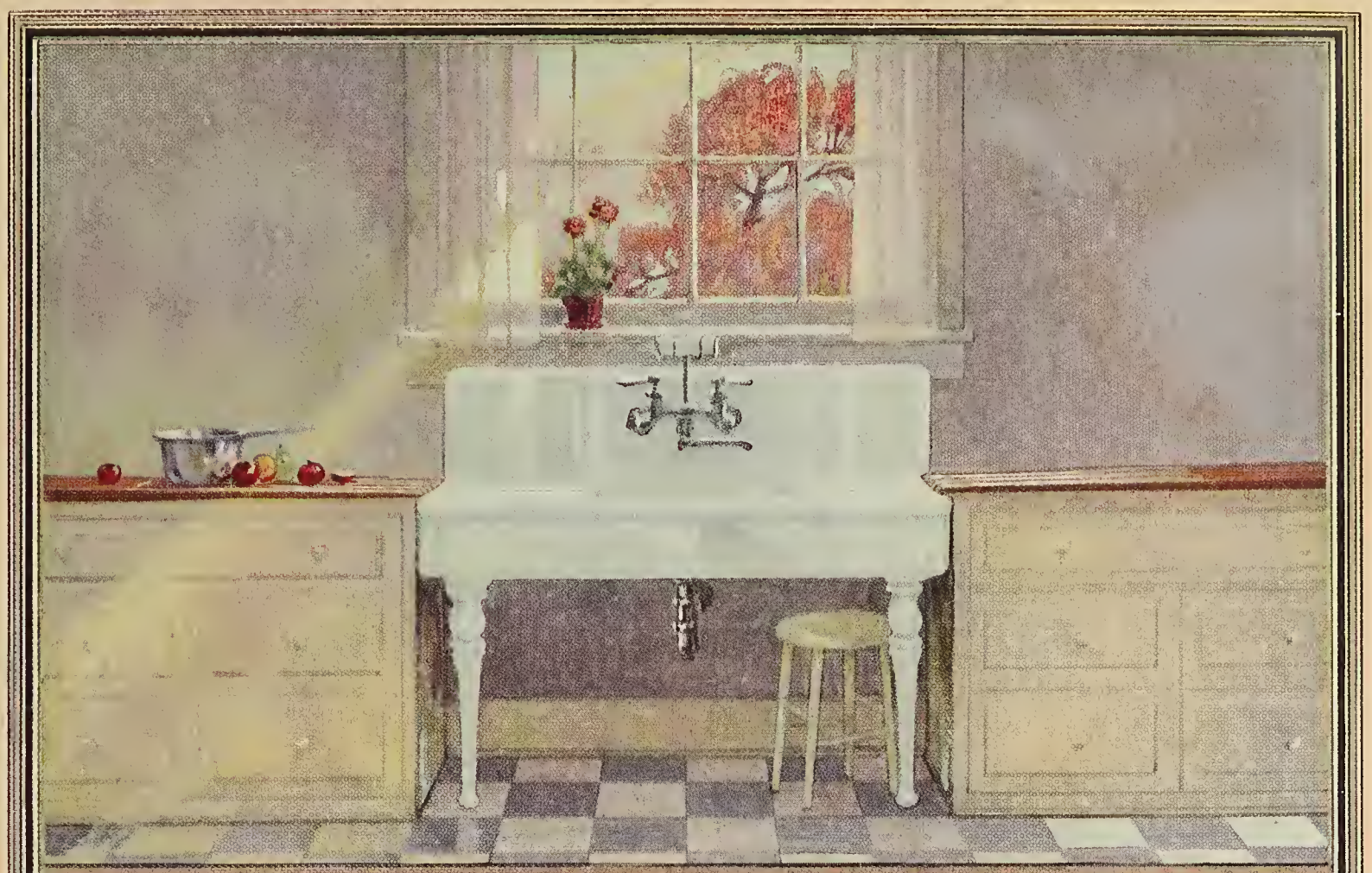
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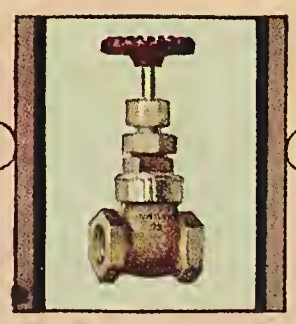
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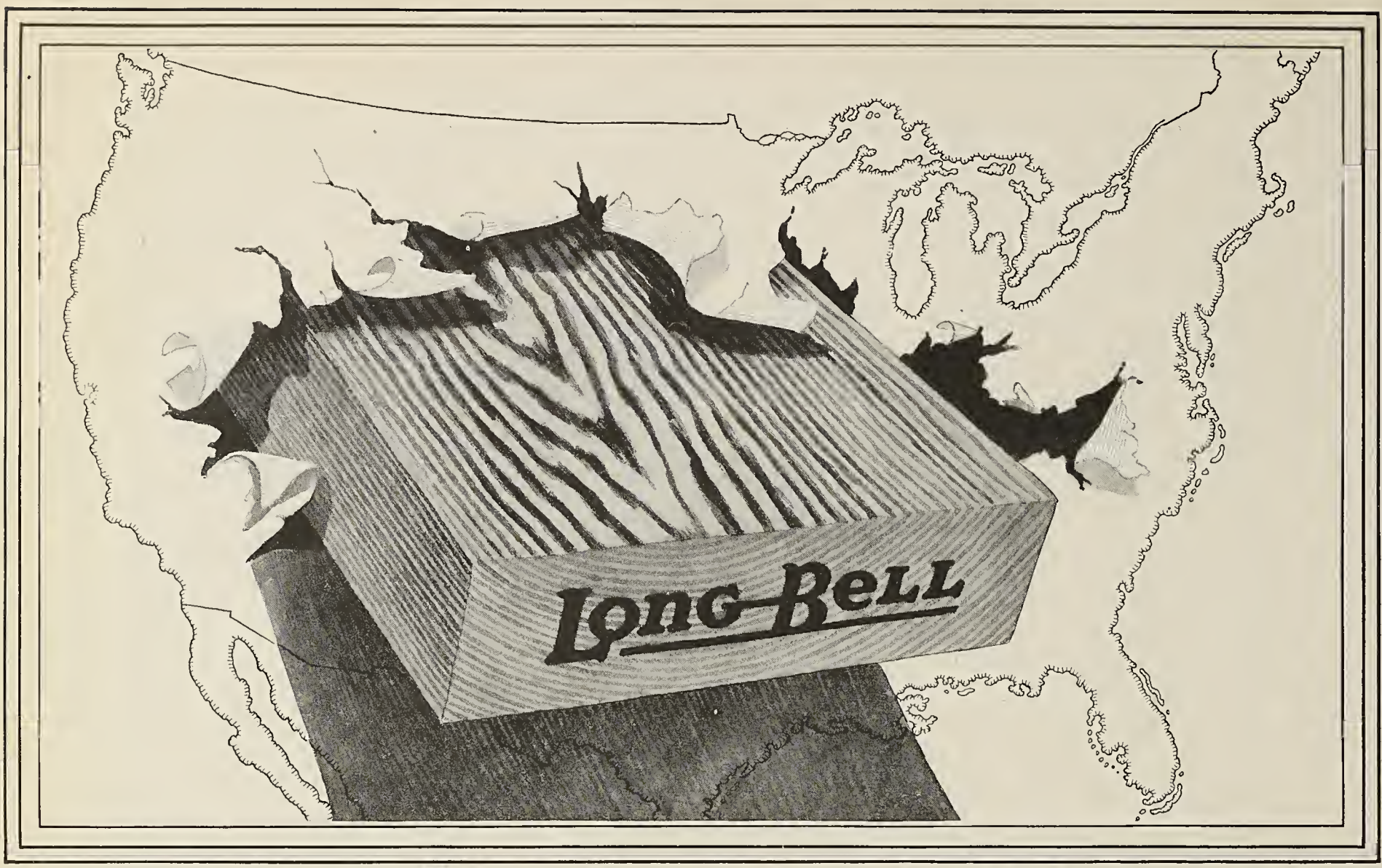
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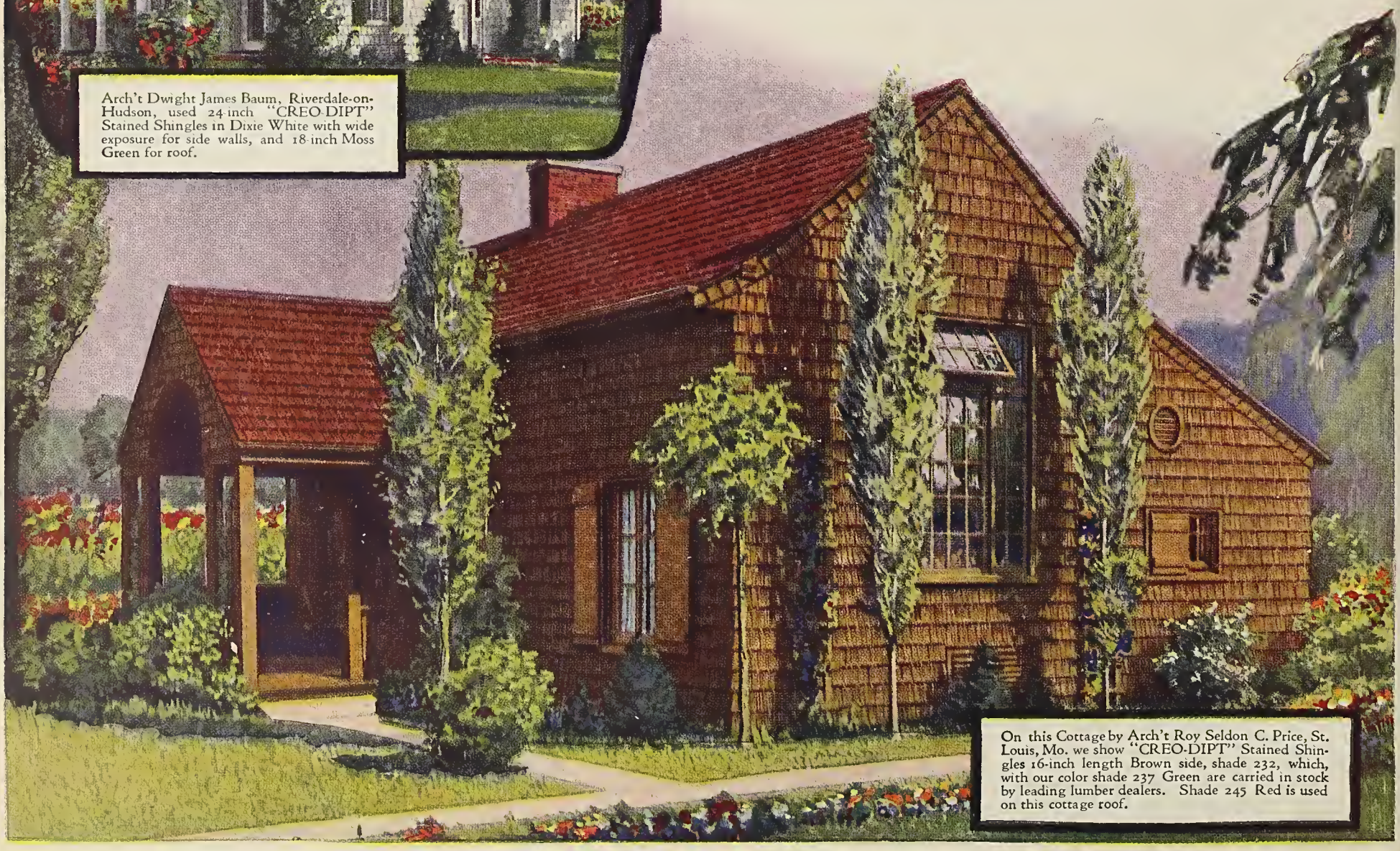
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Arch't Dwight James Baum, Riverdale-on-Hudson, used 24-inch "CREO-DIPT" Stained Shingles in Dixie White with wide exposure for side walls, and 18-inch Moss Green for roof.



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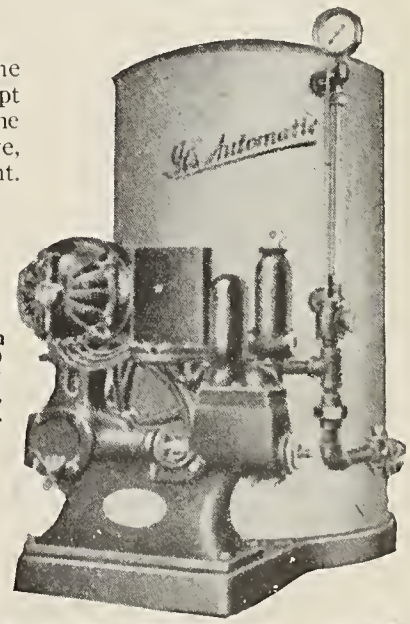
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"A HOME in the country" no longer means inconvenience. With a Paul Water System modern plumbing, and dependable water service are a part of comfortable suburban life as well as city life.

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Paul self-contained compactness, reliability, and fully-automatic service is the result of specialized engineering and inventive effort during 45 years of pump-building. Write to our engineering department for assistance in selecting the right water system for your home.

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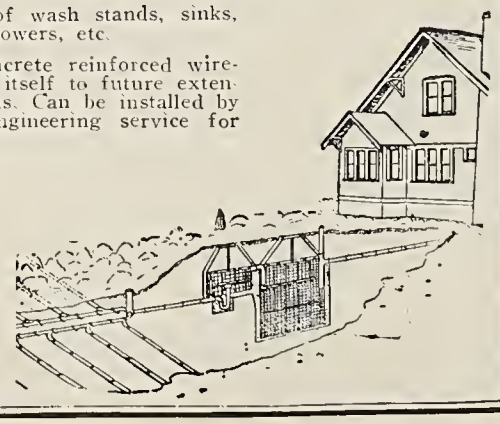
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Prices

8 ft. Jointed Pruner consisting of top section and handle weight 5 lbs. $4.20

12 ft. Jointed Pruner consisting of top, handle and one intermediate section weight 7 lbs. $4.50

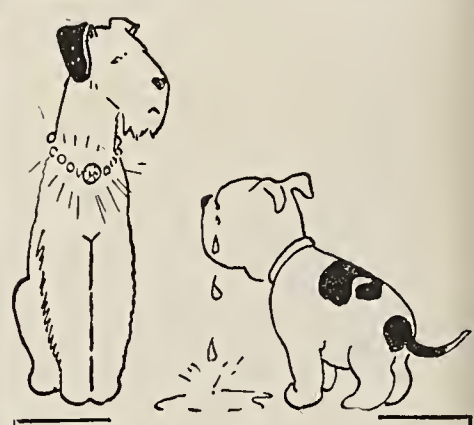
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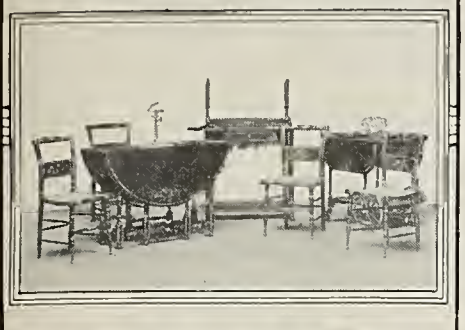
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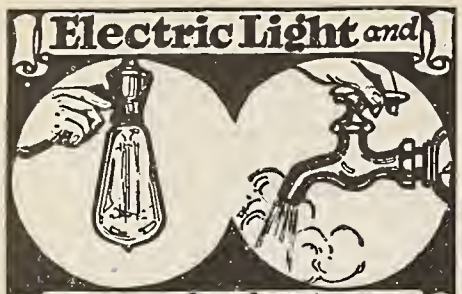


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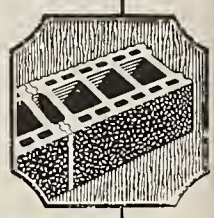
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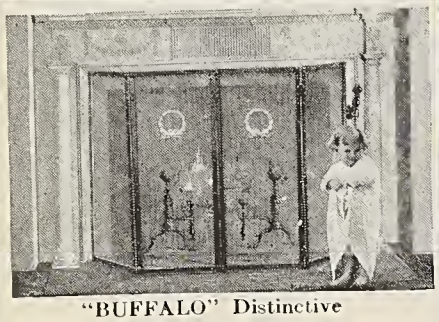
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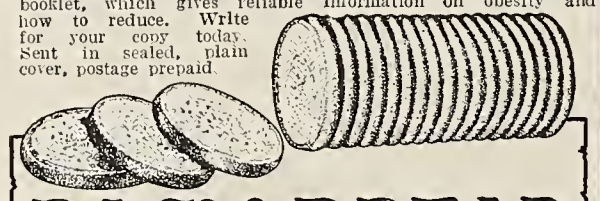
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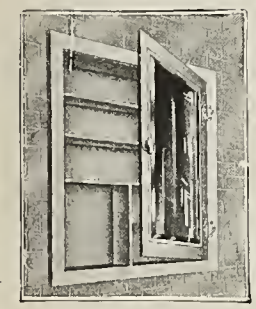
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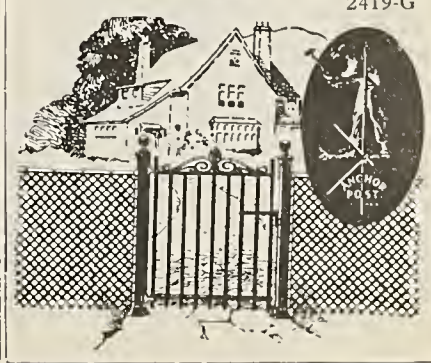
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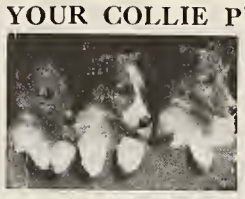


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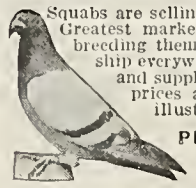
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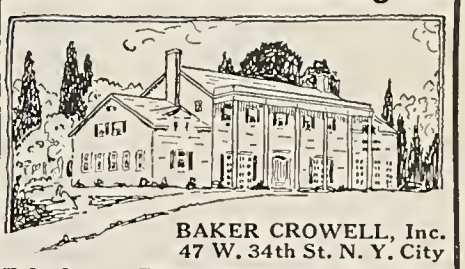
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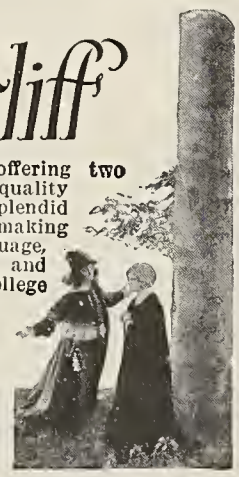
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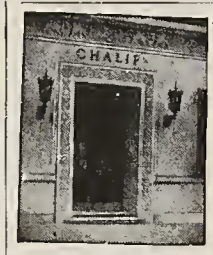
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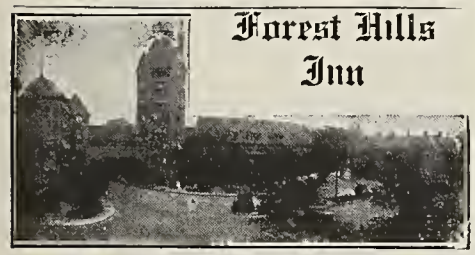
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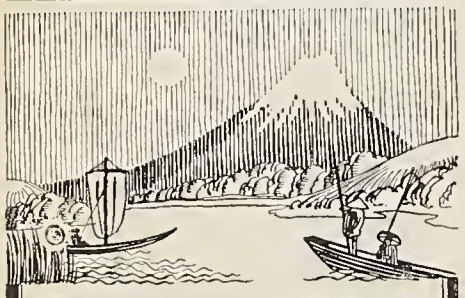
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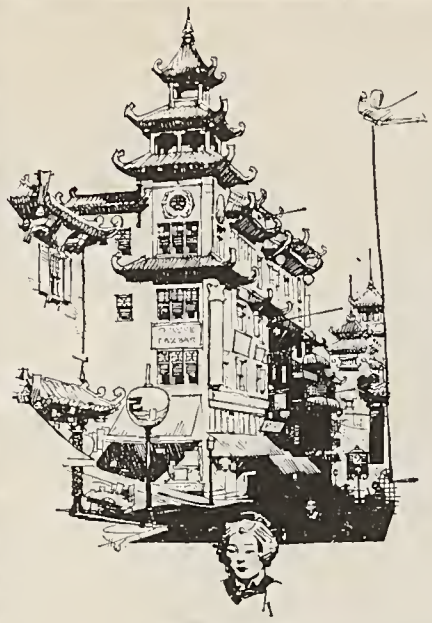
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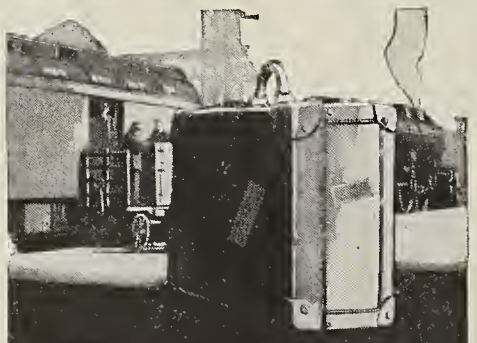
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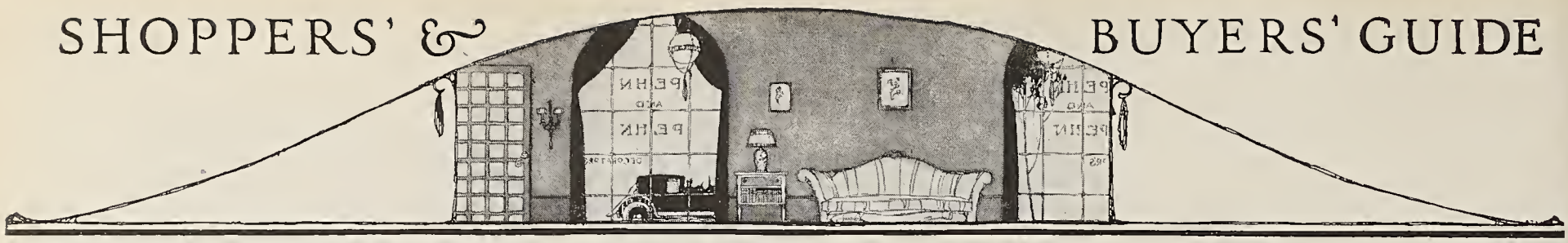


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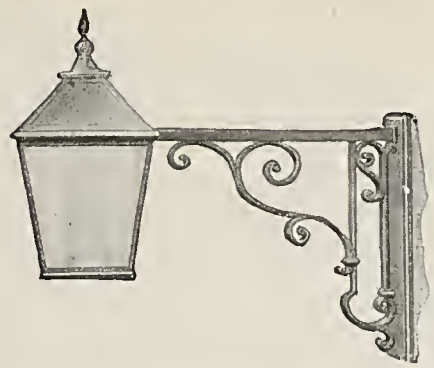
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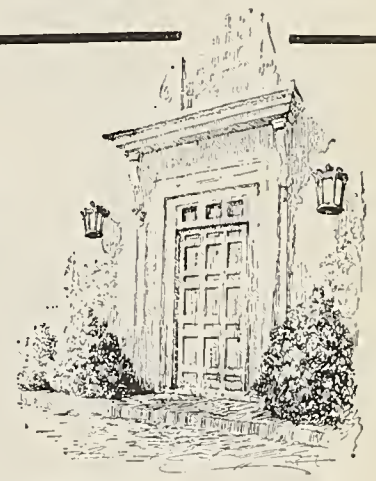




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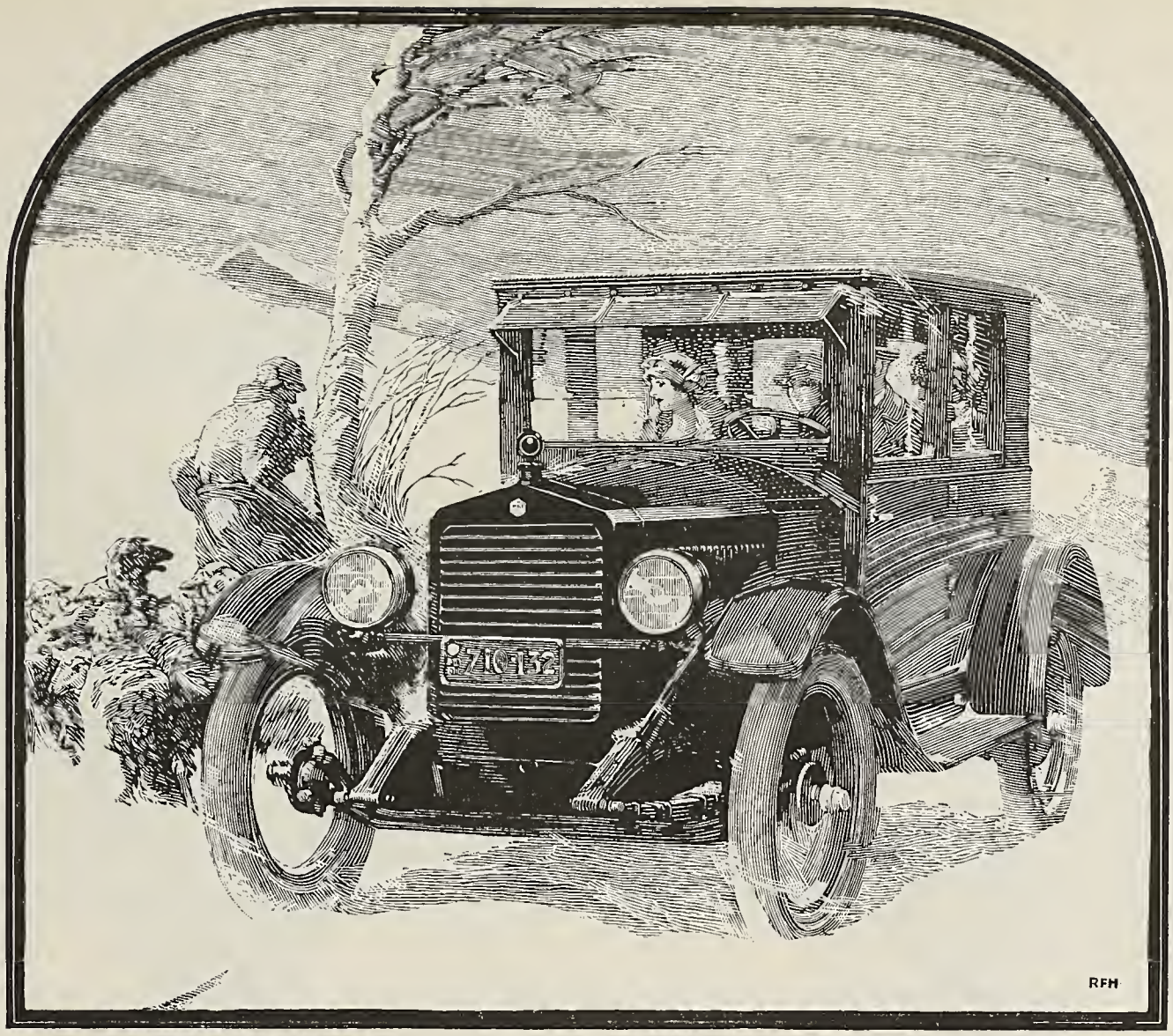


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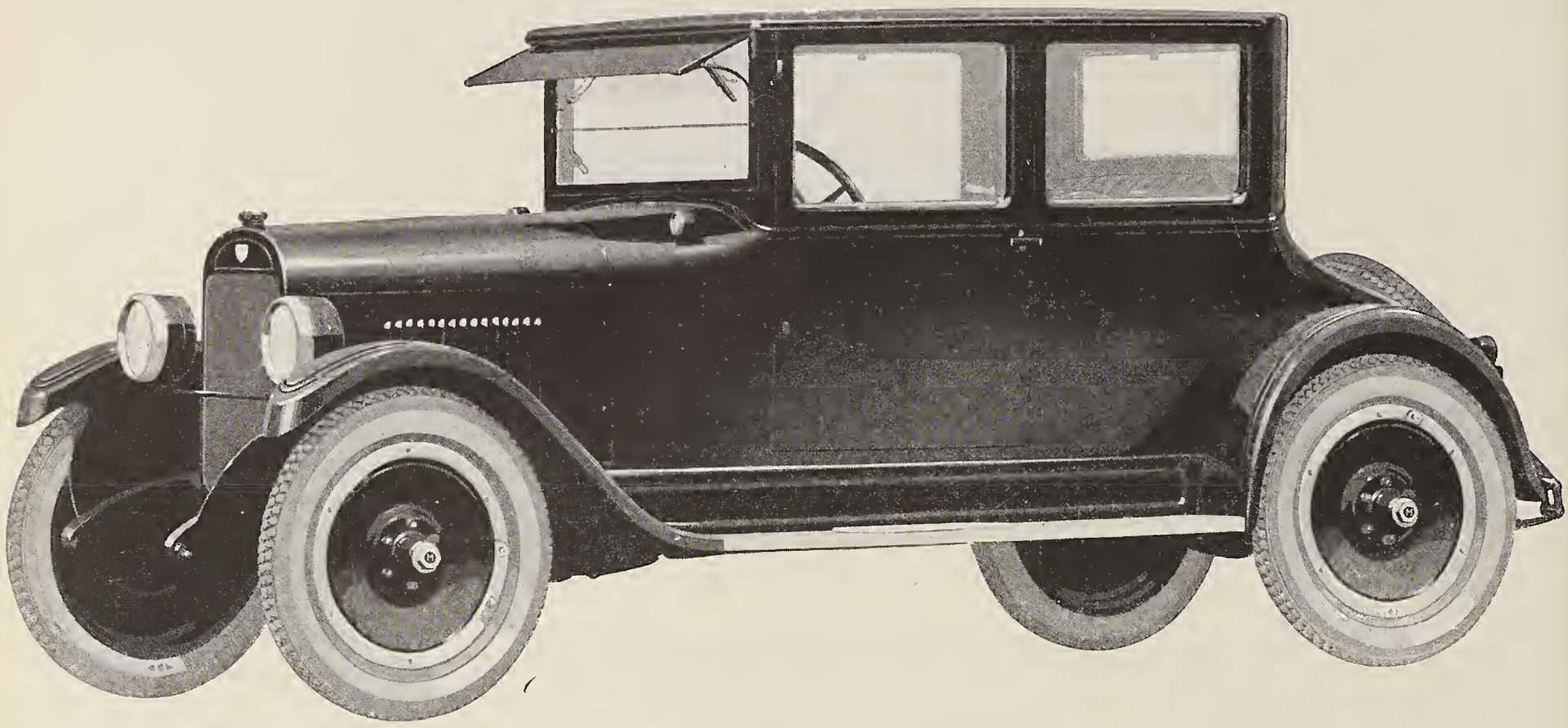
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House & Garden

FURNITURE IN FEBRUARY

THE contents page of House & Garden is like the synopsis of a symphony. They are major and minor themes indicated; there is a new melody just starting and another just finishing. There are series of articles commencing and others ending. The leit motif of the Home is repeated in a dozen different variations—the windows, the doors, the ceilings, the roof, the floor, the stairs, the furniture, the curtains, the pictures, the painted walls, the garden, the rose arch, the seemly lines of vegetables, the noble outlines of trees, the stretch of shadowy lawns. Together they make a magnificent harmony. We believe that it is this harmony and this fidelity to our major theme which makes the ever-increasing readers of House & Garden as attentive as the issues appear from month to month.

This issue—January—accents the building of the house. Next month—February—accents the furnishing of the house. In March is accented the making of the garden. Thus in our first three issues we boldly state the three component notes of House & Garden's motif—building, furnishing and gardening.

February opens up with the first of a new series: the color scheme and furnishing of a separate room will be considered in each issue. Each room in the house will be created by a well-known decorator. These are not merely pretty interviews with the decorator; the actual fabrics and pieces of furniture will be assembled by her. In the course of the year House & Garden's readers will enjoy this unique opportunity of having the furnishing of their rooms suggested by decorators of note. The first article—on the furnishing of a formal living room—is by Mrs. Emott Buel.



One of the most interesting old rooms in London has walls painted to simulate petit point. This will be described in February

Following this, Miss Nancy McClelland, another well-known New York decorator, will write on using old French scenic papers in dining rooms; and she shows them charmingly used. A study of how to group furniture, showing the work of several decorators; an article on the decorative carvings of Grinling Gibbons; two pages showing the modern use of Directoire furniture; an old room painted to simulate walls hung with needlepoint; —these articles also enrich the February Furniture number.

Only a few more lines are left to mention the fact that five houses will be shown, that there will be articles on arbors and pergolas, rock gardens and bridges for country estates, a London town garden, shopping pages for the sewing room and the use of thermometers in the kitchen. A full and lively issue it will be.

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THOUGH we have no intention of publishing a study course with each issue of House & Garden, yet the magazine would lend itself admirably to such purposes for those who wish to study the progress of architecture, decoration and gardening.

The houses in this issue, for example. One is authentically Italian, another is obviously a direct descendant from the English cottage. Being a nation composed of many kinds of people, it is only natural that our architecture should be eclectic. We choose what we want from the past and we adapt it to suit our needs. Perhaps some of the old masters would stand aghast at these adaptations, and yet they serve our purposes, meet the requirements of our kind of life and eventually will be the basis of our own architectural tradition.

Or turn to the gardens. Why publish a French city garden? Because in it lies the suggestion for the treatment of a city garden here. We are beginning to appreciate the value of back yards in town; here is a novel and fascinating idea of such a development. The garden gates illustrated show an equally international genesis. Although all are found in America their ancestry includes France, Italy and England.

In decoration we are notoriously choosey. We mix our periods without a qualm and yet somehow, our rooms are made more livable than if we had stuck strictly to the traditional period style. In the article on ceilings and in the Little Portfolio will be found ample illustrations of this international habit in decorating.

Just as a man with a garden has the map of the world at his feet—since his flowers have come from every corner of the globe—so does the woman with a well-furnished house dwell internationally. Flowers represent the various climates of the world, furniture the various nations.

IN one way, however, we lead the world—in household equipment. The article in this issue on electricity would perhaps be a curiosity, if published in some foreign countries. But even we have only begun to scratch the surface of household equipments. In many sections electricity is either not available or too expensive for common use. We have still to harness our vast water power to the extent with which it is harnessed in some countries abroad.

This insistence on creature comforts—on well-equipped bathrooms, on labor-saving devices—is not always understood abroad. Some years ago a new hotel opened in New York and, to gain foreign patronage, it advertised in Continental papers, saying that it contained a thousand bedrooms and a thousand bathrooms. A well-known architectural journal, commenting on this, wanted to know, "But who ever uses a thousand bathrooms?"

We grow so accustomed to these mechanical aids to creature comfort that often we do not realize what a blessing they are. Chester Aldrich, the learned architect, tells of visiting a Franciscan monastery in Italy this fall. While there, a party of young American Franciscan monks arrived. They had all been accustomed to running hot and cold water and other modern conveniences of America. It made an amusing subject for speculation, just how they would stand the rigors of the life.

THE Gardener's Calendar, beginning with this issue, shows a new arrangement. For several years we have framed it in various kinds of photographs—practical pictures showing how to do the garden work, glimpses of gardens, of prize-winning exhibits at flower shows. Now it will exhibit the pictures of those who, from the earliest times, have labored for horticulture.

Perhaps you will say, "But why change?" For many reasons. First, we have run out of practical garden pictures. We had over 5,000 taken some years ago. Now they are used up. Secondly, we grew tired of that kind of picture and perhaps the reader did too. Thirdly we have not shown the portraits of those who have done great work in gardening and we thought they would make an interesting change. So you may expect quite an array, ranging from St. Dorothea, patron of gardeners, to Peter Barr who collected narcissi in Spain.

WAR would seem to have no possible connection with walnut, and yet, in a recent English paper, we find these curious facts:

"Every collector of old furniture knows that walnut was the fashionable wood under William and Mary and Queen Anne; till the very end of the reign of James II all British dining tables were made of oak; and most people know that mahogany became the material for fashionable furniture under George I. But what hardly anybody knows is why walnut, that beautiful and durable wood, so fashionable from 1689 to 1710 or so, went so quickly out of use; why was "the reign of walnut" so brief?

"A biographer of Marlborough tells me that all the walnut trees in England, and all the existing English walnut timber, were commandeered by the Horse Guards in Marlborough's day, to be made into the muskets which our soldiers carried at Blenheim, Ramillies, Oudenarde and Malplaquet. I can give the more credence to that because of the report from Brussels in 1915, to the effect that all the walnut trees and timber in Belgium had been looted by the Germans and sent to Aix and Essen, to be made into rifle-stocks for the Kaiser's recruits."

THE Garden Club of America lately held an exhibition, in the Ferargil Galleries, New York, of garden paintings and sculpture. It was one of the first concentrated efforts in this country to associate gardens with painting, and being one of the first it had to rely mainly upon paintings that were only indirectly concerned with gardens. There were floral still lifes, intimate landscapes, outdoor figure studies, and others, very decorative and delightful, that merely contained the word "garden" in their titles. A few of them expressed gardens in a tangible sense, by the suggestion of a bit of planting that the gardener would recognize as authentic both as to the plants and the arrangement, and by a comprehensive view of the garden's design. It is of this kind of paintings which the ideal exhibition of garden paintings will eventually consist, for gardens and planting schemes are constantly being made nowadays which are worthy of such artistic interpretation. Many of the floral still lifes were splendid examples of how to arrange cut flowers for indoor decoration.

EVEN though, during the war, we grew accustomed to quoting enormous figures, it is somewhat startling to see big figures applied to matters of peace. One doesn't ordinarily speak of the home in billions. It was arresting, then, to pick up a recent report from Roger Babson and read the prognostication that brilliant statistician makes. He says that the total amount of new construction in the United States this year probably will exceed $5,000,000,000.

Five *billions*.—And of this sum it is estimated that half will be spent in the building of residences. Two and a half billion dollars worth of homes!

Then he goes on to say: "The important factor from the building standpoint is that a large part of the present boom is suburban construction. No one can say when the saturation point in this new building will be reached. As far as the boom in city building is concerned, the time probably is not more than a year off when there will be as many tenements, stores and offices as there are prospective tenants. Suburban building is different. It is dangerous to forecast the saturation point in suburban buildings."

It has long been evident that our cities had reached the saturation point in population. Street traffic has become congested along with congested homes and offices. The logical reaction to this is growth in the suburbs and the small towns. The Main Streets of America have a great future ahead of them.

Building prospects such as this are a dependable register of general prosperity. They give assurance to prospective home builders. They are a signal to go ahead with the erection of that house over which the owner has been hesitating.

ETHEL R. Peyser, whose article on electricity in the home opens this issue, knows a powerful lot about kitchens and household equipment, in addition to knowing enough about music to lecture on it and enough about children to have edited a magazine for them. Her first book, "Cheating the Junk Pile" has just been issued by Duttons. It contains many of her articles which originally appeared in House & Garden.

Harry Kemp, whose poem "Tree-Doom" appears on the editoria page, is author of an autobiographical novel, "Tramping on Life". As a poet, Harry Kemp needs no explanation. In his novel he has chosen the harder technique of prose, and has written a book that should be ranked among the leaders of the season.

Chandler Ireland, who has designed the two pages of valances for this issue, and Chamberlain Dodds, whose summer house is shown, are both decorators practising in New York. Of the other decorators whose work is shown, Tate & Hall are in New York and Miss Gheen in New York and Chicago.

Mary H. Northend needs no introduction to magazine readers, as her name is familiar to them as a writer on New England subjects, on decoration and architecture. She is author of some eight books on these subjects.

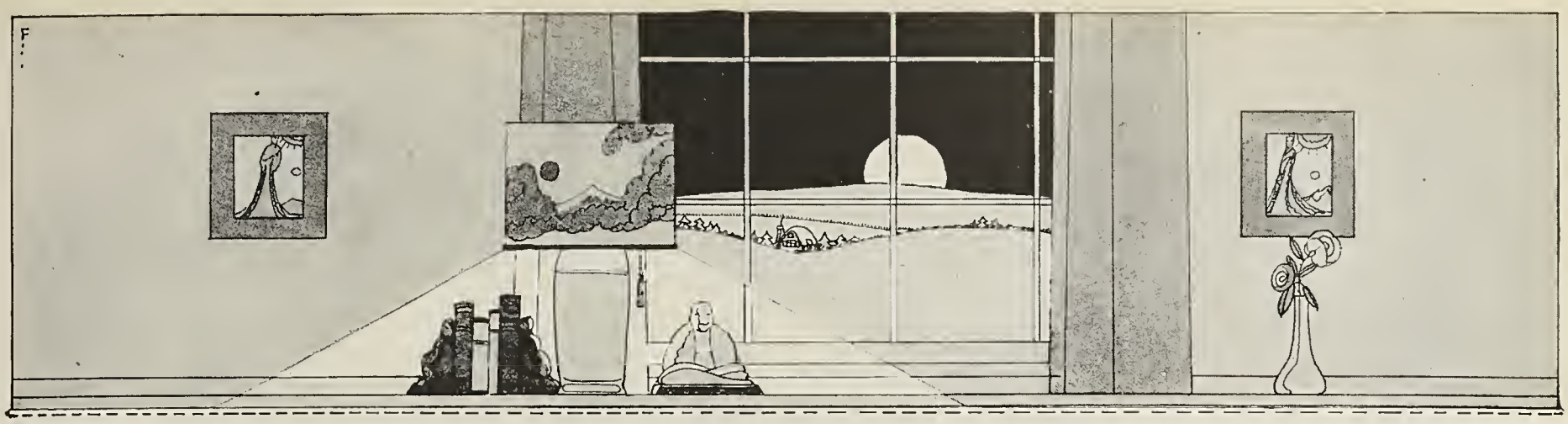
Eugene Clute, who writes on Progress in Decoration has edited several decoration and architectural magazines, and is at present editor of "Pencil Points".



Gillies

THE APPROACH TO AN ISLAND HOME

It is inevitable that a house set upon a bed of solid granite should be built of that material, but one rarely finds it accomplished with as much charm as in the home of James P. Cahill, Greenwich, Ct. which has been made on an island connected by a causeway with the Connecticut mainland. The stone steps lead from the driveway, between a massed planting of rhododendron, laurel, yew, and pine, to the wide, flagged terrace before the entrance doorway. The original oaks have been preserved with praiseworthy care. Frank P. Whiting, architect



THE ELECTRICALLY EQUIPPED HOME

In which Comfort, Convenience, and Pleasure can be Increased in Many Ways by the Thoughtful Use of Electrical Current

ETHEL R. PEYSER

WE HAVE become a nation of home-builders. This condition has come about so quietly and gradually that we are scarcely aware of the great flood of desire for homes that has swept across this country. We have built nearly a million moderate sized houses in the past year and that is not half enough.

And these new homes are almost without exception built with that percentage of luxury which all Americans consider their just due. By luxury we do not mean extravagance—much wise economy has undoubtedly been practised in the building of these homes, on the site, the size, the number of stories, ornamentation, and even the number of rooms, but never do we save money on such essentials in constructional detail as lighting, plumbing and heating. It almost goes without saying that our homes must be bright, warm and sanitary, and this holds good down to the four room bungalow.

If you talk to a man who is going to build this spring, the chances are he will say little about the style of his house or the period of his furniture, but he will want to know everything you can tell him about electricity, the new methods of heating and the most modern ways of making his home safe and sane.

All these home luxuries today are considered when the house is being planned so that they may be incorporated in the very construction of the dwelling, and the price of a house is rarely estimated without including the outfitting of the cellar, the best possible bathroom and kitchen and that wonderful miracle worker of this past Century, electricity.

A wise old Irishman once said of American homes that "they had too much air and too little light." One questions if there can be too much air in warm houses, but there is no doubt that we are just beginning to understand how to light a house adequately and to realize that whenever it is possible the whole question of lighting must be thought out and placed on paper by the architect.

Of course this does not mean that a house cannot be wired for electricity after it is completed. Most of the old dwellings in New York have been done that way, just as in the very old ones, excellent systems of plumbing have been added. But if you are just thinking of building, plan for a beautifully lighted house from the very start. Keep light in your mind when you are wiring the cellar, the kitchen, the porch, the attic, the stairway, the halls, endless cozy spots besides.

By adequate wiring is meant introducing sufficient electricity into the house to permit enough convenient outlets for present and future needs. It does not mean that at the start every electric device in the world must be introduced nor that your homes should be perforated like a sieve with electric holes (outlets) for connecting electrical appliances. To wire your house sufficiently at the first is wise in just the same way that it is sensible to have good and sufficient plumbing in the house from the beginning. If you need a new washstand you can have it any day if your house is properly piped, and so if you have your house well wired when it is built, you can add outlets as you need them.

People who are going to build should make a point of studying into the questions



A cozy morning meal with an electrical table grill on which bread can be toasted and eggs cooked at the same time, and a glazed pottery percolator. Courtesy The Rochester Stamping Company

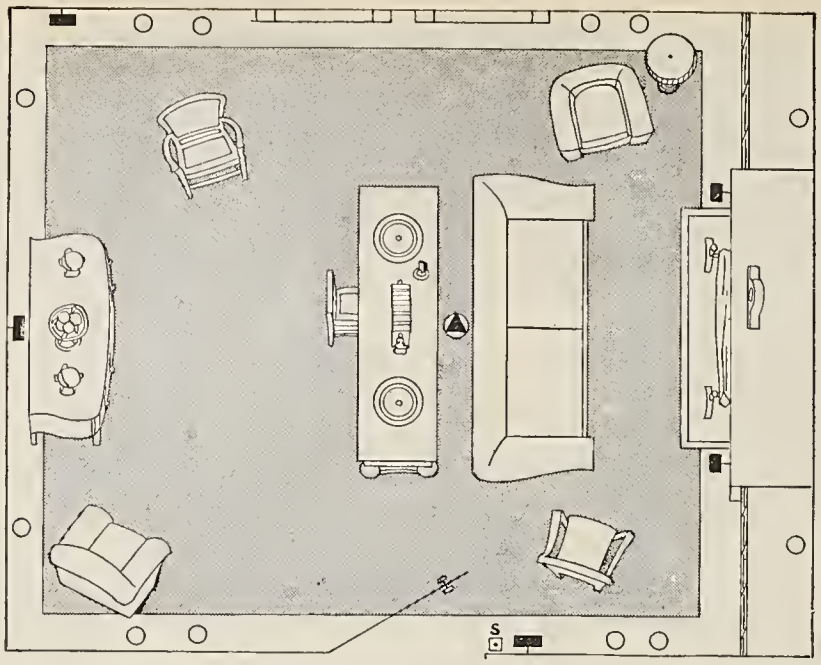
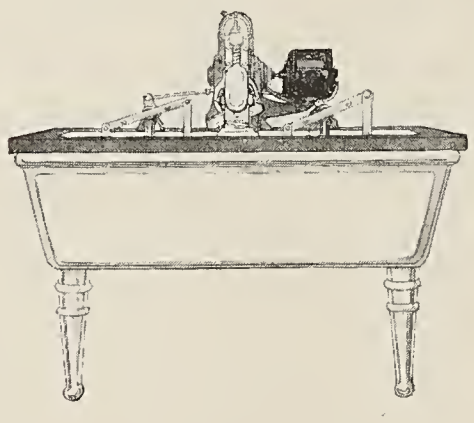


Chart of a living room, showing six outlets and a switch as you enter. Furniture is placed in relation to electric outlets. Courtesy Society of Electrical Development



A floor cleaning electric novelty is a hardwood vacuum fabric mop that polishes the floor as it removes the dust. Pneuvac Co.



A practical electrical washing machine which can be attached to any set of tubs and is removable when not in use. Courtesy Wallace B. Hart



An ironing machine that is a good worker yet takes up very little room and can be easily run while sitting down. Utensils Co.

of illumination and power, and then have their houses wired in such a manner that they get all the lights and conveniences they crave. It is a real investment today to have in the moderate sized house at least two three-way or four-way switches. Why not have a switch on the porch which could light up the down stairs hall, the upstairs hall and the master's bedroom? And the porch should have convenient outlets, at least from two to four feet above the floor to protect them from dust and water. If the porch is at the back of the house a sewing machine could be attached to one of these outlets, or a little electric range, or a toaster for breakfast on the porch, warm days.

So important is the question of fuses and switches that it is well to consider their significance at the very beginning.

The electric current is brought into the house through the fuses centered in the fuse box. This box or central station should not be placed in the cellar or attic as is so often done, but nearer to the places of activity, in the center of the house.

The current as it enters the house is controlled by a switch, which, when "opened" cuts off the current from the whole house. This switch may be placed inside the fuse box, but if so, it is advisable to have the switch handle so adjusted that the door of the fuse box need not be opened in order to operate it. After the entrance switch is opened, the door may be opened and the fuse plugs conveniently changed. The location of the entrance switch and the placing of the fuse box would make an article in themselves. And one word of advice should be given here, to consult an electric light company before making definite plans.

The fuse is merely a connection of wires so adjusted that when the current becomes too strong it melts away, destroying itself in the act and preventing serious trouble. The fuses can be changed as easily as you can take out an old bulb and put in a new one. It can easily be accomplished by one of the maids in the house if she has been properly instructed in the matter. And there is a fuse now on the market which shows plainly when it needs renewing by a darkened square appearing in sight.

When the fuse box is installed it is wise to have marked on the several fuses the circuits which they govern. Furthermore, each fuse plug should be stamped with the number of amperes so that there is no need to guess the size of the fuse to be replaced. In electricity amperes are the same as a

quantity of water flowing through a certain pipage or the quantity of electricity which flows through a certain resistance when the pressure is one volt. A safety panel board with a door has recently been invented which makes fuse housing simple and the putting in of new fuses easy.

There are three kinds of switches:

1. Push button
2. Tumbler
3. Snap

1. The push button is familiar to the eye in wall switch plates.

2. The snap type is also an established item, snapping on all lamp (bulbs) sockets. Hanging cords and pendant switches are examples of the snap type.

3. The tumbler type (see illustration) is the newer switch. It is a tiny lever which, when your arms are full, you can push up or down with your elbow. It has all the good qualities of the button and the snap plus not needing two fingers to operate it and it works at the lightest touch.

There are four general house varieties of these "plants": (1) Single pole, (2) Double pole, (3) Three way, (4) Four way.

The single pole switch enables you from one point to control any one lamp or a collection of lamps operated together.

The double pole is used when it is desired to break the circuit in both sides of a switch. (The entrance switch referred to above is an example). To comply with the electric code, it is also used in the case of outdoor lamps that are exposed to the weather.

With these switches, save the three-way one, it is possible to control any circuit and its lamp or lamps from any two places. The light in the upper hall may be operated from that locality or from the lower hall; the living room ceiling light may be turned on or off from the living room itself or from the front hall.

The four-way switch may operate lamps from any one of the three places, and when it is placed between two three-way switches it gives an additional point of control. For example, with a four-way switch in the dining-room and a three-way switch in the living room and also a three-way switch in the kitchen, the dining room lights may be turned on or off from any of three rooms. And there are numberless other combinations.

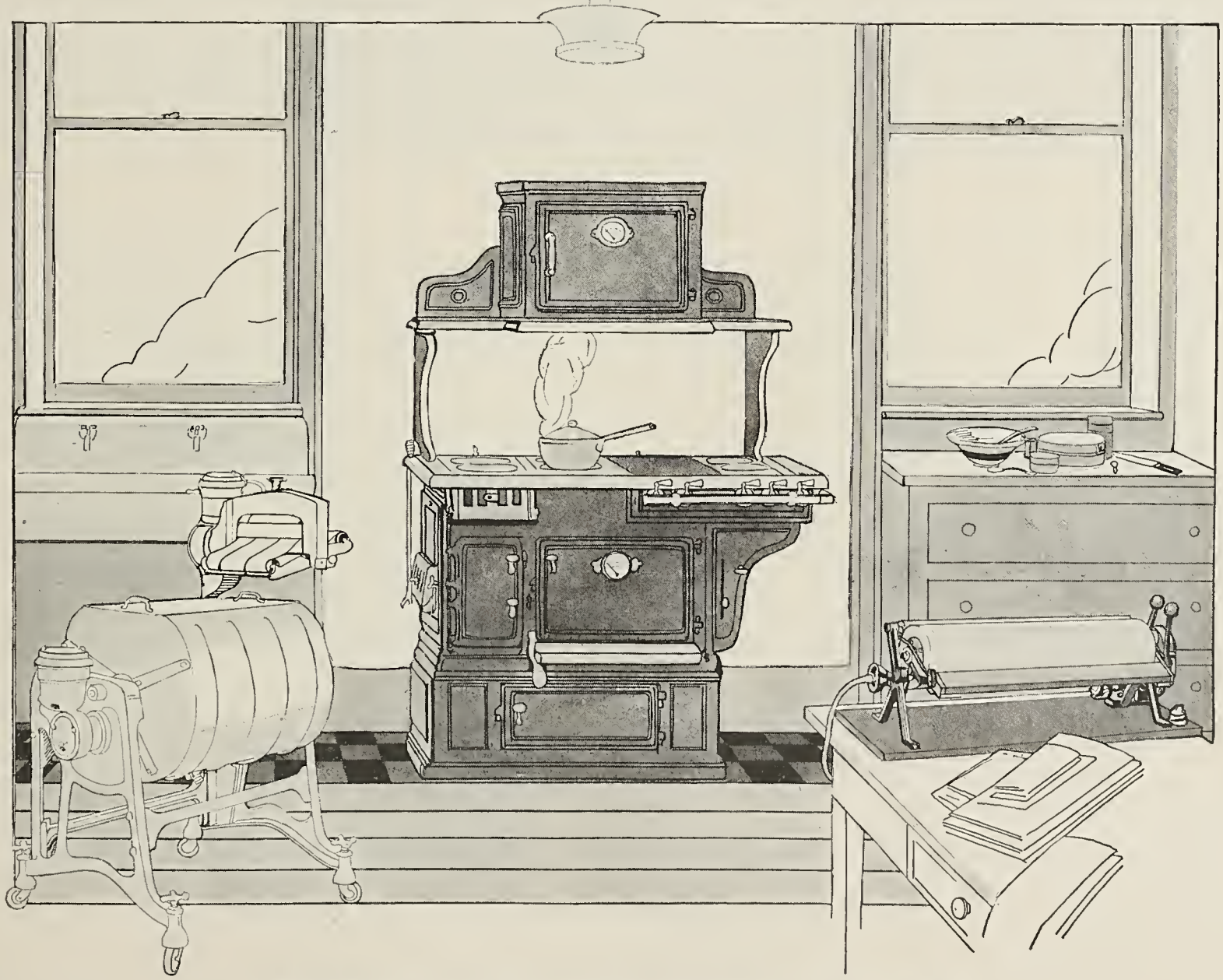
You may also have a switch that operates from the master's bedroom which will turn on as many lights as desired—one in every room in the house if the wiring is adequate, furthermore, this switch may be so arranged that the lights can be turned off or on only in the master's room. There is no more convenient switch in the house than the tumbler switch just outside the closet. This switch is not dependent on the door opening or closing. For sometimes the light may stay lit on a door controlled switch and then the bills go up.

Put switches always where you don't have to grope for them. As for instance, just within the door, hand-high, next to the door in the hallway, or adjacent to the door that leads into the living room. Where two or more switches are to be installed side by side, they can be put under one plate.

While your house is still on the architect's drawing board, point out to him exactly where your furnishings will be placed, then arrange for electric outlets where they seem most convenient. If your piano is to be in one place and your book cases in the other, have the outlets so placed so that the reading of words and notes may never be an eye strain.

You know where you are going to have your bathtubs, your washstands, the win-

(*Continued on page* 80)



Electric workroom; with the new Duplex overhead light, courtesy The Duplex Light Company; a convenient electric range, courtesy the Magee Stove Company; an attachable ironer, The Baby Grand; and the Delco clothes washer



The Home of

JAMES P. CAHILL

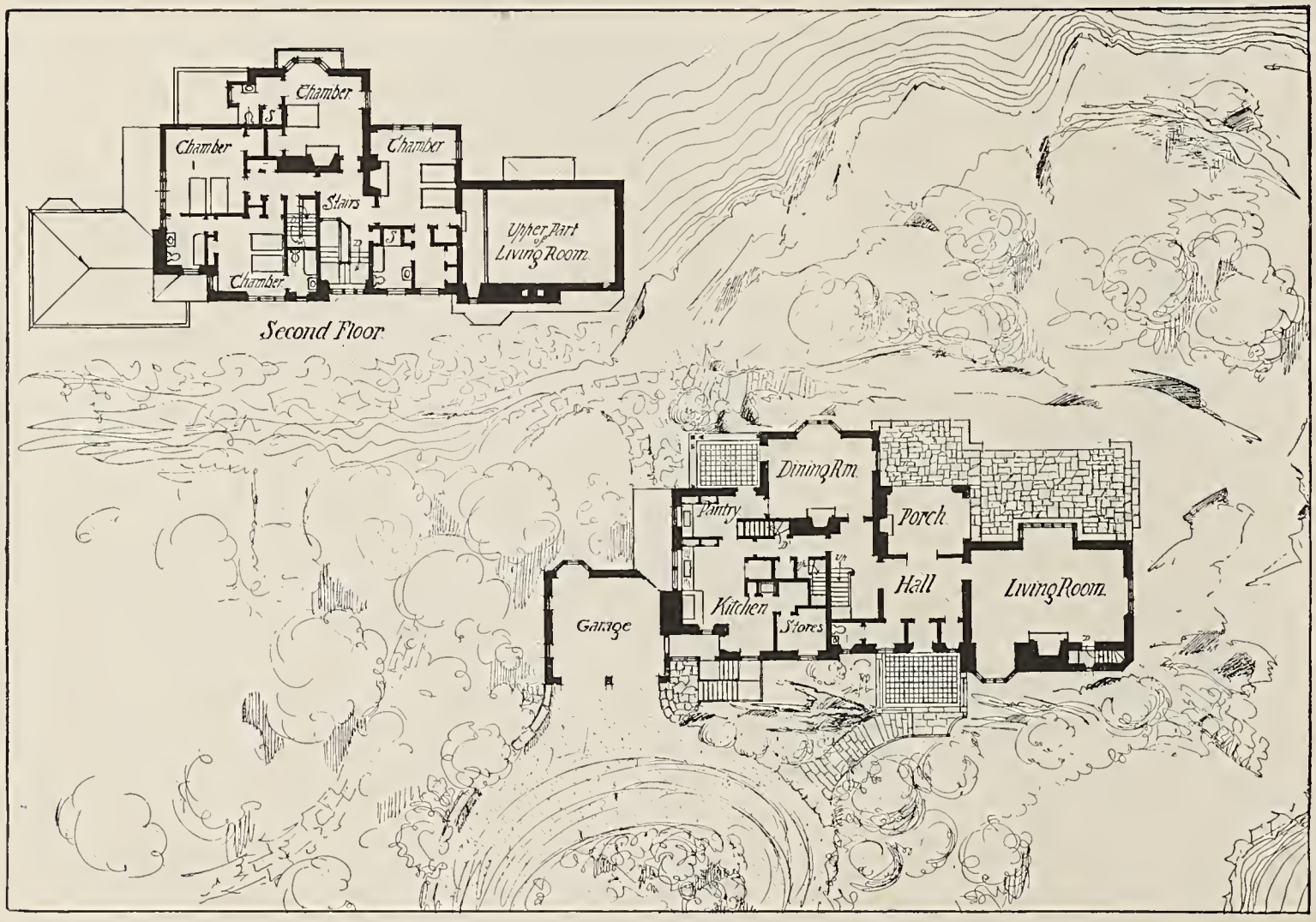
Greenwich, Ct.

Frank P. Whiting

Architect

The home of James P. Cahill rises from the rocky summit of a small island off the Connecticut shore and is built of the same seam-faced granite that was quarried from the site to make the excavation for the cellar

One of the most interesting details of the construction of the house disclosed by the plans is the massive thickness of the stone walls, a thing rarely encountered nowadays. All the shoreward rooms stress the importance of the view over the Sound





The half-timbering is here a bit of authentic construction, being built up of chestnut logs from trees that, like the granite of the walls, were a part of the island



An attractive feature of one of the gable ends is an inset arch over a triple casement



The broad terraces overlooking the Sound are well paved with brightly colored slates



THE CONNOISSEUR TASTE

In The Building And Furnishing Of A Home Only The High Standard Of Quality Will Bring Ultimate Satisfaction

A CERTAIN poet (none other than the one whose verses grace this page) tells in a recent book how he wandered about this country and the seven seas carrying one lone treasure with him—a copy of Keats' poems. It is the sort of thing a poet would do. It represents a fine spirit of the connoisseur. Rather than stay home and possess a hundred books, he chose to become a vagabond and possess one—the very best one he could select.

Contrasting with him is a certain man, married, father of children, an owner of a house and grounds, tied therefore in one spot and never to become a vagabond, whose eccentricity is that he would rather smoke one good cigar a day than three mediocre ones, would rather raise a dozen perfect dahlias than a score of questionable varieties, and who on building and furnishing his home, applied this same strict rule.

Both of these men are connoisseurs. They command respect for the high standards of their selections. When the one speaks of Keats, you feel that he knows what he's talking about; when the other talks of dahlias and cigars and chairs, you listen with respect. The standard of quality dominates their judgement.

SOME of this same spirit of the connoisseur must dominate our selections in choosing the design for a house and selecting its furniture. If ever the American home is to rise above the mediocre. On all sides we see people swayed by the demand for quantity. Houses are built and furnished in the same manner as Fords are made.

Step into the average living room of a well-to-do, cultured family. At one glance you can see that half the furniture is lacking in beauty and in reason for existing. There is too much furniture, and much too much of it is medicore. Apply the standard of the connoisseur, and you would send half of it to the Salvation Army.

It were far better if that room appeared barren for a time. It were far better if the family were put to inconvenience. Have a few pieces and have them good. Select them slowly, acquire them with effort. Thus should the house be furnished.

IN his recent report Roger Babson figures that the residential building this year will exceed two and a half billions in cost. An appalling number of houses can be built for two and a half billions. One wonders how much of that expenditures the high standards of quality will dominate! Perhaps very little of it. The demands of a meticulous taste are exacting and exasperating. Workmen do not understand them. Builders are annoyed by them. Even some architects chafe under their restrictions.

This detail may be out of scale. Discard it and insist on one of proper scale. This piece of molding may be unsuitable. Refuse it and demand the one that is suitable. It is so easy in the confusion and delay of building to let well enough alone, to accept what is offered, to be satisfied if only the work goes ahead. The home builder is in precisely the position of the connoisseur who chose between one good cigar and three cheap ones. Perhaps you would rather have the three. Perhaps you would choose the easier road to building. Well, then you are that sort of person.

But say you have fought your way with builders and carpenters, insisted on applying the principle of quality—alas, the battle is only a third won! There is still the furnishing of that house and the making of the garden.

Of course, the easier way is to go out and buy the furniture at one fell swoop. The more difficult, and more satisfying course, is to purchase it piece by piece, following a preconceived scheme for each room. Here, if you are in doubt, you will solicit the aid of a decorator who is trained in such matters. But the room will not be finished over night. The proper making of curtains, the desirable upholstering of furniture, the lamps, the shades, the rugs, the paper or paint on the wall, all of these require time. In each process there is an amazing and exasperating amount of delay.

The making of a good garden demands the same slow development. Gardens cannot be grown in a day. The process of choosing the right shrub for this place and that, the business of selecting trees and herbaceous perennials and making lawns cannot be done without a definite plan or without the exercise of infinite patience.

THERE are two ways by which you can judge a connoisseur: he has a definite, well-thought-out philosophy of life by which his standards are guided, and he is capable of a patience that would pale Job into insignificance. His insistence on getting what he wants is colossal.

The reason why so many of us are not connoisseurs in the building of our houses, the furnishing of our houses and the making of our gardens is that we lack the philosophy of life which demands the standard of quality and we chafe under the delays that naturally accompany the accomplishment of good work.

Just how can these be acquired?

Well, very few people are born connoisseurs and, considering the habits of the average babe, very few of us are born patient. These habits are acquired. They are not animal traits; they are habits which man, in his arduous ascent from the beast, has had to develop by slow and laborous processes. When he has achieved patience, discrimination, and the courage of his convictions, he is apt to have become a connoisseur.

TREE-DOOM

To draw sweet sustenance from the earth
Without devouring meat that's slain;
With casing bark to fit one's girth
And stand unhoused in wind, sun, rain,—
To have waved leaves instead of hair
And a green color for a face;
Never to move through life elsewhere
But root forever in one place:
O, what a strange life there must be
In a broad, earth-rooted tree!
And yet, men say, when stricken sore
Trees shiver a space just as they're felled;
A sentience sweeps their inmost core
That by their downward rush is quelled,
As if, from base to crown, they tried
To walk but once before they died!

Harry Kemp.



Gillies

THE HOUSE AND ITS SITE

You often hear it said that a house grows naturally out of the ground. This harmony of house and setting is produced only by a careful consideration of the site and the building materials suitable for that site. Thus, the home of George Taylor, Mt. Vernon, N. Y., rises on foundations of rough stone that support rough cast walls. The trim, balcony and shutters are of plain stained wood. These elements are harmonious with the woodland setting. Lewis Bowman, architect



Broad panels of begonias and festooned arches of ivy form the basis of the planting scheme in this town garden near Paris. The Plants themselves are an incidental part of the general design, subdued by the importance of the symmetrical plan

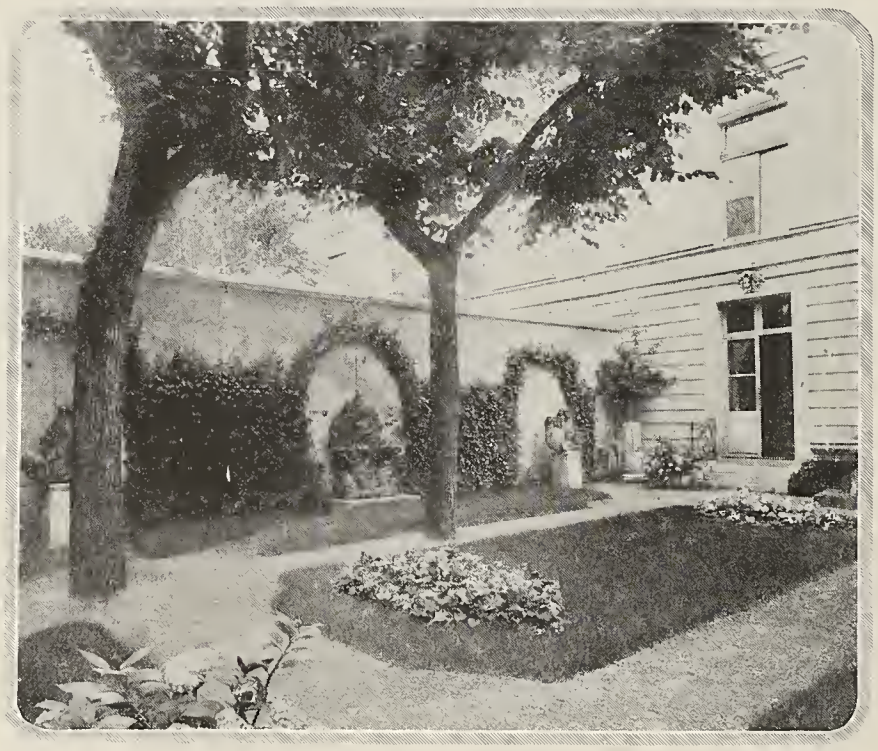
THE FORMALITY OF FRENCH TOWN GARDENS

In Which Design Plays the Leading Role and Nature a Minor Part

MINGA POPE DURYEA

FRENCH gardens represent the triumph of man over nature. Ever since that 17th Century day when Louis XIV called in the rising young landscape architect, Andre Le Notre, and commissioned him to show plants to their places and keep them there, the gardens of France have been upon their good behaviour. The lesson of those eye-stretching vistas and knotted parterres of Versailles, Chantilly, the Tuileries, and Fontainebleau, has not been forgotten. Plants that are neat in habit and readily subdued to the purpose of their arrangement are the favored ones. All others are kept under strict surveillance. Wild gardens, one suspects, are grown in cages.

Almost every garden in France, from the dooryards of the Midi to the sophisticated schemes of the modern manoirs and chateaux, reflects this spirit of formality. An air of relentless symmetry extends over each detail of the designs. And therein lies the difference between formal gardens in France and formal gardens in England and America. Here and in England formality is generally confined to the main outlines of the garden. The plants of the flower beds and borders are arranged into irregular groupings and derive their chief charm from this method of thoughtful confusion. Small trees and shrubs that form part of the decorative scheme of British and American gardens for the most part grow independently and undisturbed. Vines clamber up walls naturally and with no obvious guidance.



The untroubled simplicity of such an architecturally treated garden as this is both satisfying and intensely practical

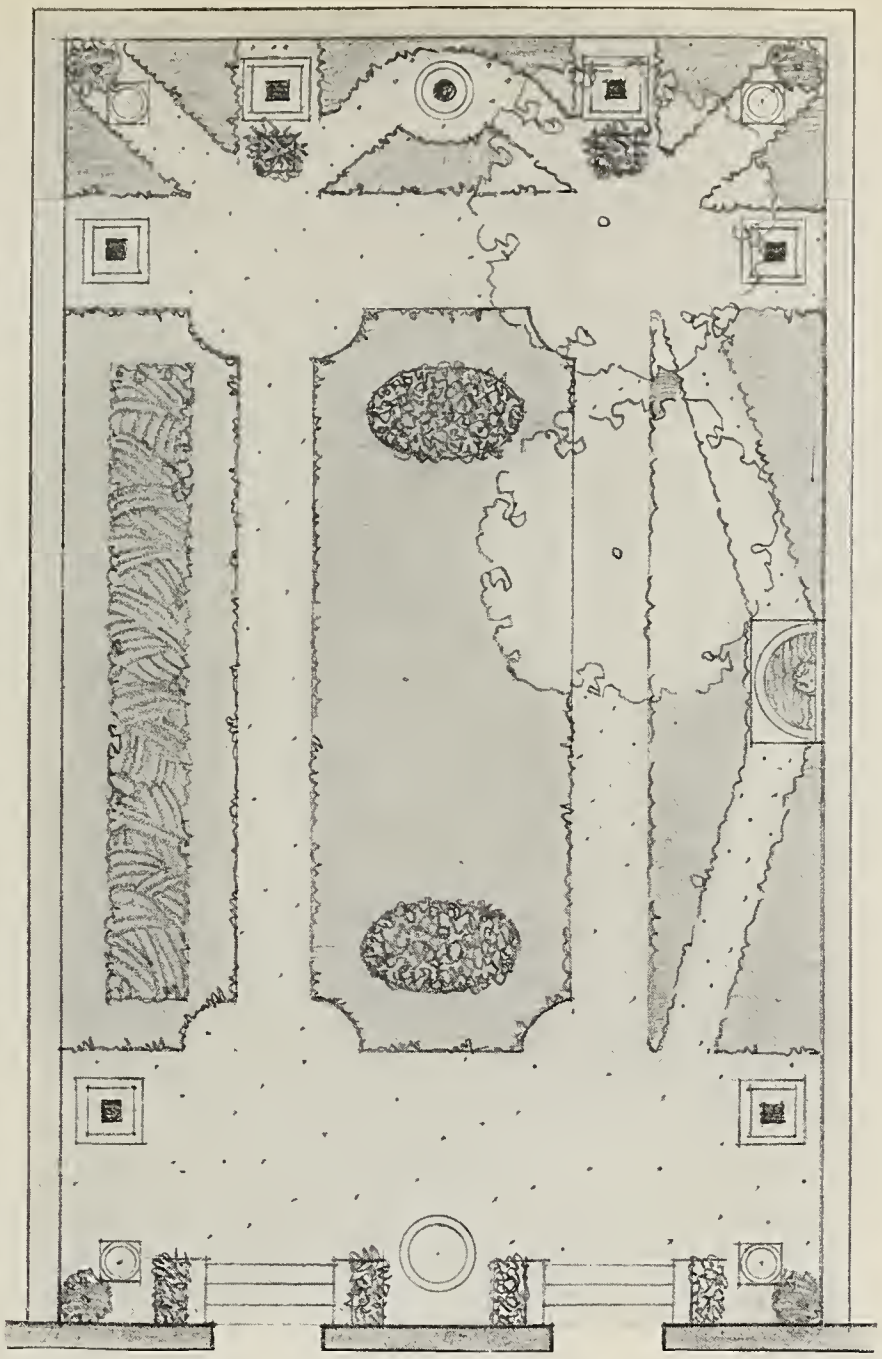
In France, on the other hand, plants are placed in flower beds with strict regularity, and only such plants are used which will maintain this formality at all times. It hap-

pens that this style of garden planning is very happily suited to town gardens where a simplicity that is almost severe is well adapted to the compact area of the usual city backyard.

This Gallic idea of gardening, as it applies in the town garden, is splendidly illustrated in the accompanying photographs and plan. From the plan it will be seen how the two main paths of the garden continue the line of the garden doorways and steps to give the garden an intimate connection with the house; how each path ends upon some bit of sculpture or other garden decoration; how each grass plot becomes a well proportioned panel decorated by flower beds and borders that are essentially strips and spots of a single color.

The vines on the walls have been led into architectural paths. Trellises have been provided for them to a height of 5′ except where it has been desired to furnish a background for a piece of sculpture, an urn, or a wall fountain. In these places round and flat arches spring between the solid walls of ivy. The vines do not vote. They have no voice in the direction or the character of their wanderings. They are given a guide and, according to that guide, they grow. And amid the artificiality of the town garden the effect obtained in this manner is both appropriate and delightful.

The flower beds in this garden are planted with begonias. The long border at the side is filled so compactly with a small, coral pink variety that it is almost as though someone had unrolled a coral colored carpet on the grass. The oval beds in the central panel of turf are filled with the large fringed type of the same plant. These beds must be emptied each Fall and filled each Spring, but it must be said for the plants that they require very little attention during their long blooming period. If there is a lack of variety of color there is also a lack of trouble.



French garden plans are like lessons in logic; there is a reason for every detail of design, and each line leads somewhere

The larger plants in the garden are generally, as in this case, hydrangeas in tubs. As with begonias they offer beautiful masses of continuous color throughout the Summer with the slightest amount of attention. It is unnecessary to protect them in the Winter because, at that time, they must be carried bodily indoors, where they may be forgotten until the approach of warm weather in the Spring.

There is much to be learned from the French manner of gardening, and from this particular Paris garden, which may be applied with advantage to our town gardens in this country. First of all it is necessary to make the design interestingly formal and composed of materials which will be substantial and permanent, as the paths, vines, sculpture, and turf panels of the example shown here. Then it is necessary to use simple plants simply. For when city gardens require a great deal of gardening they are apt to slip into a state of neglect—as French gardens rarely do.



Woodbine and wisteria drape this French facade and add another picturesque note to an Empire exterior



West End, Chiddingfold, Surrey, England, dates from the 15th Century. This view is of the weathered tiles and half-timbering of the south end. Harry Redfern was the architect of the restoration



The fine old fireplace in the hall is part of the original house as it was built by a certain Richard de Ropplegh in 1453. It was brought to light in the course of the alterations executed recently



The fireplace in this bedroom dates from the same period as that in the hall. The ceiling is beamed and the timber frame of the house is seen in the walls. The floor here is made of elm planks, which have taken on a beautiful color with the passage of time

A TREASURE *from the* XV*th* CENTURY

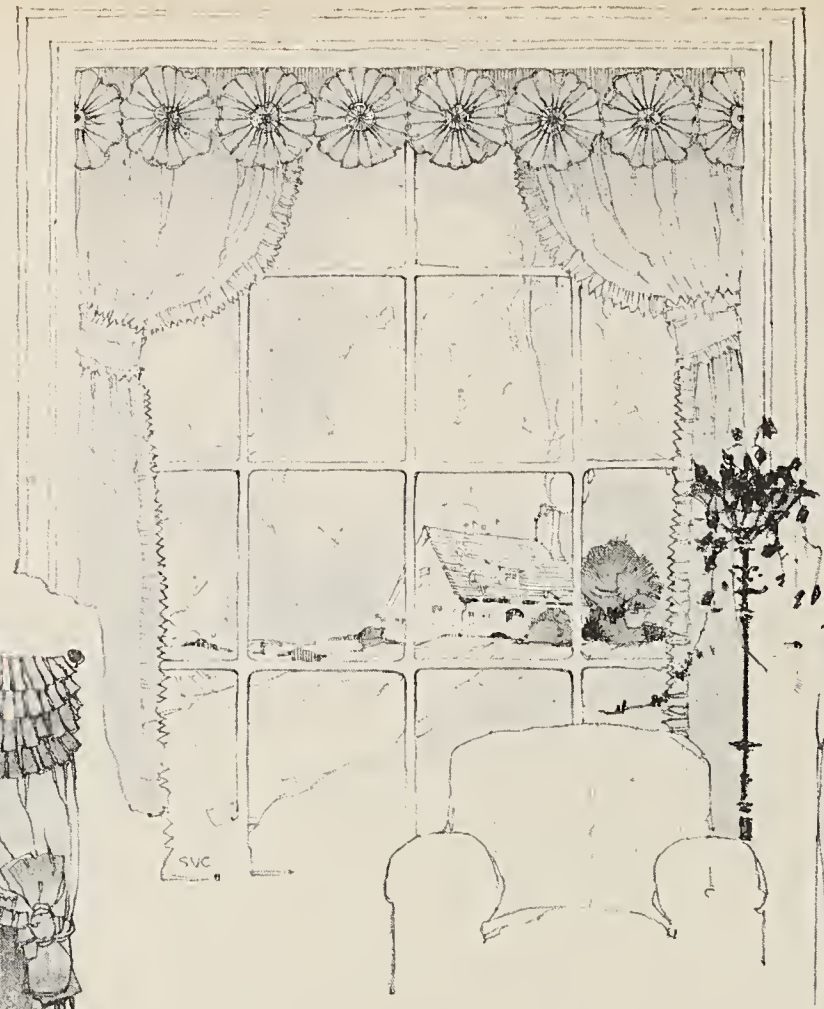


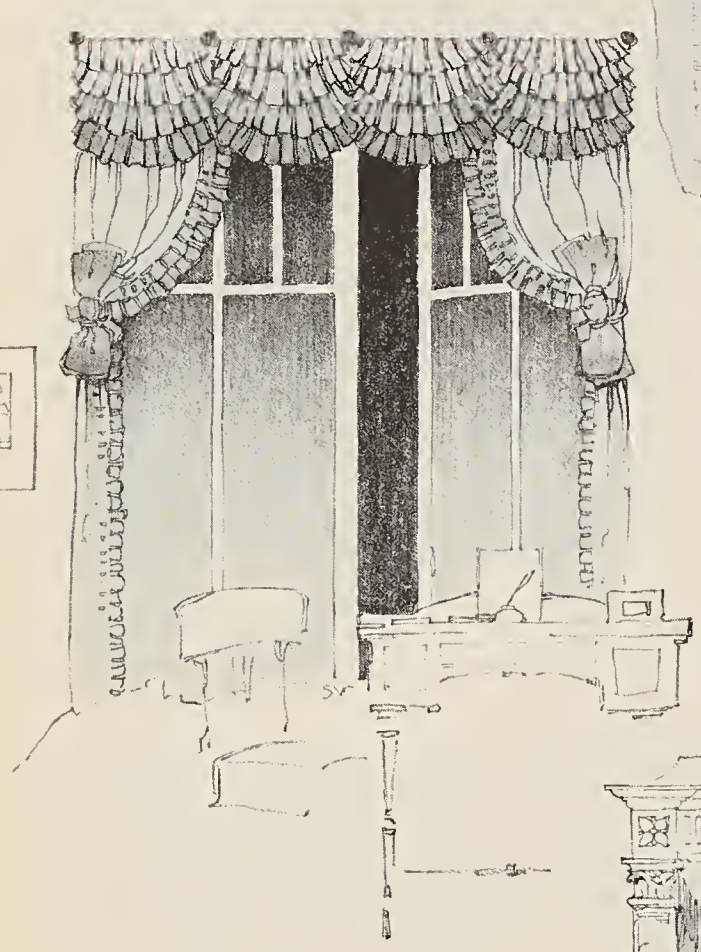
This view shows the most remarkable feature of the house—the long unbroken line of windows which lights the living room. It is unusual to find such a generous provision in a house of this period

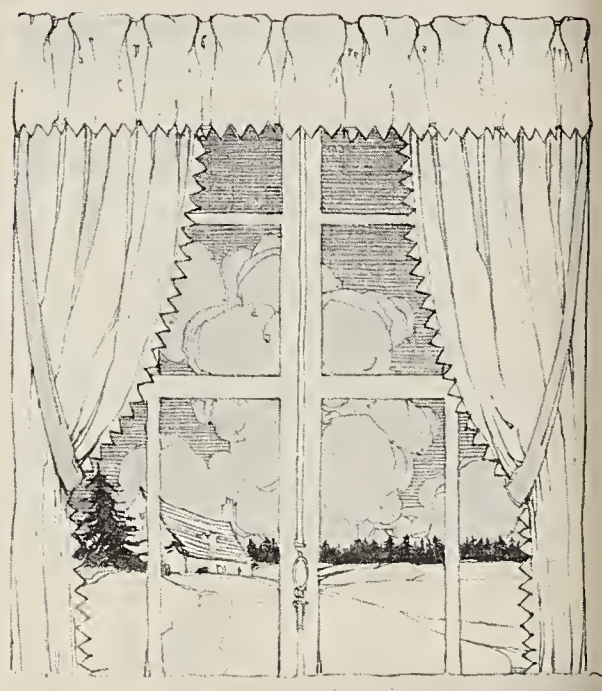


Seen from within, the line of windows lends a peculiar charm to this long, low parlor, with its heavy beams and its flooring of wide oak planks, its simple window draperies and the sparse furnishing

The curtains at the right of plain green glazed chintz edged with narrow pleatings of mauve have a decorative valance of green pleated cocardes against a plain mauve ground



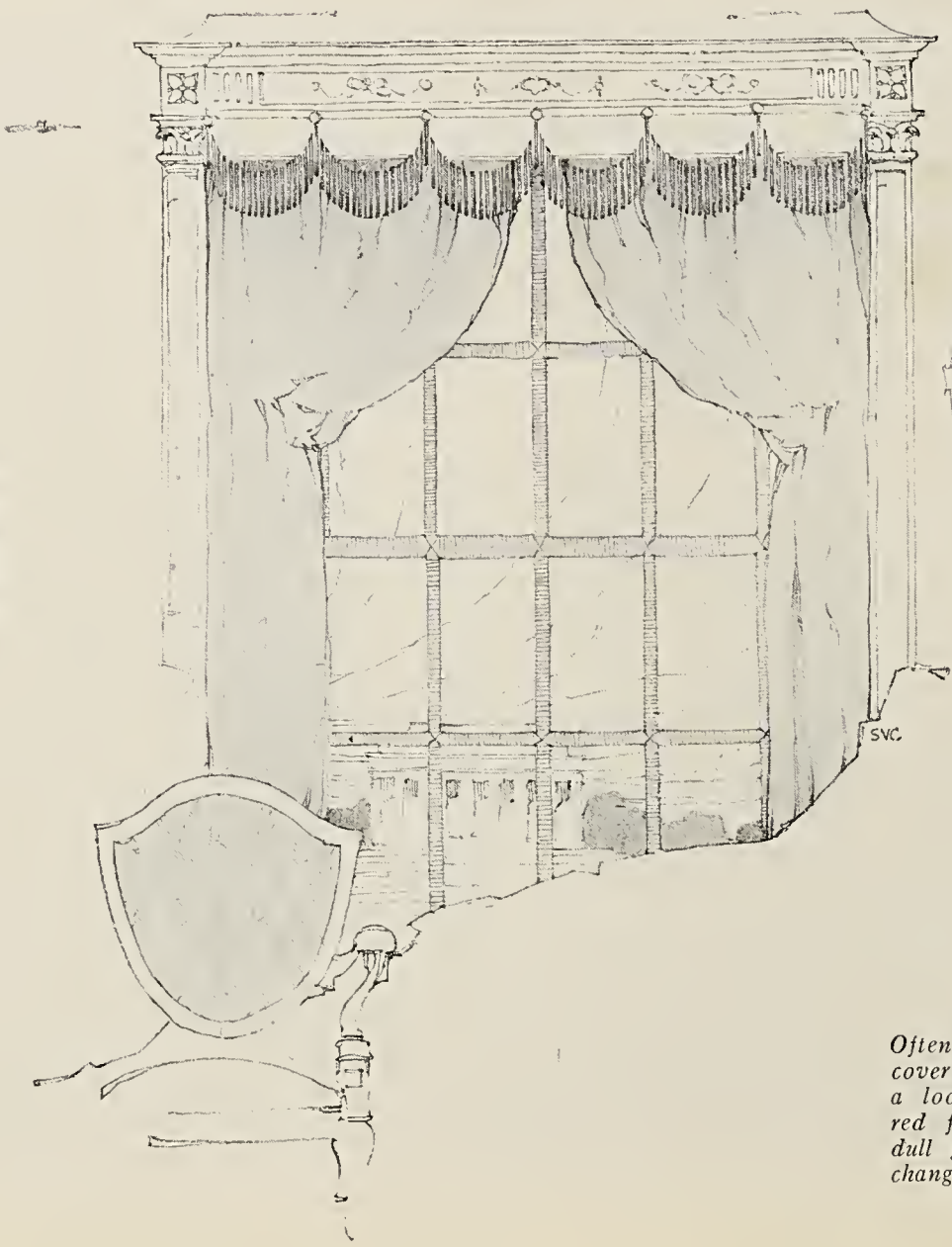




DECORATIVE NEW VALANCES

Designed by

CHANDLER W. IRELAND



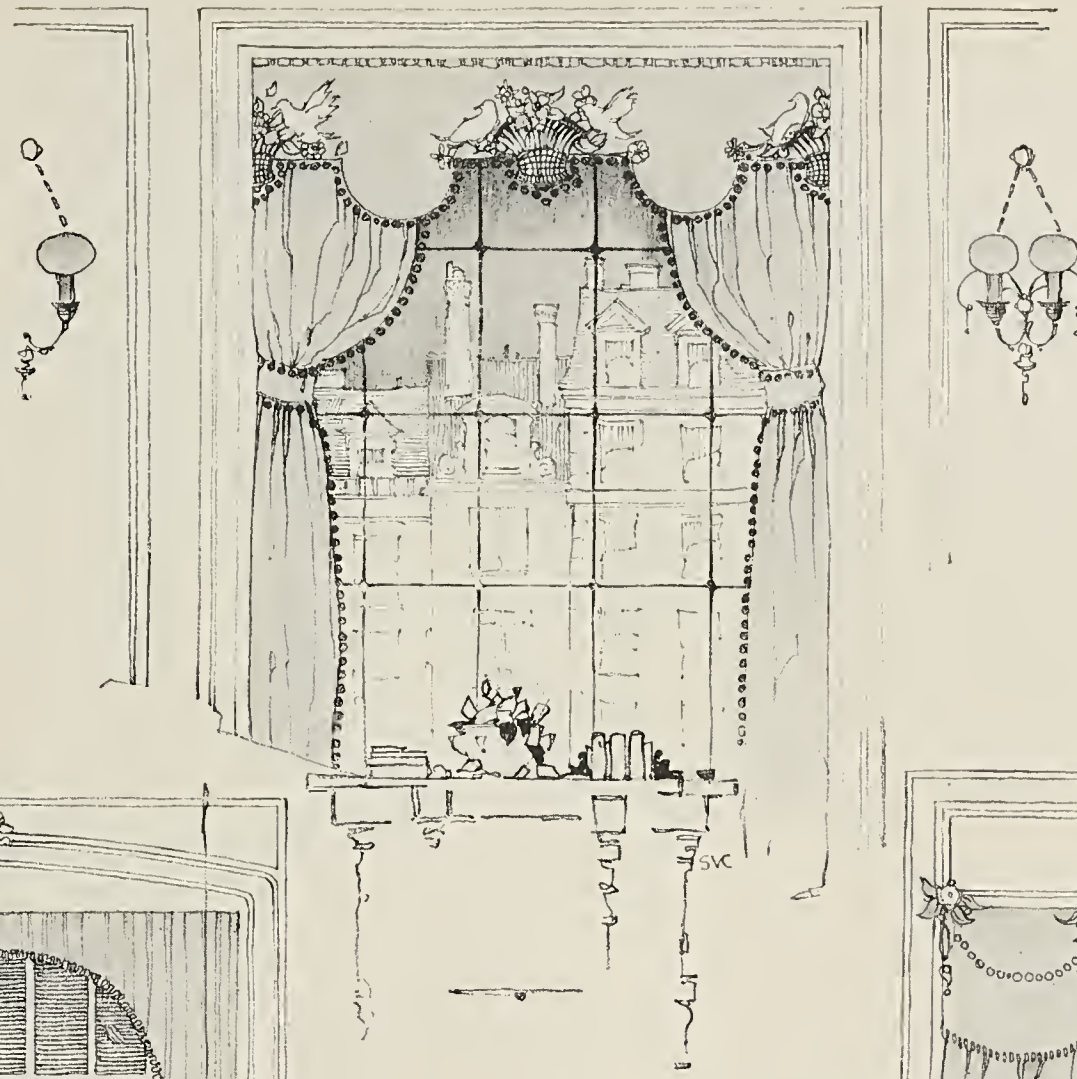
Charming for a young girl's room are the curtains above turquoise taffeta with a valance of four pinked ruffles in turquoise, green, salmon and yellow with turquoise pompoms



The pointed edges of peach colored satin curtain and valance above are picoted in green. The valance is made with a French heading and long narrow tiebacks add a graceful note

Often it is inadvisable to cover the trim. In this case a looped valance of heavy red fringe hung from large dull gold nails is used over changeable red and gold taffeta curtains

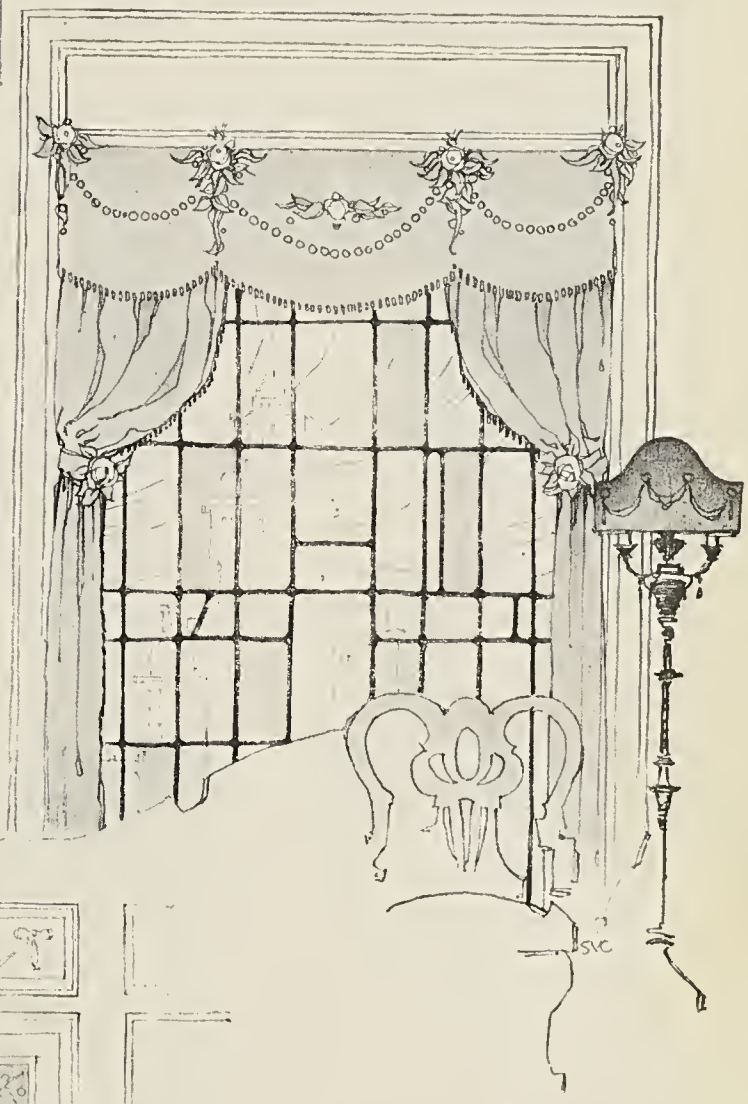
askets of flowers and
rds cut out of chintz
ring gay color to
valance of plain yellow
azed chintz edged with
ll red wooden beads



The valance in the center of the page, shaped somewhat like a pagoda is of flame colored taffeta, each point edged with a brilliant jade drop



Here the valance and curtains are cut in one forming an attractive arch effect. The material is plain green glazed chintz trimmed with orange cut wool fringe



Unusually distinctive is the valance above of apricot taffeta ornamented with sprays of colored glass flowers gracefully connected by swags of clear crystal



Curtains of gold and brown brocatelle edged with tassel fringe make dignified living room hangings. Between the scallops of the valance hang large Italian tassels.

THE BEAUTY OF DARK WOODWORK

We Draw on Both Native and Foreign Forest for the Woods to Give Our Rooms Distinguished Atmosphere

MARY H. NORTHEND

THE finishing of interior walls is a problem that changes continuously, for with each new combination of colors, appropriate backgrounds are demanded, backgrounds that are suitable for correct room picturing. Walls are a structural necessity, lending as they do to each individual room a privacy that could not have been attained if mere hangings were utilized. Yet the spacing of rooms, especially in a small house, taxes the architect's ingenuity to the utmost, as all elaborate conceptions must be eliminated and every inch of space utilized in order to produce right results.

Simple walls are an absolute necessity for only they are in sympathy with the furnishing, yet they must be carefully planned that they may lend added space to rooms already so limited in size as to appear cramped, a fatal mistake in apartments where women live the major part of their lives and the man of the house rests from his work and worry.

Wood has been used for wall finish ever since houses were built, never losing its popularity through the ages, so that today, when there are so many kinds and tones on the market, it seems a very simple matter to work out harmonious schemes, not only in small houses, but large ones and through its use to lend dignity to the home.

In our early architecture there existed a definite charm brought about through the bold spirit of the master builders, a fine example of whose work is still in existence in the Fairbanks House at Dedham, Massachusetts, where the oldest room retains its original feather edge boarding, the ancestor of dull dark woodwork in America.

We find an interesting example of native wood finish in the white and pumpkin pine used in some of our fine old houses, mellowed and smoke-stained by the fires that burned continuously in the cavernous fireplace. Color tones, the first semblance of interior decorating, appeared here, created through the garlands of dried red peppers and bunches of yellow corn depending from the ceiling beams. And an added decorative charm was given by placing pewter, brass, and copper on the dresser, repeating the color note by decorating the fireplace mantel in a similar manner. Even the pots and kettles that hung on the crane added interest, with the glow of the firelight playing over their brightly polished surfaces.

The next step in dark woodwork came when larger and better houses were erected, and the owners, recalling the manor houses across seas, imported dark woodwork for interior use. This is true in both of the Lee manor houses in Marblehead, Massachusetts, the woodwork ready for insertion having been brought over in the holds of the ships. Here simplicity of the interior finish is livened by priceless hand tooling, the handicraft of Grinling Gibbons and Samuel McIntyre.

As time passed and the country became more thickly settled, we find that woods for wall treatment were freely used, and there were so many kinds that they could be suitable for decoration in both large and small houses; the color note varying to such a degree, that even in smaller houses it was possible to include dull dark wood for interior finish.

Many of us have become so accustomed to the use of white painted backgrounds, which were a necessity to bring out the value of dark, rich, Colonial mahogany furniture, that we have failed to appreciate the value of these wonderful dark woods, in fact we have taken little pains to acquaint ourselves with their color value, depending upon the few unrelated facts gleaned here and there, often incorrect in detail, thus prejudicing the public against its use. Then, too, wood seemed such a common means of interior finish that little thought was given to its study. In these days, however, with the whole world at our doors and much of the fine woodwork in foreign lands purchasable, we are finding out what a charming setting it is for rooms where rich tapestry or colorful fabrics are a necessity.

Architects, too, are realizing how invaluable these dark woods are, and impressed with their increasing value are searching the lumber yards both in Boston and New York to discover rare bits that may have lain neglected



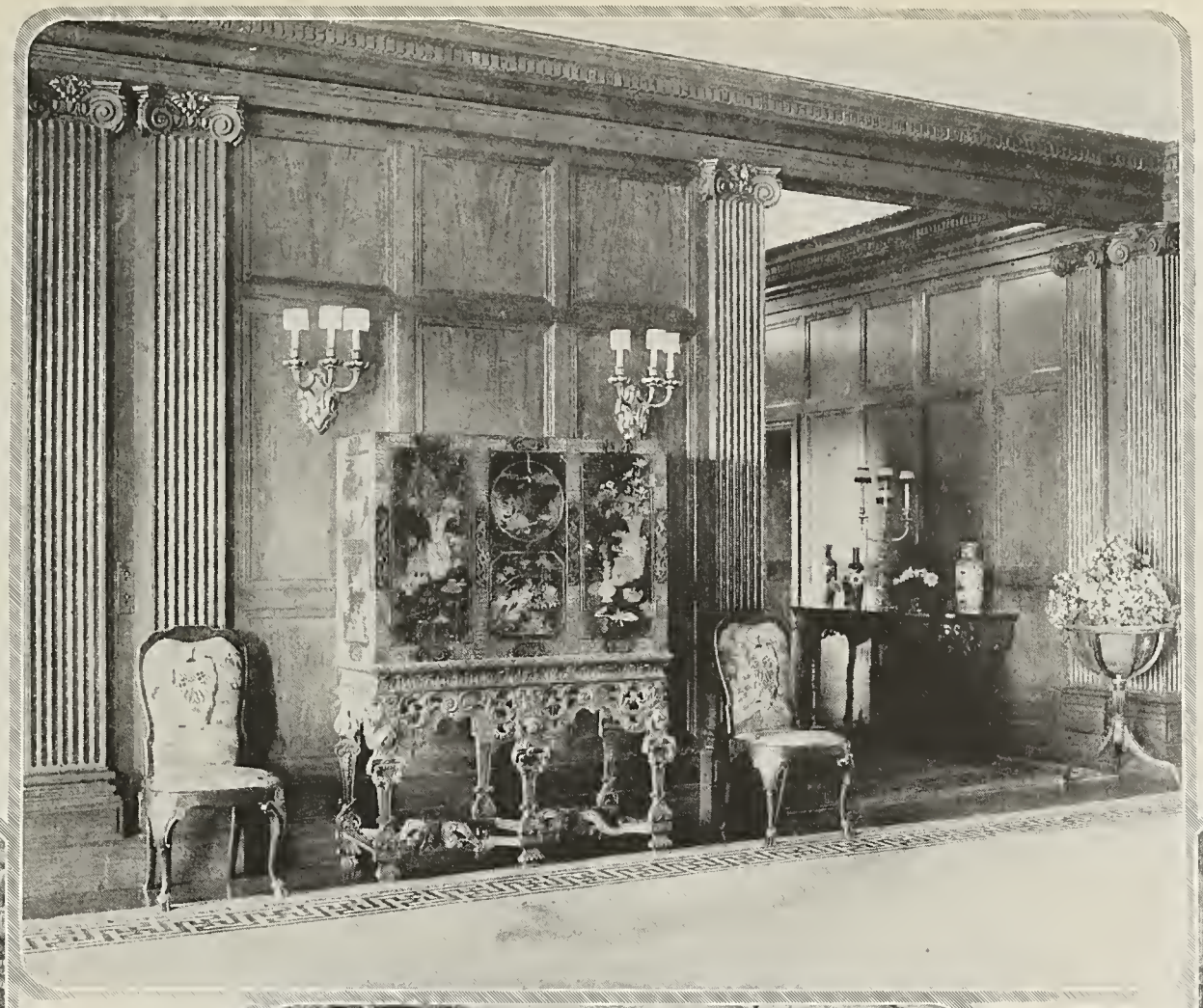
Butternut was used for the paneling of this oval reception room in the New York home of Mrs. Willard Straight. Delano & Aldrich were the architects



A slab of mahogany showing the delicate grain of that beautiful wood



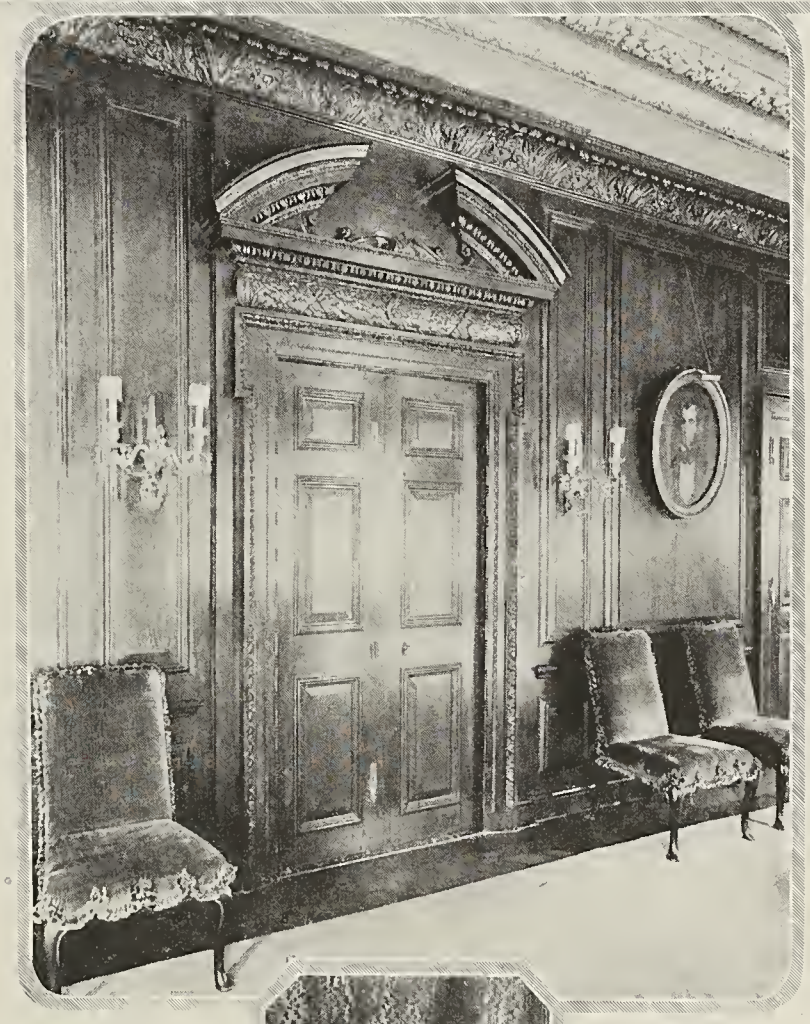
Another type and cutting of mahogany shows quite a different grain pattern



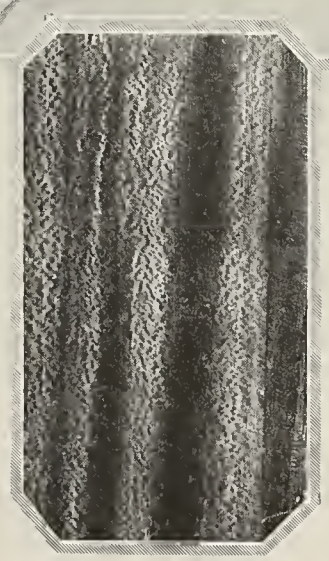
A distinguished background is created for the furniture in this living room by the columns and panels of walnut. Courtesy of the American Walnut Association



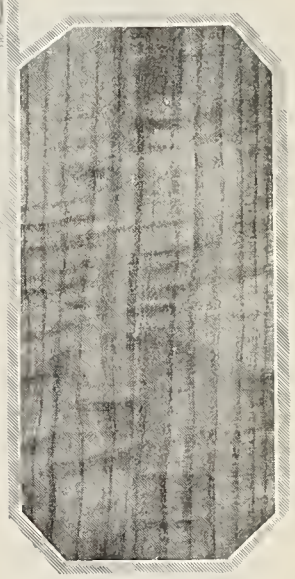
American black walnut of a fiddle-back mottle grain



Walnut is used in the door and paneling of this room, designed by Howard Major



A slab of sycamore, quarter-sawn, showing the peculiar type of fibre in this native wood



Wild black cherry, one of our finest cabinet woods

for years. Through this search priceless pieces have been discovered which are being utilized for the most costly residences in New York, Philadelphia, and Boston. Carefully refinished, these fragments are suitable for any mansion. Particularly is this true of mantels and doors as well as window frames and wainscoting, which are given practically their original setting, with furniture and household decorations of the same era, arranged with infinite taste and knowledge.

Doubtless many of the older cities and towns contain examples of this early American woodwork; especially in the houses which are tenantless and dilapidated can it be secured in various degrees of excellence, for many of the craftsman of the early days were skillful designers as well as clever workmen. What stories this old woodwork could tell had it but the power of speech, for through the doorways of many of these mansions have passed famous ladies and Colonial heroes.

So the old American dull woodwork is taking its place beside that brought over seas, giving some of our modern houses a dignified charm which is most impressive. There is another advantage in the use of this old material; for new natural wood, even if kiln dried, is liable to warp. And naturally it cannot compare with the richness which the old woodwork has gained through weathering for centuries. All wood is porous, and when it is first dried out, it readily absorbs moisture and is easily affected by climatic conditions. Therefore, it takes much seasoning to achieve a condition satisfactory for use in our homes. Beautiful woods have a value of their own; for many varieties show most exquisite grain, and yet there are no two pieces alike.

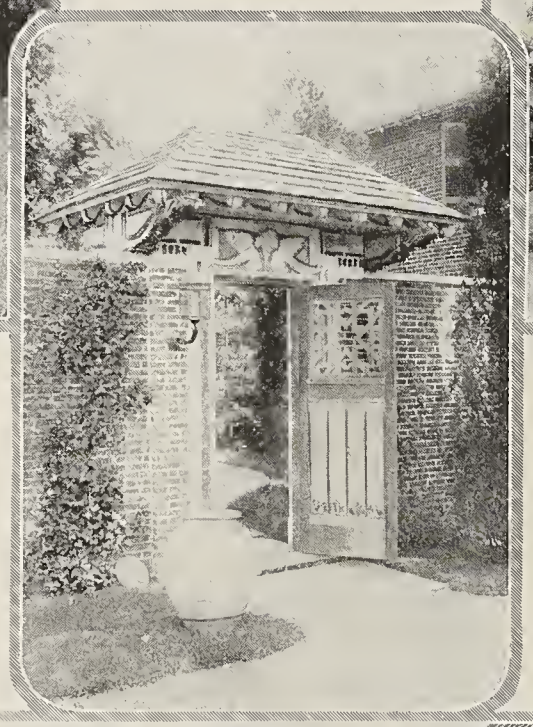
There is a range of natural color in our different woods that gives us a rare selection. And the richness of wood finish may easily decide the choice of hangings,

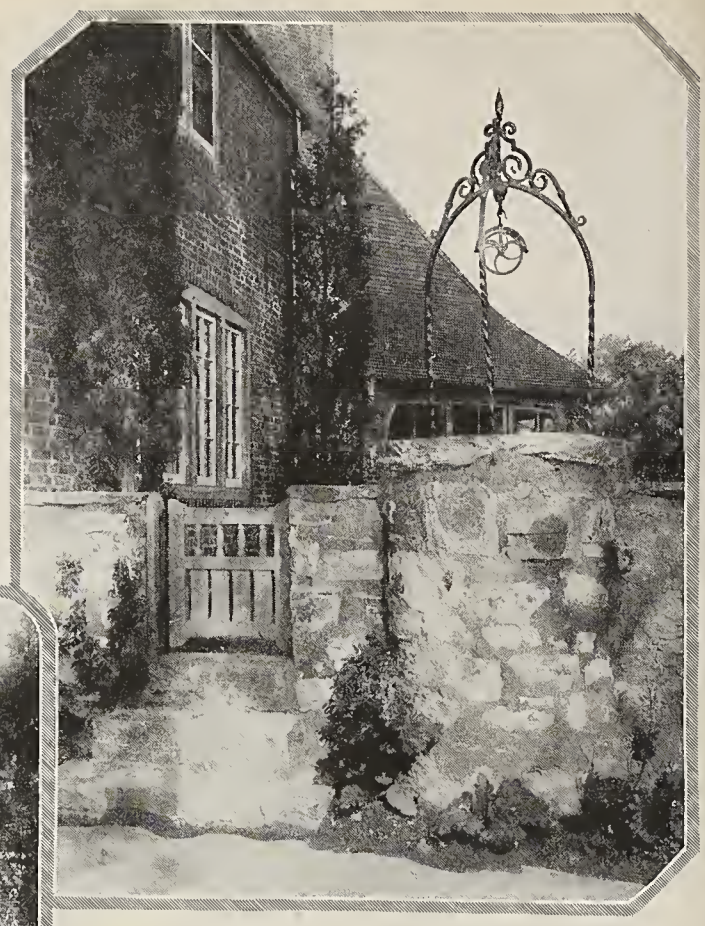
(*Continued on page 92*)



A bridle-path gateway with gabled, picturesque piers laid up of brick, stone, stucco, and slate, and operated by long handled levers fixed at about 18 hands height

The gateway below, designed for his own garden by Thomas Hastings, is a hooded structure of the Georgian period but is colorfully detailed in the Italian spirit





A small oaken gate, adze-hewn and pegged, harmonized delightfully with the window trim of oak, handled in the same manner, on a house in a British vernacular style

The charm and effectiveness of inexpensive materials unpretentiously arranged: a hawthorn hedge, a fence, and a rose-hung gateway





A stone arch in the garden wall filled by a white, grilled door helps to achieve an air of seclusion and affords a nice contrast in materials



In the enclosed terrace of the house of B. B. Bryan, at Great Neck, L. I., designed by Patterson-King, a Georgian gate extends a graceful welcome

WHEN YOU PLAN YOUR GARDEN

Give It a Gateway or Two so That Each Entrance and Exit May be an Occasion

RICHARD H. PRATT

TO be successful the garden gateway should be both a siren and a signature. It should hold an allure, but it should also hold a promise. And its own beauty should be equalled by that of the garden upon which it opens, for the loveliest gateway in the world would be something of a fraud if it led onto a dreary aspect. It should be a temptation with a happy ending.

In its most elemental form a gateway is nothing more than an opening in the wall, fence, or hedge that encloses the garden. What lifts it above the commonplace is the way in which it becomes an enticing decoration and the faithfulness with which it indicates the spirit of its garden. If the garden is designed along simple lines the gateway should share the same modesty; if the garden rises to glamorous heights of formality the entrance should soar with it.

It is this extremely important detail of appropriateness which must be kept in mind more than any other. For the garden gateway, after all, is a sort of distilled essence of the garden. In fact, one of the most retiring garden gateways in the country is made one of the most successful by little else than this quality. It is a simple, tiny affair consisting of a gate of white palings swung between two plainly capped wooden posts, all nicely proportioned. It marks the gap in a hedge of tall dark cedars which encircles a just as simple Colonial garden. And its success is entirely due to the fact that it makes no attempt to outrank the garden, but is satisfied with serving as a hint of the garden's unpretentious delights, and by hinting so delightfully that a visit becomes inevitable.

In many gardens the gateway affords the only architectural note. If possible, in such a case, it should repeat the treatment and materials of the house. For example, the bridle-path gate shown on the opposite page, while it is at some distance from the house and is not part of a wall, but simply guards the opening in a hedge-row of pines, is distinctly related to the house that, likewise, is built in the English spirit of an interesting combination of stone, brick, and stucco.

Perhaps, technically speaking, each gateway should include a gate. If there are animals to be barred from the garden, or if a sense of privacy is to be suggested, a gate will be a necessity. In any case there is sufficient excuse for a gate—even for a solid one—if it is put in place only for its decorative effect, and for the air it gives to the most casual entrance. At the same time there are gateways so entirely complete as decorative openings that there would be no point to closing them in any way. Such a one is the rose arch that makes a side entrance into the garden shown below. A gate across it could in no way add to its beauty nor increase the pleasure of coming through it. Nor could the utter simplicity of the informal arbor gateway leading onto a flagged path, shown on the opposite page, be improved by any further device.



As with this white arched gateway in a New Hampshire garden, designed by Charles A. Platt, it is possible to make the only architectural note in the garden an effective picture from any point in the flowered enclosure

While there is an infinite variety of gateways in point of design and treatment they are all developments from two general kinds: those which are open above and those which carry some overhead construction. When the enclosure is a hedge, the former type can be made in any of the following ways, depending upon the character of the garden. It may consist merely of the hedge ends trimmed to accent the opening; or the hedge ends may be marked by posts or piers of wood, stone, brick, stucco, or combinations of these materials. In any of these latter instances a gate or a pair of gates may be hung. These free standing piers should fit tightly against the hedge ends to avoid an unsightly "leak" between the gate and the enclosure.

When the enclosure is a fence or lattice, the gate piers should repeat the design of the posts that form a part of the fence. They may be larger in size but their scale should be no greater than the others. An especially good example of this type of gateway is shown at the bottom of page 52. Very often the posts of the gateway and fence are kept at the same size and the accent is marked at the entrance by adding to the gate piers, in walls of stone, brick and stucco, some detail, such as a well turned capital. The wall ends at the gateway should be finished off in such a way that the entrance may be definitely marked. This can be done by slightly enlarging the wall ends into squared piers, and also by topping them with stone, brick, tile or with cut or molded capitals. The whole point is in some way to accent the opening. If a gate is to be swung across the opening

(*Continued on page 112*)

In the next article of the series: When You Plan Your Garden, the design and construction of the pergola will be discussed together with the much mooted question of its place in the garden scheme

THE FIRST STEP IN GARDENING

Some Suggestions on How to Get the Best Service From the Spring Seed and Nursery Catalogs

ALEXANDER DORN

SINCE the passing of the 18th Amendment, indulging in nursery and seed catalogs is the only lawful—and most popular—form of intoxication permitted the American people. Intoxication it certainly is. Weeks before the first warm whiff of spring air, men and women everywhere have been furiously studying catalogs, making out lists, tearing them up and making them over again, spending hypothetical thousands and then reducing them to a few actual dollars. It is a grand orgy! It is a legitimate, significant and perfectly delightful orgy! But, like any sort of orgy, it has its morning after.

Of the making of seed and nursery catalogs there is no end. But reading even a mere half dozen of them requires a strong will and a clear head. The peculiar form of confusion that follows on the perusal of many catalogs may bring disastrous results to the gardener. He may become a seed profligate. These words are written not to prevent him becoming a profligate—that would be quite impossible!—but to help him derive some benefit from his orgy.

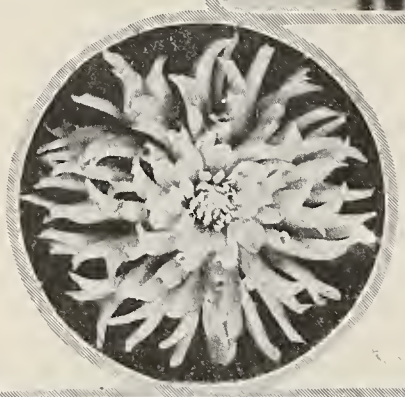
The first thing that is desirable in a seed or nursery catalog is the truth. Honest descriptions, simply written, devoid of rapturous exaggeration is the desired feature. The gardener reads a flowery description of some annual. It is pictured in its perfection. He visualizes himself as creating that perfect blossom. He buys the seed, plants it, cultivates the seedling—and when the flowers appear they may fall short of the catalog description. In nine cases out of ten he will blame the seeds and the seedsman. The same is true of nursery descriptions. The home owner, for example, pictures a grove of dogwood in the back of his garden. His purse prevents him buying large trees. When the trees come, they are little affairs—and he waits several years before he has his grove. Of course, much of this can be blamed on the stupidity of the gardener or on his method of handling the plant material, but it also can be partially blamed on the men who write the catalogs. Consequently, the first rule for the beginning gardener is to avoid those catalogs that contain exaggerated statements. You will find that well established firms are satisfied to let their seeds and plants speak for themselves. Those are the firms to patronize.

On the other hand, the descriptions must be adequate in addition to being accurate. The reading matter in the catalog should help the amateur make

(*Continued on page* 104)



Among the 1923 novelties is a new aster, "Amazon", lavender pink, that grows to unusual size. It is grown by Charles Elliott



A. E. Kunderd, who gave us ruffled gladioli, has created a fringed type. It is very rare

The hybrid cactus dahlia "The Marchioness" is a new creation brought out by M. G. Tyler





The new antirrhinum "Radiance", is terra-cotta shaded salmon. Courtesy of Alex. Forbes & Co



A new baby aster "Tom Thumb," 8" high, with double and semi-double flowers. Hart & Vick

A LITTLE PORTFOLIO OF GOOD INTERIORS



The living room above is in the home of Mrs. Edward Roberts in Paoli, Pa. Butter colored walls, gold hangings and furniture done in crimson silk, make an exceptionally inviting interior. Miss Gheen, decorator

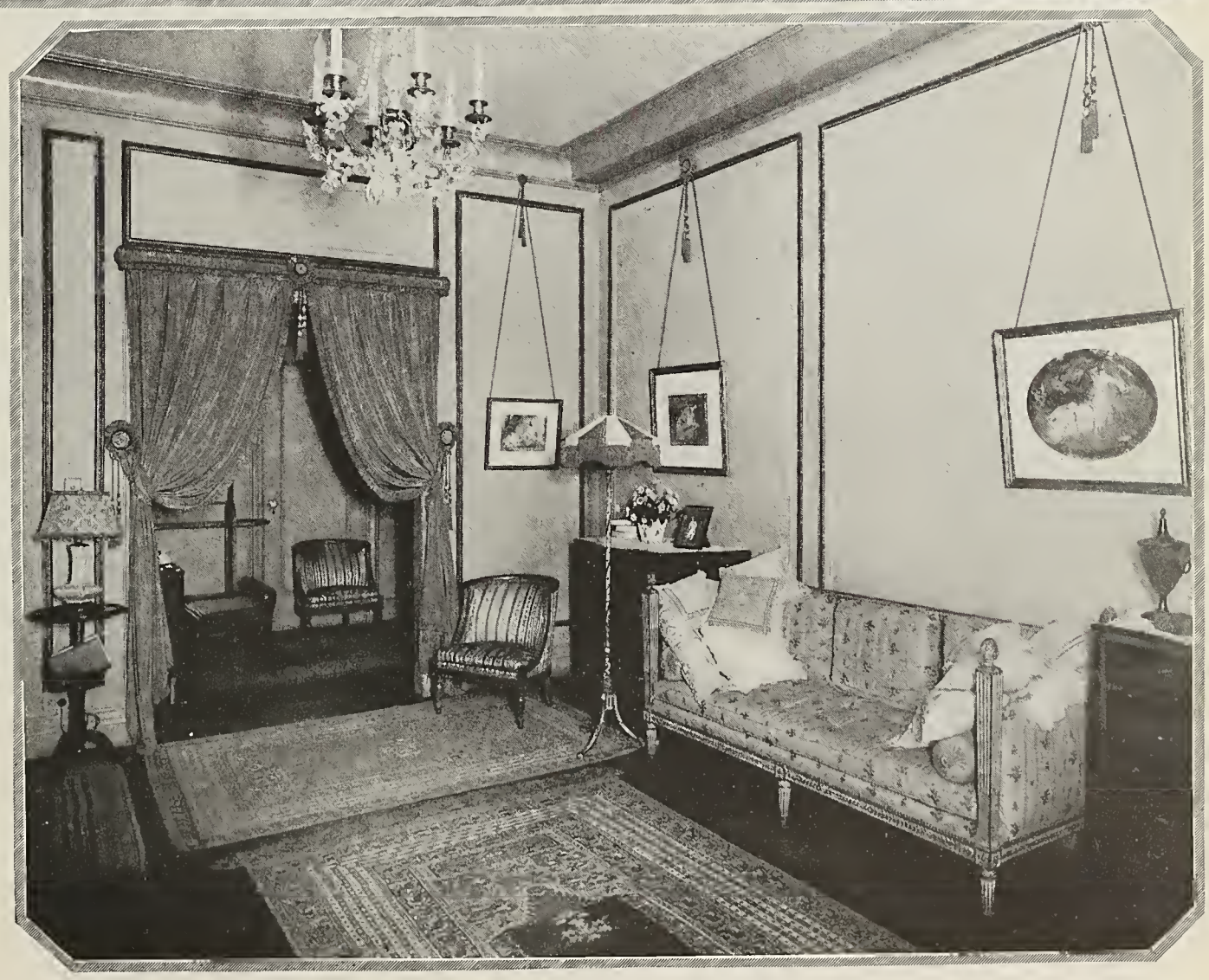
A living room of much dignity has oak paneled walls, o decorative plaster ceiling, furniture done in green damask and Jacobean tapestry and hangings of Elizabethan crewel work Chamberlin Dodds, decorator



Much of the charm of this living room in the New York apartment of Mrs. Geoffry Bonnell is due to the clever blending of colors. Pale Adam green walls and wine colored taffeta hangings combine charmingly with the toile de Jouy on the sofa. Diane Tate and Marion Hall, Inc., were the decorators

A bedroom in this same apartment has light gray walls and woodwork, striped taffeta curtains in blue and apricot and an old-fashioned flowered chintz on the furniture. The blue painted bed matches the graceful draped dressing table and has a spread of fine cream colored net over flesh pink satin

The dining room in Mrs. Bonnell's apartment repeats the color scheme of the living room. 18th Century Italian walnut chairs have seats covered in red and gold striped damask. The table is of the same period and combines well with the old Queene Anne cabinet. Diane Tate andMarion Hall, Inc., decorators



This picture shows a corner of a bedroom in the home of Mrs. Harry Payne Bingham. The gray-blue walls, paneled in purple and cream, make an effective background for the mauve hangings trimmed in rose, purple and jade and the old French furniture in striped silk of the period. Baron Voruz de Vaux, decorator



A small, paved garden, simply planned, set within a stone wall of dry masonry

A ribbon of rectangular flags marks the center-line of this border



A child's garden with pool, birdhouse, swing, sandpile, and playhouse

A broad, open garden overhung by a picturesque cedar of Lebanon





THREE GARDENS FOR GROWNUPS

And One for Children



Nurse and Child, a faïence figurine modeled by Claude Barthelemy, Avignon, 16th Century. This and the other illustrations are by courtesy of the Metropolitan Museum of Art

FAÏENCE OF OLD FRANCE

In The Colorful Porcelains of Rouen, Moustiers and Marseilles The Collector Finds Engrossing Interest

GARDNER TEALL

THE history of the potter's art is filled with many unsolved mysteries. This is particularly true of the history of the early faïence of France. We find it difficult to understand why French craftsmen appeared to take no thought of the fine maiolica wares of the Italian potters in the early days. They might easily, it would seem, have followed the methods of the craftsmen of Gubbio, Deruta, Pesaro and Urbino, particularly since François I. had employed Girolamo della Robbia on the faïence decorations for the façade of the Château de Madrid, which stood in the Bois de Boulogne, and had brought other Italian potters into France. Moreover the Italian Piccolpasso had published a handbook on the art of making maiolica and this

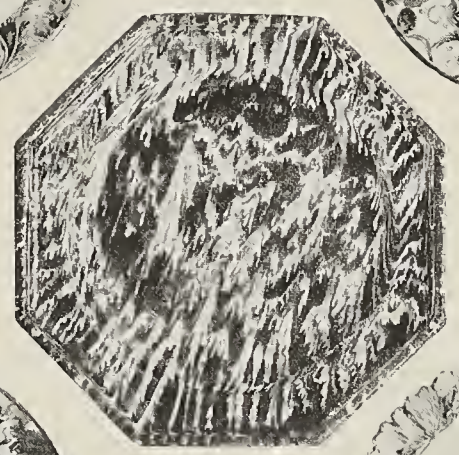
(*Coninued on page 96*)



A rare Rouen plate with music score decoration, dating from 1710 to 1720

(Below) French faïence dish of 16th Century make, from Rouen





A plate from the Nevers fabrique, 1644, with pictorial center and grotesques



A 17th Century faïence pilgrim's bottle made in Beauvais



(Left) The Sacrifice of Noah, a 16th Century plateau from Lyon





A Nevers pilgrim bottle in the faïence of 1640-1700



(Right) An example of Marseilles faience dating from about 1760

(Left) An 18th Century plateau, made in the old works at Rouen

(Right) A faïence dish with handles, from Moustiers, dated about 1730

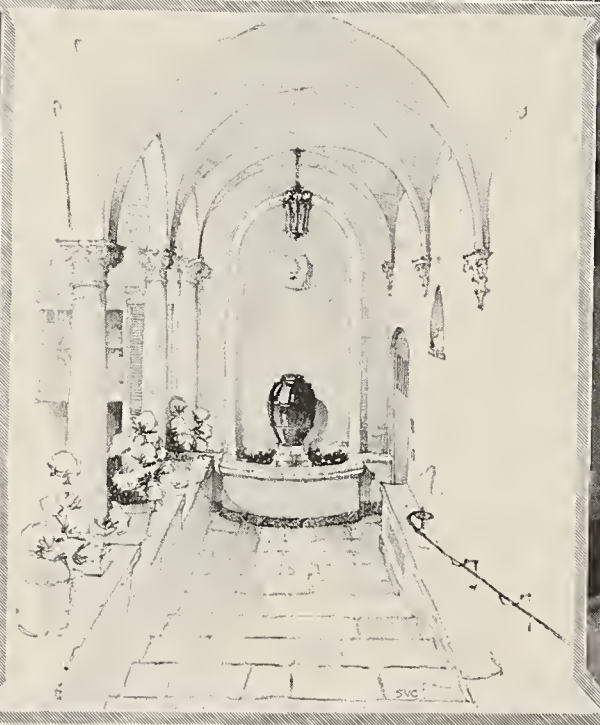


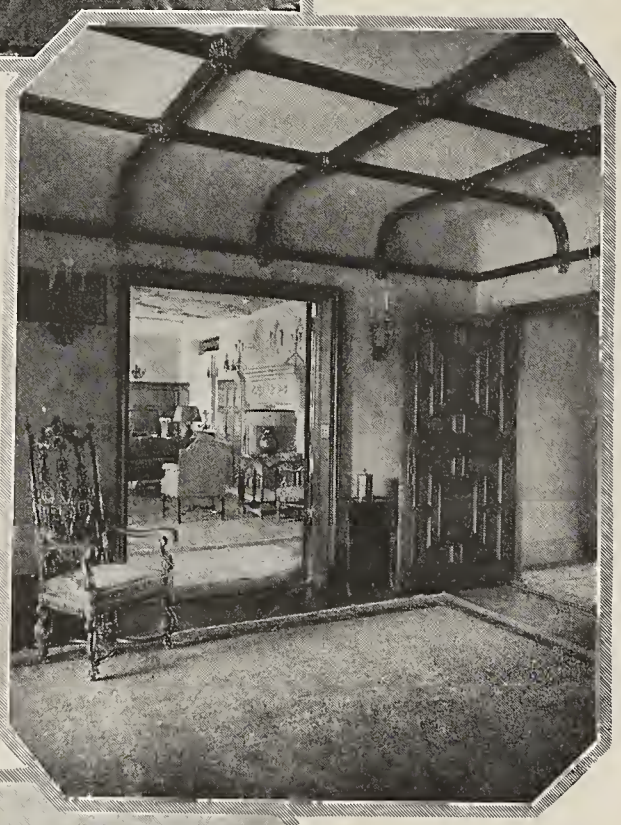


In the English type of house the supporting roof timbers are often exposed. The space between the timbers is plastered in the same manner as the walls. The architects of this were Peabody, Wilson & Brown

(Center) Groined arch or vaulted ceilings are characteristic of Gothic and Italian styles. They are fashioned from stone or molded plaster. In this house the Italian loggia ceiling is groined. Mellor, Meigs & Howe, architects







In houses of Italian precedents the supporting floor beams are exposed and the space between paneled. This style was adopted for the home of A. J. Thomas, architect, at Hartsdale, N. Y.



A decorative coved ceiling has been created in this residence, the home of W. J. Brainard, Scarsdale, N. Y., by heavy moldings placed to form regular panels. A. J. Bodker, architect

Geometric patterns worked in plaster is the contemporaneous ceiling for Jacobean rooms. Here it has been used in the home of W. M. Wickes, near Baltimore, Md. Smith & May architects

THE ROOF OF THE ROOM

If You Are Going to Build, Consider the Variety of Available Ceilings and Ceiling Treatments

MARY FANTON ROBERTS

A FIRST glimpse of the vast blue arch that covers the Mediterranean is a thrilling experience, just as a sparkling starlit night at sea seems to exalt one's spirit. For the time being these great expanses become the ceilings of our world, and there is an immense encompassing peace in the boundless space that curves above us in magnificent vaults from zenith to horizon.

The idea of the ceiling, at least for great cathedrals and palaces, must have sprung from this vision of the sky as a covering of all the earths. And that is why so often the most splendid of the mediaeval ceilings were arched and vaulted, giving something of the sky's peace.

In France, from the time of Louis XII, vaulted ceilings were introduced and carved and painted or covered with rare tapestry testers attached by hooks, or boarded up in the manner of barrel vaults brilliantly painted. Often the spaces between the timbers were cut in panels and enriched with gold.



In remodeling Colonial farmhouses much of the old interior atmosphere can be re-established if the ceiling timbers are left exposed, as here



Painted panels in molded plaster frames are often found in larger Georgian houses. This is from the home of Wm. Hayward, Guy Lowell architect

In the reign of Louis XIII, finely wrought stucco ceilings gained prominence, sometimes richly colored. The plasterers became immensely important in the scheme of elaborate ceiling development, and some of the most significant Italian craftsmen devoted their attention to the creation of ornate stucco ceilings, walls and chimney-pieces. About this time stone slab ceilings became fashionable with exposed timbers, often painted and always carved.

In that gorgeous reign of the dapper little king, Louis XIV, palace ceilings became sumptuous to the point of suffocation. They were vaulted and domed and adorned with elaborate swage, often carved and frequently painted. And walls with equal magnificence were built up to the ceilings. Not an inch of bare space re-

(Continued on page 82)



Parget, the finish used on the walls and ceilings of this room, consists of crudely molded plaster in which decorative designs are fashioned. It is suitable for English types of rooms

On the balcony one finds the same gay tones in the iron table painted yellow, the Spanish peasant chair in green and yellow and the Spanish rug in these same bright colors

The furniture in the living room is of the painted peasant type in orange, green and yellow. A painted wood valance and yellow checked gingham curtains carry out the scheme



All the furniture in the tiny bedroom is built-in after the manner of old Normandy and Brittany cottages. Bright Portuguese cotton prints make the cover and curtains

Yellow furniture and slip covers in striped green and cream complement the yellow walls, curtains and various accessories in these tones. All Decorations by Chamberlin Dodds





Hewitt

The outside is white with black mullions and trim. The roof and shutters are jade green



Yellow walls, a jade green trim and checked gingham curtains make the gayest of living rooms

THE CONNECTICUT HOME OF CHAMBERLIN DODDS

WHEN a decorator takes an old ice house perched at the far end of an inlet and turns it into a livable and desirable home, the results are apt to be worth studying.

The charming and unusual little house shown on these pages is the Connecticut home of Chamberlin Dodds and amusingly named by him "La Chaumière Toquée." Originally an old ice house and later a stable, it is so close to the water that at high tide one can almost bathe in the living room. In fact, the small balcony which extends out over the water in the manner of the French river houses gives one quite the impression of being on the deck of a boat. This is one of the gayest spots in the gay little house for it is entirely enclosed in glass, the large square lattices painted white on the outside and jade green inside. The furniture which consists of iron pieces painted bright yellow and decorated peasant chairs is exactly right in color for the old Spanish rug in tones of green and yellow. Over all is a black and yellow striped awning of painted tin.

Again the brightest of colors combine to make the living room wonderfully gay. The wide boards of the walls are painted lemon yellow with a jade green trim. In keeping with the simplicity of it all ruffled yellow checked gingham curtains outline the doorway and frame the windows, hanging from a brightly painted wood valance. Here the furniture is also mostly of the peasant type, painted orange, green and yellow. Striped slip covers in green and cream and old color prints on the walls carry out these tones while an occasional new note of lavender is introduced in the Italian and Spanish pottery.

Up a very short and tempestuous stairway are two bedrooms, one master's and one guest room. The former with whitewashed walls and furniture built in tightly after the manner of the old Normandy and Brittany cottages has old Portuguese cotton prints at the windows and on the beds. These are quite in keeping with the vivid color of the rest of the cottage.



The living room, which is as authentic as the exterior, is finished in an austere Italian manner. A gallery runs along one end, with steps leading down to the level of the floor. Rich color is found in this floor of rough textured orange-brown tiles

ITALY ON LONG ISLAND

HENRY CORSE, Jr., *Architect*



The living room mantel, of course, is an Italian antique and so is most of the furniture. The treatment of the window can be found in many Italian villas



The west and southwest view of the cortile or court shows the loggia with its simple wrought iron railing and the formal layout of the box-edged garden beds



One side of the court is fenced in by a pergola raised above the level of the garden. The railing of the loggia is repeated on this side. The flower beds are box-bordered

In addition to the interior courtyard is the walled entrance garden. This forecourt is pebbled, in the style of old Italian gardens, and the same treatment is given the court



The exterior of the house is quite austere, the only relief on this south front being the door surround, the iron grilles and lantern and the corner planting of well chosen evergreens



The home of Francis L. Steeken, St. James, Long Island, is a rare example of authentic Italian architecture placed in an American setting. In every detail—the roof, the disposition of the windows, the character of the walls—its origin is evident. Henry Corse, Jr. of Butler & Corse was the architect





Above and at the right are front and end views of the Long Island home of H. S. Ladew, remodeled by James O'Connor. The old hand-rived shingles are still in evidence and the porch is graced by slender Classic columns.



The dining room in the Ladew house is charmingly harmonious, with its oak doors and beams, and fine, rich Jacobean sideboard and chairs

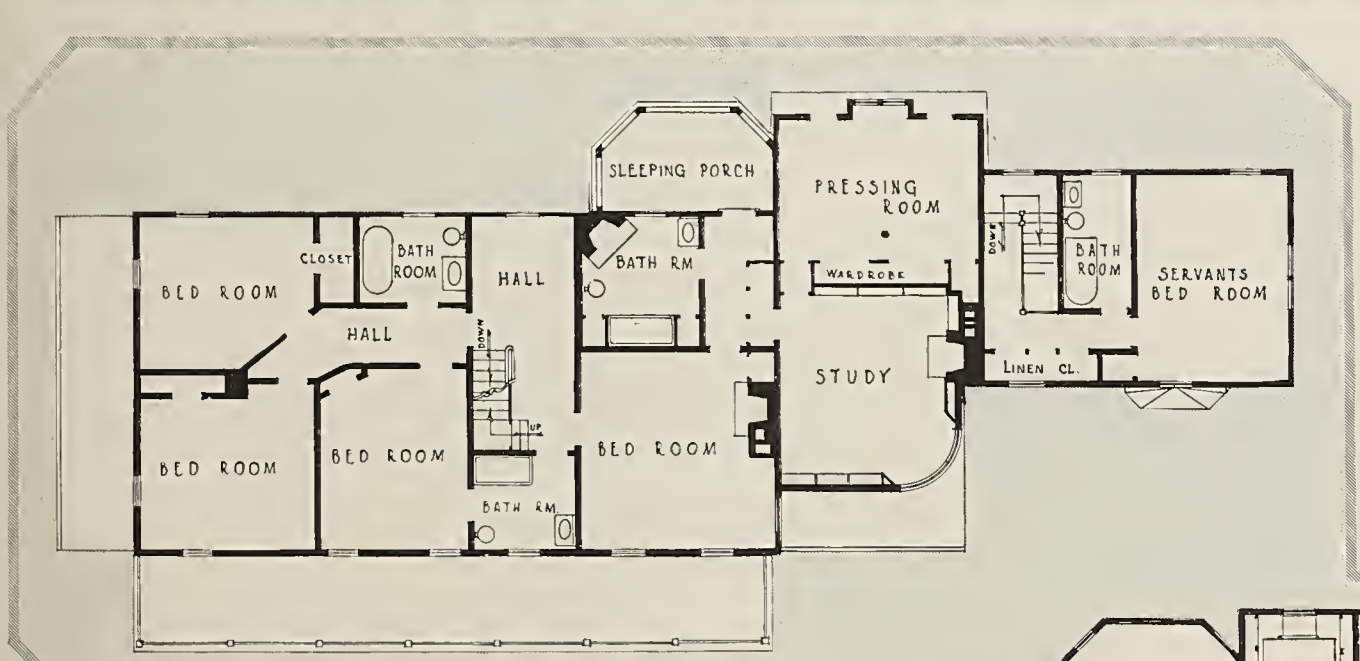


A REMODELED COLONIAL HOUSE

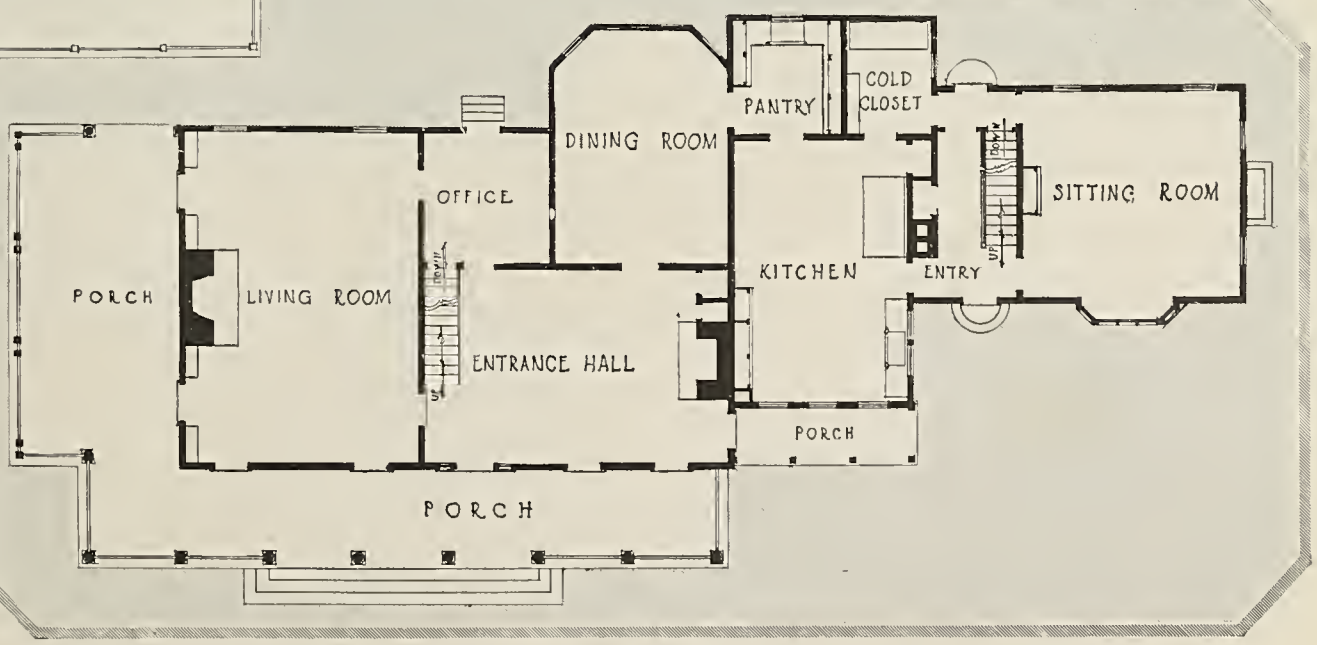
JAMES O'CONNOR, *Architect*



Delicate buff is the color of the sand-finished walls of the Ladew sitting room. The fireplace is of stone, and on either side of it, solid to the ceiling, are bookshelves. Old English furniture predominates here, and comfortable chintz covered armchairs flank the open fire



The floor plans are particularly interesting. Note especially the servant section—the good sized sitting room, convenient kitchen, large bedroom, private bath and pressing room—over twenty per cent of the house space. The master's suite comprises bedroom, study, and bath



THE NEWER PERMANENT FLOOR COVERINGS

Wood, Metal, Concrete, and an Infinite Variety of Composition Floors in many Colors and Textures

HENRY COMPTON

WE demand a great deal of our floors these days, not merely that they should be clean, warm, dry; we also want them comfortable to walk on, attractive to look at, inconspicuously sanitary to live with. We even expect these practical modern floors to be immensely inviting in soft mellow, old tones or with bright, pure, invigorating colors.

In a vast variety of materials and forms, these modern floors bring back to us recollections of the weather-beaten tile floors of old French cloisters, of the fine concrete floors in the 12th Century houses of Bavaria, or that rich wood floor that ornamented the stately room at Fontainbleau where the little Austrian Queen listened to the sweet tinkle of Rameau and Gluck on her fragile painted spinnet. We like these memories but we want them to develop practically today; a floor may look like Versailles or Rothenburg or Florence, but can it be ordered by the square foot from a manufacturer, with adequate instruction for laying, ready for your house in a few days or at the utmost a few week's notice? We may envy today the beauty of these old palaces, but we would not enjoy building them, an occupation that held a craftsman for a generation.

SOME of the most remarkable of modern permanent floor coverings, once thoroughly waxed and kept in order, have the lustre of deep black velvet, or of sombre old Italian marble. And our new metal tiles are as warm and tawny as a December oak leaf, with veins showing in brilliant edges that announce these tiles to be the new copper floor covering.

Because of the immense variety of new ways of finishing floors, this article will be limited to what we are going to call permanent floor coverings. The actual construction of a floor we have already treated in the March last issue, going into the detail of the laying of the floor and preparing it for this permanent covering, which may be later on further decorated with carpets and rugs, or the covering itself may be so beautiful that it does not desire or require any further decoration.

It is worth considering that the floor of your house is the only part of the actual construction that is used. The walls and ceilings are for comfort, convenience and beauty, just as essential as the floors; nevertheless, only the floor is a matter of utility, and utility here must include such qualities as resilience, dustlessness, a capacity for withstanding pressure, moisture and cold. It must also stand for fireproofing, odorlessness and noiselessness and be insect proof. In addition you hope for distinction and insist upon economy.

When it comes to selecting the style of floor you want, counting upon durability of course, the type must be suited to the kind of architecture, to the furnishings you will put in your room, to your color scheme, and, of course, (which almost goes without saying) to your climate. There is an immense variety of different materials to be had in permanent floor coverings and these in turn are being made increasingly to suit different styles of rooms, and their appropriate furniture. It is quite extraordinary what can be done today with wood, metal, concrete and composition in the matter of adaptability to period or modern schemes of decoration.

YOUR floor should be planned when your architect is writing the specifications for the house, not only the construction of the floor but the outer permanent coverings, so that they are included in the money you intend to spend in making your home a comfortable, practical and attractive place to live in. If floor covering is left until you begin to furnish, you are very likely to do it with too economical a spirit; because, of course, your first heavy expense is what the architect demands in his specifications. You must know how you want your house finished from the beginning, because at the beginning you decide upon the style of the exterior; and if the house is to be effective, the interior must correspond to the period of architecture.

Having decided upon the *style* of your floor then take up the question of material. Will it be stucco, wood, metal, composition, will it be covered entirely with carpets or is it intended to have a floor so interesting that you will only want an occasional rug in harmony with your scheme of furnishing? These things should be understood and decided upon from the start. It will save you money, time and the worry and expense of many changes, because a haphazard floor is never very satisfactory.

IF a very personal and unusual house is being built, the floors will be thought out very carefully. If your architect has planned a French or Italian structure (which is actually often done in America) he will undoubtedly suggest that your floors be a fine hand-laid mosiac in white and green, gold and brown stone or marble. This will be expensive, but very beautiful; or for your Italian dwelling you may have a composition floor in huge squares of lustrous black and white which will look quite antique after a few thorough waxings. For a house fashioned in the old Tudor way, stone slabs could be laid, at least for the entrance, either in neutral or warm colors and sometimes combined with marble, producing an effect infinitely rich and unusual—the blocks being obtainable oblong, square, with uneven edges, roughly dressed, and laid with wide joints, either in formal or informal patterns.

Ever since the making of beautiful houses began in Italy, France and England, wood floors have been greatly in favor. The earliest reference to the use of parquetry work for floors is in the diary of John Evelyn in 1678 in which he says that the palace of the Duke of Norfolk had rooms parqueted with cedar, yew and cypress. The oldest parquetry floors to be seen today are in Italy, and it is from Italy that they came up to England, France and Germany. Of course, in those days they were only in great houses, and it took a remarkable craftsman endless time to get them down. Each floor being planned individually. It is really almost a miracle the way in which these beautiful parquetry floors are planned today, closely imitating the finest of the old world floors, and yet ready to use, so that an entire house can be laid and finished with little more trouble than putting down the simplest floorcoverings. And with but reasonable care these wood floors need only be put in order twice a year.

IT is interesting, too, to know that these parquetry floors are not immensely costly but are adjusted to the moderate priced house both in style and expense. And they certainly add a note of elegance to the simplest home.

Of course, hardwood floors are also laid with beautiful effects without patterns. Plain oak, birch, maple, are some of the hard woods now being manufactured today ready to put down in a great variety of tones and textures. Longer service unquestionably comes from the hard woods, but excellent soft wood floors are being manufactured today, so treated that they will last almost the lifetime of a house and of course they rank economy as one of their virtues. Wooden floors that come in blocks, creosoted are considered eminently durable, economical and sanitary. They are comfortable to walk upon and are particularly safe where there is any possibility of moisture on the floors.

(*Continued on page 86*)

A GROUP OF THREE HOUSES



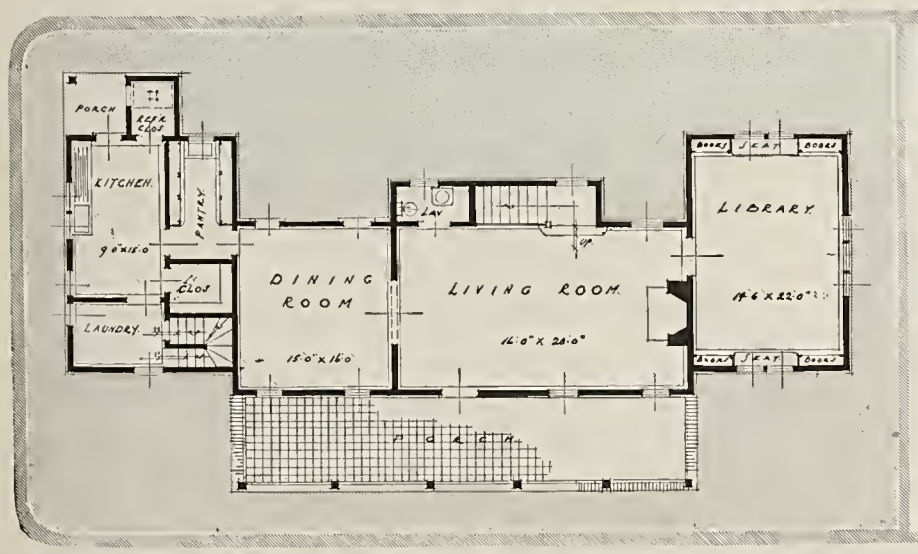


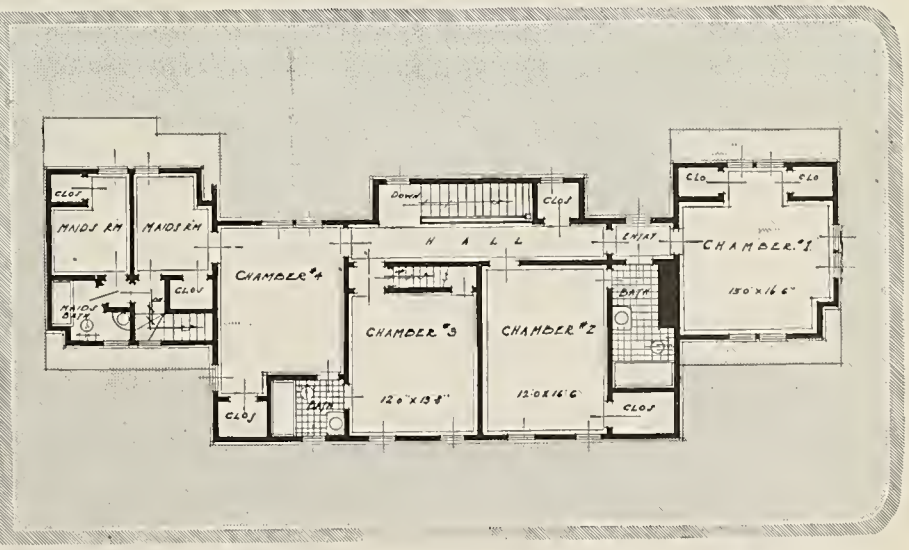
The home of Joseph Santley, Great Neck, L. I., is a Colonial clapboard house of comfortable proportions, as is attested by the wide veranda and the range of dormers. The chimneys are of whitewashed brick

The number and size of the rooms in proportion to the size of the house are unusual. This has been made possible by omitting the hall and putting the stairway in a minimum of space. Patterson-King, architects

In order to secure complete privacy the garden is located in the rear of the house. It has been made an important feature, with its planting of evergreens and beds of herbaceous flowers and charming little arbor gates

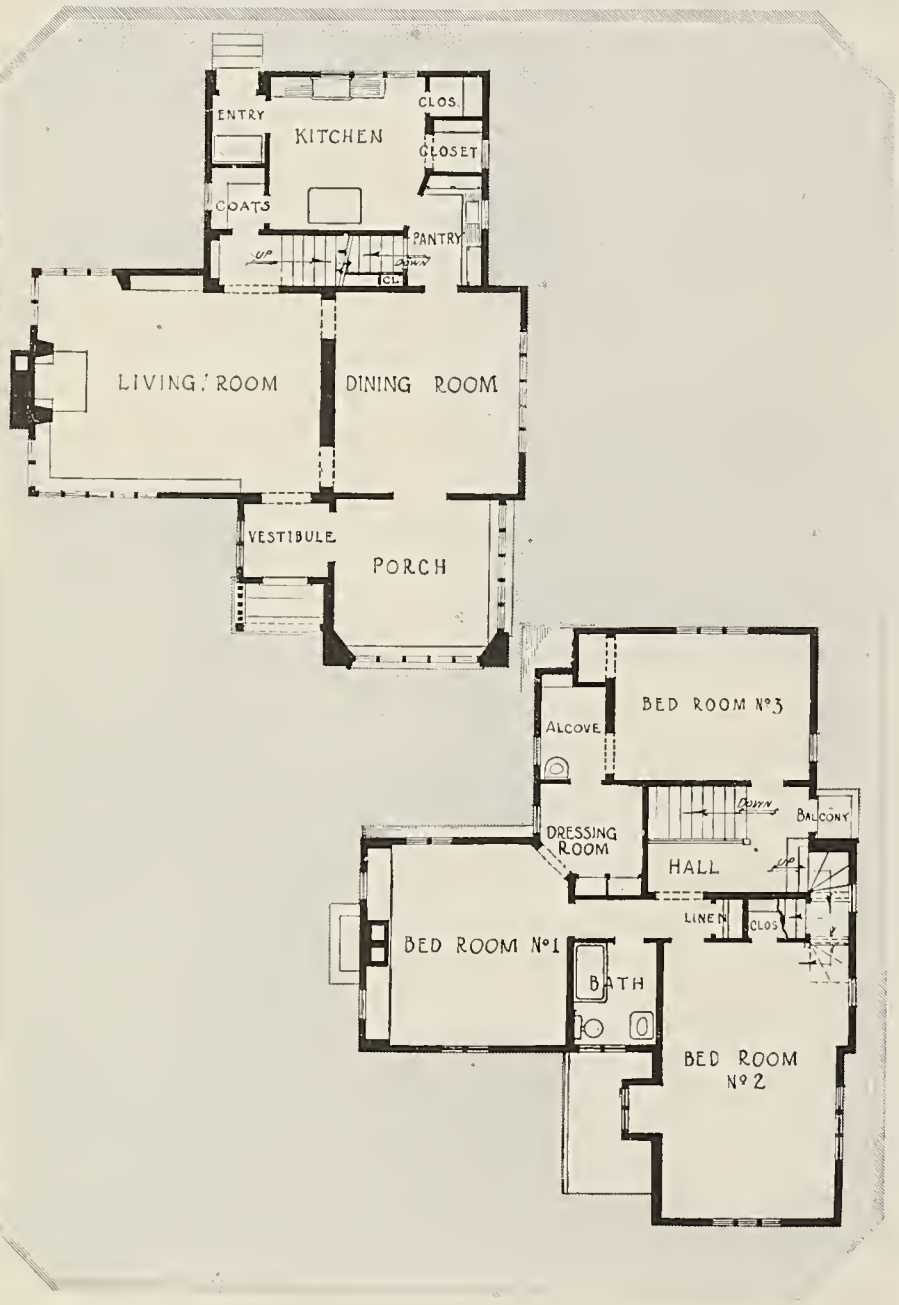
On the second floor are found four bed chambers and two baths with a plentitude of closets, and, in the wing over the kitchen, two maids' rooms, a bath and the service stairs. The attic is reached conveniently





Gillies

The English cottage was architectural ancestor to the home of H. Harris, Mt. Vernon, N. Y., as is shown in the half-timber, the dip of the roof and the pleasant ranges of casement windows. Lewis Bowman, architect





Though the house is small, the rooms are commodiously arranged both upstairs and down

The entrance is tucked away in the angle formed by the living room and the enclosed porch



Gillies

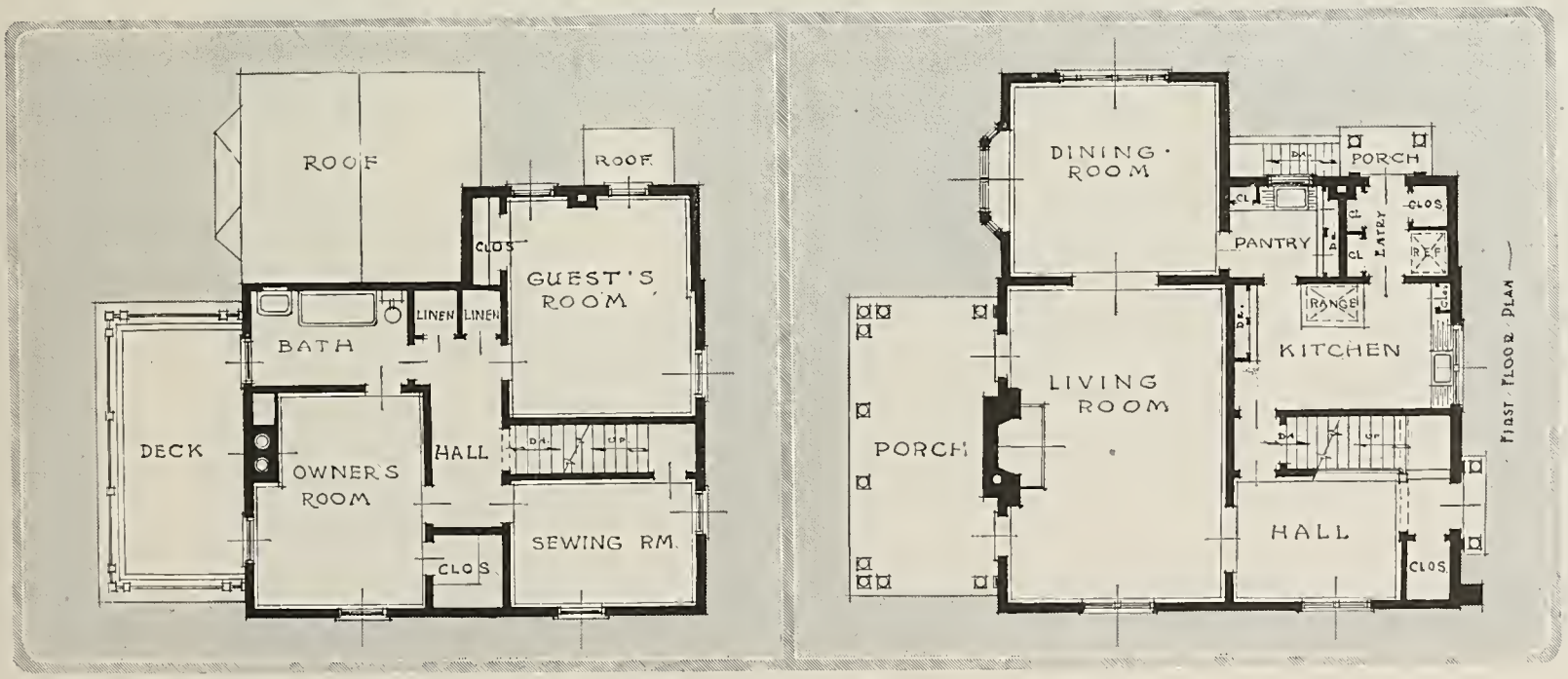
Lively colors are found in the walls and roof of the home of Fayette Baum, Syracuse, N. Y. Both the brick and the slate being variegated. Contrast is found in the white trim and keystones. Dwight James Baum, architect



Entrance to the house is reached through a gate of high brick pillars and wrought iron. Then one comes to this Georgian doorway with its simple columns and arched pediment and its carved over-door panels and trim

Upstairs the plans show the owner's suite of bedroom and bath, a guest room and a well-lighted sewing room. Both upstairs and down this house is suitable and adequate for an elderly couple, as is its purpose

The first floor plan is irregular, the entrance and hall being in one corner with the service behind. The living room and dining room are generously proportioned. French doors lead from the living room to the porch



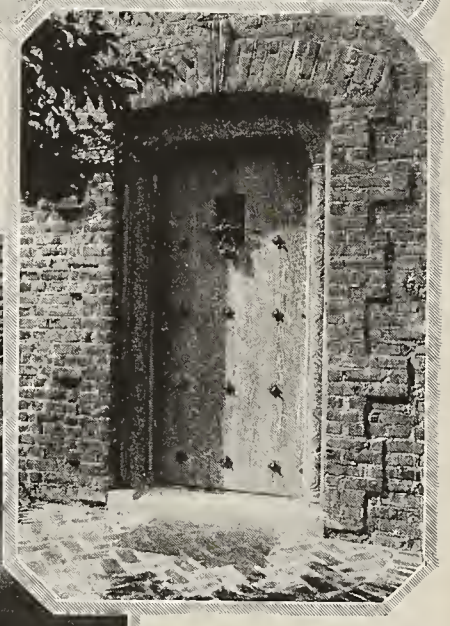
HOW DO YOU ENTER YOUR HOUSE?

The entrance to the home of George Taylor, Mt. Vernon, N. Y., is found hidden away under the shadow of the lower eave. Lewis Bowman, architect





To enter in the Colonial manner, one has a door such as this, with a decorative frame under a Palladian window. Dwight James Baum, architect



In a brick house the entrance door may be enriched with decorative iron and its frame delicately carved, in contrast with the bricks' roughness. A. J. Thomas, architect



The verandah entrance door may have simple Colonial lines with a semicircular light. The home of Charles Robinson Smith at Stockbridge, N. Y. Coffin & Coffin, architects

THE PROGRESS OF DECORATION

Having Arrived At A Human Attitude Toward The Traditional Styles Our Rooms Become More Livable

EUGENE CLUTE

THE viewpoint in interior decoration and furnishing began to shift a few years ago with the coming of age of our own generation. Though we are using the same forms and drawing upon the same historic sources that supplied the prototypes for the room treatments of the 19th Century and the earlier years of the present century, though we have not created a "modern style", a change that is revolutionary is well under way. It is profound, a thing of the spirit, a natural and necessary manifestation of our attitude towards life.

The period from the end of the Civil War to the opening of the World's Fair at Chicago in 1893, was one of industrial and business development, but was marked by bad taste and general ignorance of the art of the past. The World's Fair was a revelation of really worthy art to hundreds of thousands of our people; it marked the beginning of an era of academic study in art, with very little genuine understanding or appreciation.

Refusal to follow in the footsteps of our elders along the path of academic dullness, has placed us in such a position that it is wise for us to define our aims and to consider how we can best use the wealth of decorative precedent that has come down to us from the past.

For the meticulous observance of a narrow interpretation of "purity of style", and a mortal dread of anachronisms, we are substituting a more intelligent and sympathetic use of the period styles. Having acquired knowledge, we are now gaining freedom. Instead of accepting pronouncements on "good taste" we are substituting a will to express character in decoration. Instead of cut-and-dried schemes, we want rooms that have the breath of life.

With this change of viewpoint, a kind of interior decorator that is different from most of those that flourished in the last generation has come to the front. Men and women who know how to use old furniture and furnishings in a new way and to employ with understanding present-day furniture and fabric designs inspired by old work are making real their client's conceptions of suitable home surroundings.

Let us try to visualize some of the old interiors and the life of which each served as an expression.

AMONG the most attractive of present-day interiors are those inspired by the rooms of the cottages built by the early Colonists. This simple kind of cottage and its prototype, the old English cottage, will repay study. Some of the existing cottages in New England have been preserved or restored and refurnished with old pieces so that they give us a fairly trustworthy impression.

The adze-hewn beams of the low ceiling, the big, broad fireplace, the simple mantel, the quaint, hand-wrought crane and the roomy settle are features that we may well employ to give to a living room of today the air of peace and contentment that reigned in the homes of the men and women who built their houses on the edge of the wilderness in Colonial days.

Every detail of the room that often served both as living room and kitchen in the early American cottage, gives forth the spirit of the family circle that gathered nightly about its cheery fire—the children and their elders, a white-haired grandparent, perhaps, in the warmest corner.

The flint-lock resting on pegs over the fireplace, where it was ready at hand for either hunting or defense, gave a sense of security to the room, while the spinning wheel at the fireside supplied the complimentary feminine note by suggesting domestic industry. Whether the flint-lock and the spinning wheel should ever have a place in a living room of today, since their usefulness has passed, is an open question. Their inclusion is likely to seem a bit forced.

IF we would have the spirit of the old cottage living room in a room of ours, we must avoid all pretense and all ostentation. It is well to remember that the early American cottage was a very different kind of home from the Georgian mansion and that the furnishings and the details of the one are, in general, out of place in the other. A few fine pieces of furniture, fine in line and proportion but not ornate, may well be used in the cottage interior. Such pieces were sometimes the prized possessions of a family that lived in a very simple way. They occasionally give a note of refinement and they afford relief from the monotony of furnishings all strictly of a kind, for a certain amount of variety suggests life, prevents the unpleasant impression of a room furnished all at one time, and never subjected to natural changes.

The greater part of the furnishings of the cottage were, of course, of the simpler sort. Chairs of the Windsor type and straight-backed chairs are in the picture, so is the gate-leg table, but elaborately carved Georgian chairs are most certainly not.

As for wall treatment, we find in the existing cottages, walls of vertical boarding and walls covered with hand-printed papers that show scenic designs in a repeating framework and other quaint designs of moderate size. Fortunately a number of these papers found on the walls of old houses have been reproduced faithfully by an American maker of wall papers and are available for our use. White-painted, wooden paneling, if very simple, provides a suitable wall treatment for a living room of the early American cottage type.

A floor of wide boards, a few rag rugs, some pewter and brass, about complete the ensemble. If throughout the decorating and furnishing of an interior in this manner we keep in sympathy with the life that was lived in the old-time cottage, we may be fortunate enough to light the fire on our hearth from that of the early Colonist and come to know the full meaning of the word home.

SHIPS laden with valuable cargoes passed in and out of our New England ports in Georgian times, sailing distant seas and piling up wealth for their owners, who built themselves mansions fashioned after the homes of the well-to-do in the mother country. Other men of importance in a business or official way did likewise. The carpenter-architect was busy. He drew upon a small stock of ideas gleaned from books and upon a large reserve of native ability. There is evidence in many an old house that some of his kind occasionally did weird things in experimenting with combinations of moldings and in other ways. On the whole, however, the work of the carpenter-architect was wonderfully good. We must not, of course, overlook the influence of the men of education who, though they were not architects by profession, gave us buildings that command our respectful admiration.

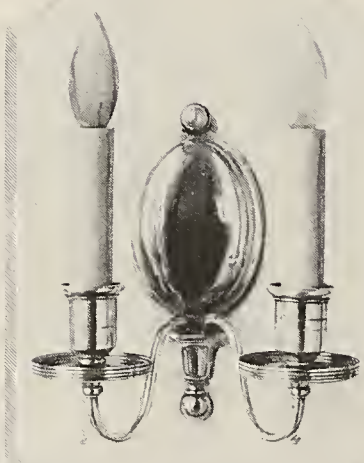
Whenever we attempt a room in the manner of the Georgian mansion, let us keep in mind the restraint, the dignity and the tenderness that are such prominent characteristics of the type. Let us picture the social life for which these rooms formed the setting, the assemblages of men and women of refinement, dressed in the latest fashions of the day. Let us keep in mind the substantial domesticity of the family life. We shall then see that the wall paneling, the wonderful Chinese papers and the fine French hand-blocked scenic papers were admirable backgrounds for the life of

(*Continued on page 100*)





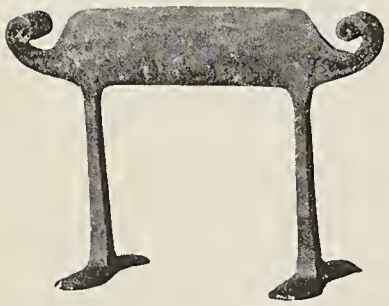
(Above) Italian pottery fruit dish 7" high in lavender, yellow, blue or white, $7. Flower bowls 5" high, cream colored, $2.50 each



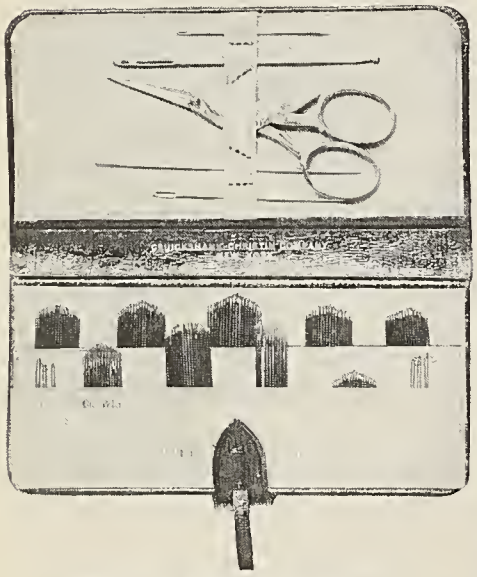
The Georgian lighting fixture at the left comes in silver, gilt or ivory finish. It measures 5" between lights, $18



Porcelain lamp 5" high, in ivory, rose, blue or black with parchment shade decorated to match, $8.50



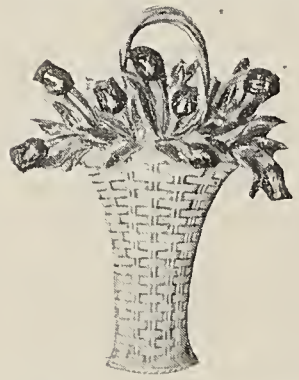
This iron foot-scraper, measuring 6" high and 8" wide is hand forged, $9



This complete needlecase comes in blue, red, purple, or green leather, $4



Black lacquer bookends in an interesting openwork design are $13.50 the pair



A cream colored iron basket holding bright tulips makes the best of doorstops, $6

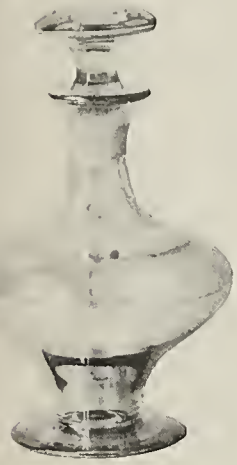


An old English print decorates this parchment candleshield, 6" wide, $2.25

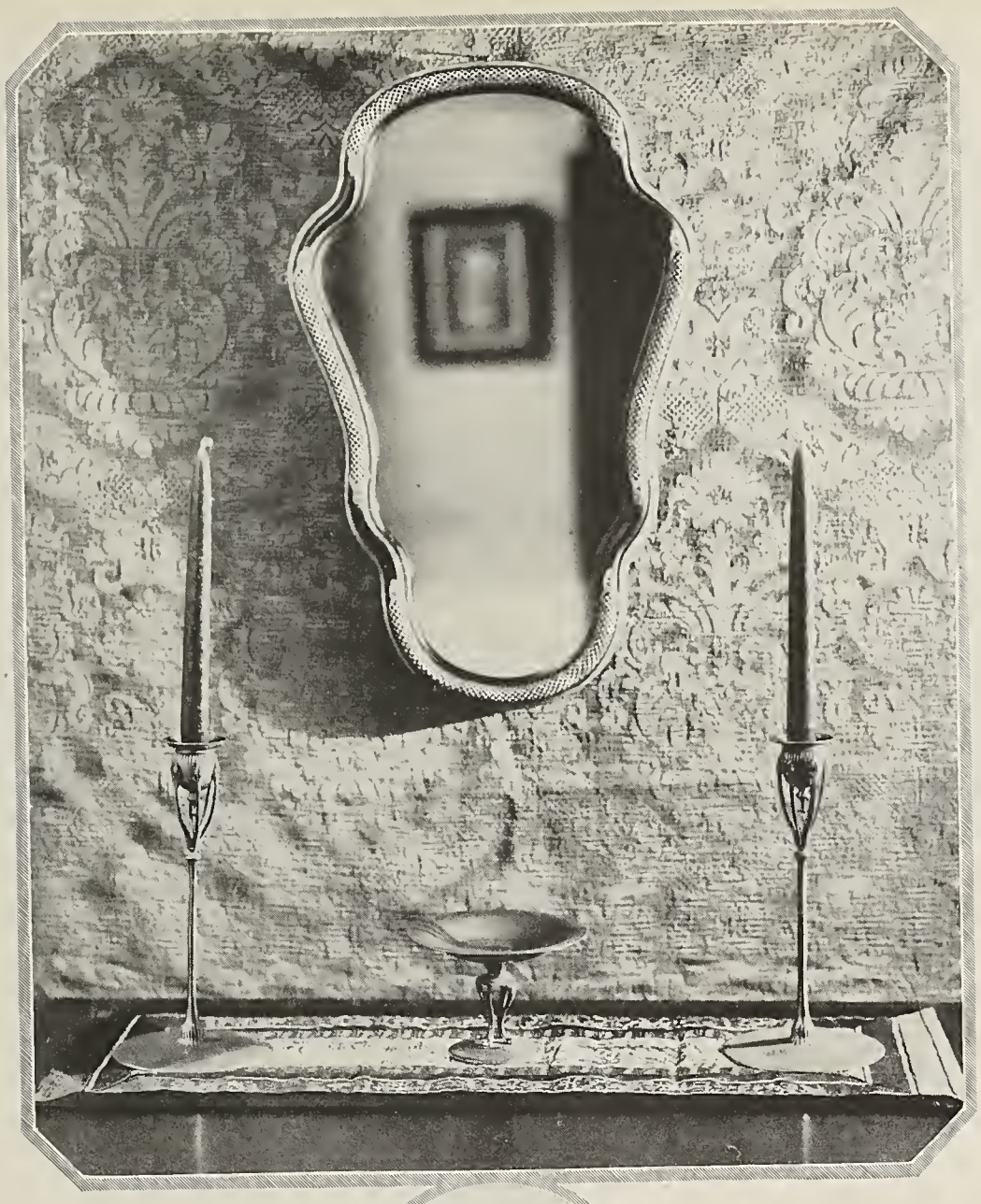
A tip table of burled walnut is 22" high, the top measuring 21" x 15", $30

Seen in the Shops

All The Articles Shown on These Pages May Be Purchased Through The House & Garden Shopping Service 19 West 44th Street, New York City



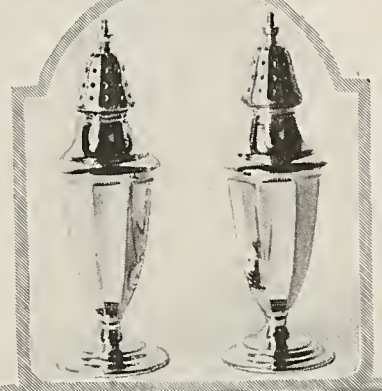
Amber, amethyst or blue glass makes this perfume bottle 6″ high fitted with a long stopper, $2.50



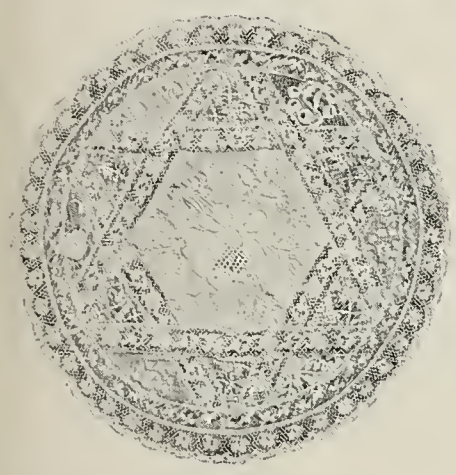
Bronze candlesticks in green, gold or brown finish, 10″ high, $15 each. Comport, $15. Black and silver mirror, $25



A crystal flower bowl has amethyst, amber or green glass handles and line at top, 6″ high, $6.50



These salt and pepper holders are sterling in a bright finish, 4½″ high, $8 a pair



For a pillow or pincushion comes a piece of Normandy lace 10″ in diameter, priced at $3.50





A silver plated mayonnaise bowl with ladle, effectively simple in design, is priced at $8.95 complete



This tea set of nine pieces is a reproduction of old silver lustre, $22

Above is an earthenware salad set with a cream ground. Bowl and six plates $10

The GARDENER'S CALENDAR FOR JANUARY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Of herbys now I Will you telle by and by. As I fynde wryten in a boke That in borrowyng I betok Of a gret ladyes preste. 15th Century Herbal	1. Why not order or build some forcing frames to help the garden along this season. You will he surprised to find how easily they can be constructed and how mueh hetter garden you will have hy using them consistently.	2. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not hecome sodden if over-watered hy mistake.	3. Cut branches of any of the early flowering shruhs such as pussy-willow, fire bush, golden bell, etc., wili flower if placed in jars of water in a warm room. A little later, cherry and apple can he forced.	4. The garden furniture should he painted while it is stored for the winter. Ali tools that are left out during the growing season should also be painted. This is mueh better than frequently buying new ones as replacements.	5. Specimen trees of ali kinds ean he easily transplanted if they are cut out with fair-sized halls of earth and allowed to freeze hefore handling. This is a very safe method of handling subjects of this class.	6. Do not postpone the ordering of your garden seeds — make the order out now. If you have made the proper garden notes this will he an easy task. Our advice to expert as well as beginner is to huy the best quality.
7. All hardy, hard - wooded plants such as lilacs, wistaria, deutzia, etc., may now he hrought into the warm greenhouse. Keep the wood well moistened hy frequent spraying until the huds start to open along the stems.	8. Trees that are covered with moss ean be easily cleaned hy scrubbing with wire brushes, or spraying with a light solution of caustie soda. Damp weather is the best time for the former method of treatment.	9. Seed sowing time will soon be here. Have you all the material ready—soil which has heen screened, sand, stones or broken flower pots for dralnage, moss, boxes, seed pans, lahel sticks, etc.? If not, hetter get them at once.	10. One o our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house celiar or under the benches in the greenhouse. It yields ahundantly.	11. It is quite safe now to force any of the hulhous plants that have heen huried long enough to have huilt up a substantial rooting system. Most of these bulbous plants call for low temperature and plenty of water.	12. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost wili follow.	13. Have you ever thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a produetive orchard—if our forefathers had felt that way ahout it, we should be the losers. Start one this year.
14. This is the logical time to plan a small frult garden eomprising hlaekherries, raspherries, dewberries, currants, gooseberries and strawherries. It may he located at one side of the garden or entirely separated.	15. The greenhouse plants must he sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worse greenhouse pests if neglected, yet the easiest of all to keep under control.	16. Do not scrape loose hark from trees with a scraper; it is impossihle to get into all the crevices, and mueh live hark is removed in the operation. In this way more harm than good will he the prohable finai result.	17. Rhuharh may be grown successfully under the henches in the greenhouse, or in the eellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.	18. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessitics should be listed and orders placed early where new ones are required. Be sure your list is complete.	19. Nitrate of soda is one of the best plant Invigorators that we have. It must not he used exclusively, as it is not a halanced food, hut to hasten growth and increase root action it is indispensahle if used properly.	20. Roses and carnations must he kept dishudded if you want high quality flowers. It is important that this he attended to when the huds are small, in order to conserve the strength of the plants and concentrate it in the hlossoms.
21. The soil on the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insectielde.	22. Why not buy some? houses for the birds, those never-tiring friends of the gardener? Rustie ones are practical and ornamental, and there are other good styles. They should be put up hefore spring opens.	23. All edged tools should be gone over and sharpened for the coming season. New handles should he placed in tools that require them, and the lawn-mowers should he overhauled while you have ample time to do it right.	24. Now is the time to order garden furnishings — a settee, an arched arhor, a sundial or urn. Somewhere on your grounds there is a point which can he made more attractive, more interesting hy adding one of these.	25. The soil in the growing heds in the greenhouse should he top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should he scratched into surface with rake or claw, then thoroughly watered.	26. Make a blue - print of your garden and lay out the crops in proper rotation. A planting plan that has heen well studied out will save time and space, and certainly increase the yield of the garden the coming season.	27. The soil on top of the henehes and pots in the greenhouse should be kept stirred constantly. Plants that are heing forced suffer hecause of lack of air, the supply of which can be increased hy cultivation.
28. Why not get the manure carted into the garden while the ground is still frozen? This is sometimes left until spring, and then the paths and borders are torn up unnecessarily hy the wagons and horses going hack and forth.	29. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to hurn will answer every praetical requirement of use.	30. What ahout the pergola you have been considering so long? You might as well order the arhor and vines at the same time, which means now. Bear in mind that goods may he scarce, and that orders are filled in turn.	31. Pea brush, hean poles, etc. may he gathered any time now and stacked away for use at the proper time. Their butts should he properly pointed with an axe to save work later on in the season when time presses.			

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



AL-BRECHT MEYER

Fifteenth Century

The most significant work oecomplished for hortieulture by the herbalists and botanists of the fifteenth and sixteenth eenturies, of which Albreeht Meyer, the German, was one, was the beginning of an attempt to classify the plants and set down descriptions of them which became an extremely valuable record.



JOHN PARKIN-SON

Sixteenth Century

This English botanist (London, 1567) beeame apothecary to King James I and botanist to Charles I, and was the author of Paradisi in Sole, or Paradisus Terristris, A Choiee Garden of all Sorts of Rarest Flowers, which eame out in 1629 dedieated to the Queen of Charles I. It was for long the chief botaniea authority.



HEIN-RICH FUELL-MAURER

Fifteenth Century

A typical extract from a 15th eentury herbal: The lily hath a long stalk and seldom more than one, howbeit it hath somtyme 11. It is 11 or 111 cubites hyghe. It hath long levcs and somthyng of the fashion of the great satyrion. The flour is excedyng white and it hath the forme or fashion of a long quiver, that is to say, smal at the one end and byg at the other.



MAT-THIAS DE LOBEL

Sixteenth Century

De Lobel, after whom the little garden flower—lobelia—is named, spent the greater part of his life in Engtand. He was a Fleming by birth and a doctor by profcssion, and he was physician to William the Silent until his assassination. He based his system of plant elassifieation upon pietorial representation.



D. REM-BERT DO-DOENS

1517-1585

Although Dodoens neither lived in England nor had any of his works printed there, his Cruydtboeek beeame one of the standard works in that country through Lyte's translation. He studied at Louvain, visited the schools of Franee, Italy, and Germany, beeame the physician to Maximilian II and Rudolf II, and later Professor of Medieines at Leyden.



JOHN GERARDE

1545-1607

Gerarde was probably the greatest of all English herbalists, certainly the most famous. Someone says of his monumental work: One reads his critics with the respect due their superior learning, and then returns to Gerardes' Herbal with the eomfortable sensation of slipping away from a boring sermon into the pleasant spaciousness of an old fashioned fairy-tale.



Salmagundi—

"A box where sweets compacted lie"
to tempt the taste, intrigue the eye

Visualize this newest member of Whitman's Quality Group, a gift-box of bronzed metal, with its mosaic design by Mucha, world-famed artist. Imagine the hinged lid swinging back, releasing the irresistible aroma of this rare assortment of Whitman's choicest chocolates:

> Majestic, Plum Pudding, Mint Rings, Pecan Cluster, Filbert Cluster, Brazil, Marshmallow Fudge, Nougat, Molasses Chewing, Pecan Marshmallow, Solid Tablet, Marshmallow Square, Almonds, Flat Cream Mints, St. Nicholas, Marshmallow Apricot, Molasses Chips, Pecan Caramel, Milk Chocolate Blossoms, Solid Chocolate Butterfly, Molasses Blocks, Marshmallow Mints, Messenger Boy. Surely "a feast of nectared sweets where no crude surfeit reigns."

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PAGES *from a* DECORATOR'S DIARY

WHY go to the South Seas when Palm Beach blooms and glows like a jewel lifted from the sea? I had heard that Palm Beach was tropic only as to climate, skies, sands, and palm trees, and that there were no flowers there. It seemed strange, but I accepted the universal report of my friends, and when I went there for the first time I was amazed at the miraculous vegetation. It is true that few of the new Palm Beach houses have flower gardens, but that is because their occupants haven't taken the trouble to have them. One sees the hibiscus and alamanda and oleander everywhere, but given a little protection from the wind a varied flower garden will grow just as bravely. It was my pleasure—and amazement—to watch the development of the patio garden of Mr. William G. Warden's house there. This garden is open to the sky, enclosed within the four walls of the house. When I first saw it, it was a barren, sandy waste of land and scrubby bushes one hundred feet square.

A MONTH later I went back, and a miracle had come to pass. I was speechless with surprise. The desert had blossomed like the rose, and like the lily and like a thousand beautiful tropic things. In one month palm trees waved, and grotesque banyan trees spread themselves against the lavender-blue walls, and bourgainvillia and alamanda vines flaunted their magenta and yellow flowers. As the Scotch gardener said to me, the plants did not know they had been moved! They did not drop a leaf! And they drank up a few days rain and held themselves as proudly as if they had been born in this lovely spot.

In Palm Beach houses open directly into gardens. Doors are unnecessary. One may walk into gardens from open galleries. The weather is too kindly to demand even temporary enclosure. One knows the habits of wind and rain, and certain exposures are protected, and others left absolutely open and unobstructed. In this bewilderingly lovely Warden garden the house wanders around three sides, and is connected on the fourth by a high wall, broken by an old gate of Spanish ironwork. Addison Mizner, the architect envisioned it as an eleventh century deserted cloister, later redeemed and rebuilt in the fourteenth century.

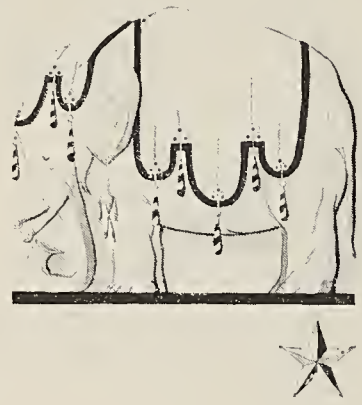
Mr. Mizner says every house should have a scenario, so he imagined this house as a gradual growth over several hundred years. The walls are colored a heavenly blue. Heavenly is literal, for this blue is a changing, melting blue that is violet in one light, pink in another, a hundred blues of the tropic sky. Against this changing color are cream colored stone cloistered walks, black iron balconies, and the changing mass of exotic green trees and plants. Only one color has been avoided—red. There are pinks and purples and yellows and blues and oranges innumerable, but no sharp reds.

THERE are dozens of quaint trees in this patio. There is the travellers' palm which always grows North and South, no matter how you plant it. There are feathery masses of bamboo, and banana and olive and orange and citron trees. There are sprawling, oriental banyan trees, and the Sacred Bow tree of the Buddhas. There are acacia trees, and bourgainvillia vines that are almost trees flowering in purple and magenta. There are masses of hibiscus in pink and yellow and cerise and salmon color, and climbing alamanda vines with huge yellow trumpet flowers. There are pink flowering oleanders and the pink coral bush, and the Japanese snow bush. As for the crotons, those bizarre multi-colored plants, there are hundreds of varieties. Their variety of color is strangely like the gorgeous feathers of the macaws and parrots and cockatoos that fly in the patio.

When it comes to the flowers, there is a bewildering mass: blue African sage, and orange colored Leonotis, and Lion's tail, and the dwarf cuphea with blue flowers, and large leaf begonias with pink flowers, and blue plumbago and orange and yellow lantana, and the bronze acalypha leaf, and blue queen's wreath, with delicate violet centers, and forsythia. I can't remember them all. Ferns are planted against the walls. Japanese grass is planted between the cracks of the stone walks. A small bed of old-fashioned violets has a place in the sweet-scented corner. A little later the annuals will begin—and there will be blue daisies, and ageratum in different shades of blue, and alyssum in white and lavender, and calendulas, and Swan River daisies, and yellow and white calla lilies.

In one corner of the patio under a balcony, there is a precious space which the gardener calls the sweet-scented garden. Here are white and yellow, Italian and Mexican, night and day blooming jasmines; heavy white tuberoses; white ginger lilies; white Chinese lilies, and geraniums; borderings of alyssum and mignonette and wall flowers. A few gardenias and although they have no perfume, because of their rare quality of blossom. A blackgreen background of orange and lemon and grapefruit trees is massed against the wall.







WHENEVER I gaze into tarnished old Venetian mirrors I think how marvelous they would be if they did not reflect me—if instead they reflected those carnival days. Some day I shall build a room in two moods: one room will be the dim reflection of my dreams, of that undiscovered pageantry of dreams that lies back of the thin shadowy glass—the other will be the mirror of my daily life. And because it is so easy to build an imaginative fantasy, and so hard to employ material things—stuffs and words and carpets and illumination and such—I shall accomplish my secret room with great subtlety and many laws. It will be like Bluebeard's chamber, except that it will hold all the delights instead of all the horrors. It would be used mostly in the winter, when curtains may be drawn—but in summer only in twilight and after dark.

Old mirrors were thin and fragile—and this small secret room of mine must be a thin reflection of a gay room. It must repeat in attenuation what the room it reflects has in spaciousness. The outer room—the day room—the usual room—may be what I like, what my friends like. It must certainly have much of rose-red and white and blue and comfortable chairs, and lights and flowers and books and magazines and old glass and old liquors, and a ceiling high enough for spirals of cigarette smoke. As I love perfumes so do I abominate incense, but cigarette smoke is different, is legitimate.

THREE sides of the outer room must be usual. The fourth side, the wall behind which lies the mystery, is to be made up of squares and oblongs of grayed old mirrors that give no reflection. There will be a secret spring which I may press through which I enter my secret room. This room is long and narrow, with only one great window in one narrow wall. In the center of one long wall is the fireplace. Opposite it, just the distance for comfort, is a great divan with high back and high arms, where one may lie and dream, or read. The couch is just far enough from the fire for warmth, and there are birch logs for romance and warmth.

The walls of the room are of some silvery paper, overhung with thin curtains of silver gauze, that I may have the feeling of reflection with none of the disappointment of its bland, heartless, candid truth. The couch and the floor are of gray velvet, and the narrow space between the bed and the hearth is a long soft gray rug—of some short silvery fur, probably a million dollars worth of chinchilla. There are a few soft thin satin cushions for one's cheeks to rest upon, and many velvet ones for underneath—all of grays and silvers. There is no furniture except two low tables, where old silver dishes and old smoky glass is placed for use; but on each side of the chimney piece there are bookshelves built to the ceiling, and filled with all the books one adores, and over this brilliant tapestry of binding is hung a silver gauze curtain, that the books also seem a wavering reflection. Over the mantel, lighted by a row of old silver candlesticks, hangs one picture. The picture will change with my moods, but there will always be only one. Just now the Virgin with the heavy child and the lightsome flowers intrigues me—those pale full pink lilies which seem so much more childlike than the babe. It is not that it is the most beautiful picture in the world, but that it gives me the feeling of a shy dawning—like Sidney Lanier's

"Were silver pink,
And had a soul,
Which soul were shy,
Which shyness were invisible—"

RUBY ROSS GOODNOW





Silk Damask after Philippe de Lasalle

The pattern of this damask originated in a broché silk designed in the 18th Century by Philippe de Lasalle of Lyons.

The golden pheasant motif is characteristic of Lasalle's art. Birds, flowers, foliage and symbolic ornaments were almost ever-present in his works and no one could compose them more beautifully.

This particular design, as worked out in damask, is quite remarkable in that the pattern does not repeat itself across the entire width of 50 inches—a technical achievement possible on few looms in existence. In adapting the design to this width, the perfect balance and harmony of line of the original have been successfully preserved.

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Brighten Up Your Home

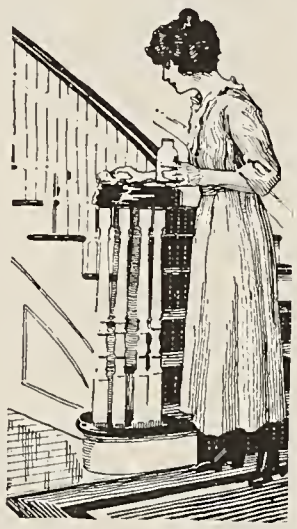
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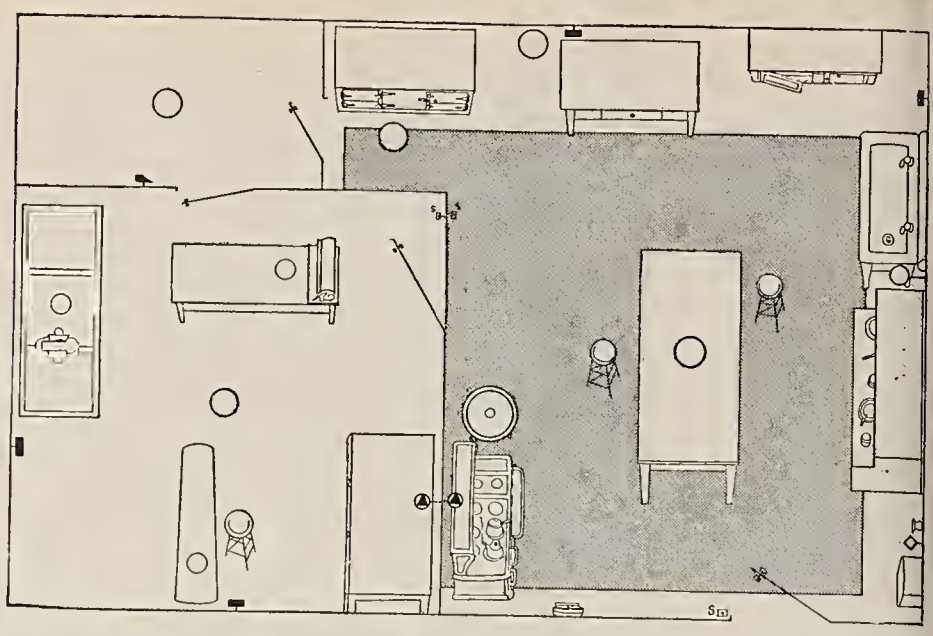
Please send me free and postpaid your book on Home Beautifying. It tells how to make my home more artistic, cheery and inviting. I understand that it gives covering capacities, includes color charts and tells just what materials to use and how to apply them.

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Electric laundry and kitchen with electric washing machine and tubs, table and sink with special lights, servant's annunciator and a three way entering-room switch. Courtesy Society of Electrical Development

The Electrically Equipped Home

(Continued from page 39)

dows and doors in various rooms—and why isn't it possible to visualize the placing of furniture and indicate these places to the architect that they may be provided with electric outlets. Of course, after the furniture is put in place you may want to change some of it, and this brings up the point that there should always be an outlet or two in every room for comfort and convenience in the readjustment of furniture.

There should be at least one extra outlet in every room besides the regular switches and in some rooms it would be wise to have three or four additional. This gives the room the possibility of increasing light without overloading the circuit. The outlet need not always be in the baseboard. Often, as in the case of an electric iron, it is more convenient to have the cord suspended from above. On the other hand, a connection for a vacuum cleaner is better placed near the floor. Use and convenience alone may decide the placing of outlets.

Switches, of course, can also be applied to outlets. When installing an outlet, it is wise to have it so made that a plug will fit it, and have parallel flanges or lateral flanges in the same plane. This will enable you to use, without changing the plug, almost any electric appliance.

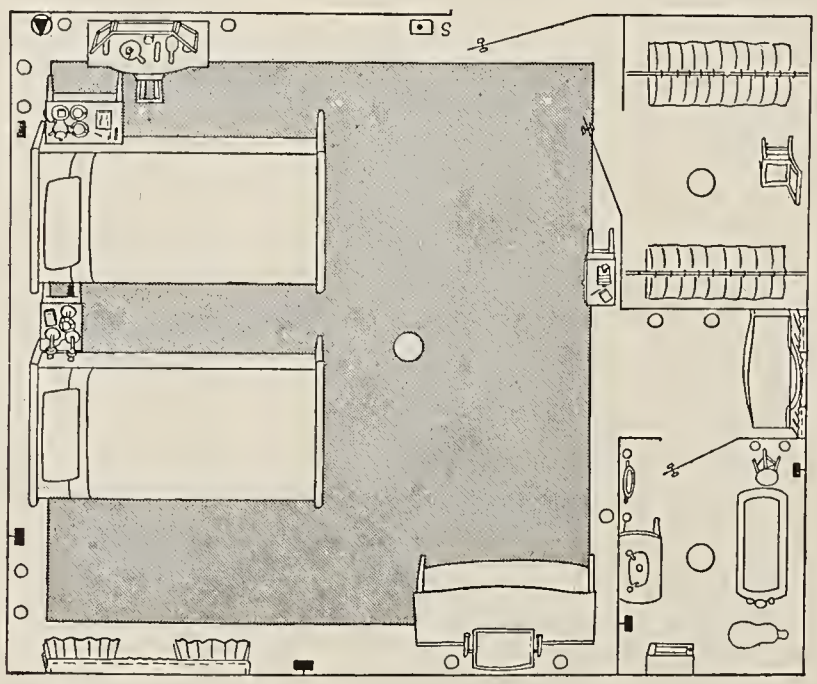
What we especially wish to dwell upon in our limited space is that the problem of lighting is *to light*, in short, lighting problems are all reduced to this one ideal, to approximate as nearly as possible normal daylight.

There are three general kinds of lighting: Direct, indirect (where light is transmitted and then reflected from a surface), semi-direct (where most of the light is reflected and the rest direct).

The kitchen lighting is usually the worst in the house. But there are two kinds of lights (see illustration), one semi-direct, and one diffusing-direct which seem to take the kitchen out of medievalism and bring it up to date.

A few things are often forgotten in this vast question of house illumination,

(Continued on page 90)



Well equipped master's bedroom, a switch that controls all the electric lights in the house, room to room telephone, extra outlet for cooking and heating, six outlets besides ceiling light. Courtesy Society for Electrical Development



Women of refinement and culture favor the Cadillac as they favor any object which they consider beautiful and fine.

They admire the Cadillac because they realize that its appearance, comfort and performance instantly stamp it an exceptional motor car.

They admire it, too, because they know that it is everywhere admired, and that their possession of the car reflects credit upon their taste and judgment.

But above all, they admire it for its dependability—proved constant and unvarying through twenty years of distinguished service.

Women's deep and decided preference for the Cadillac has been a large factor in making Type 61 the outstanding success in Cadillac history.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
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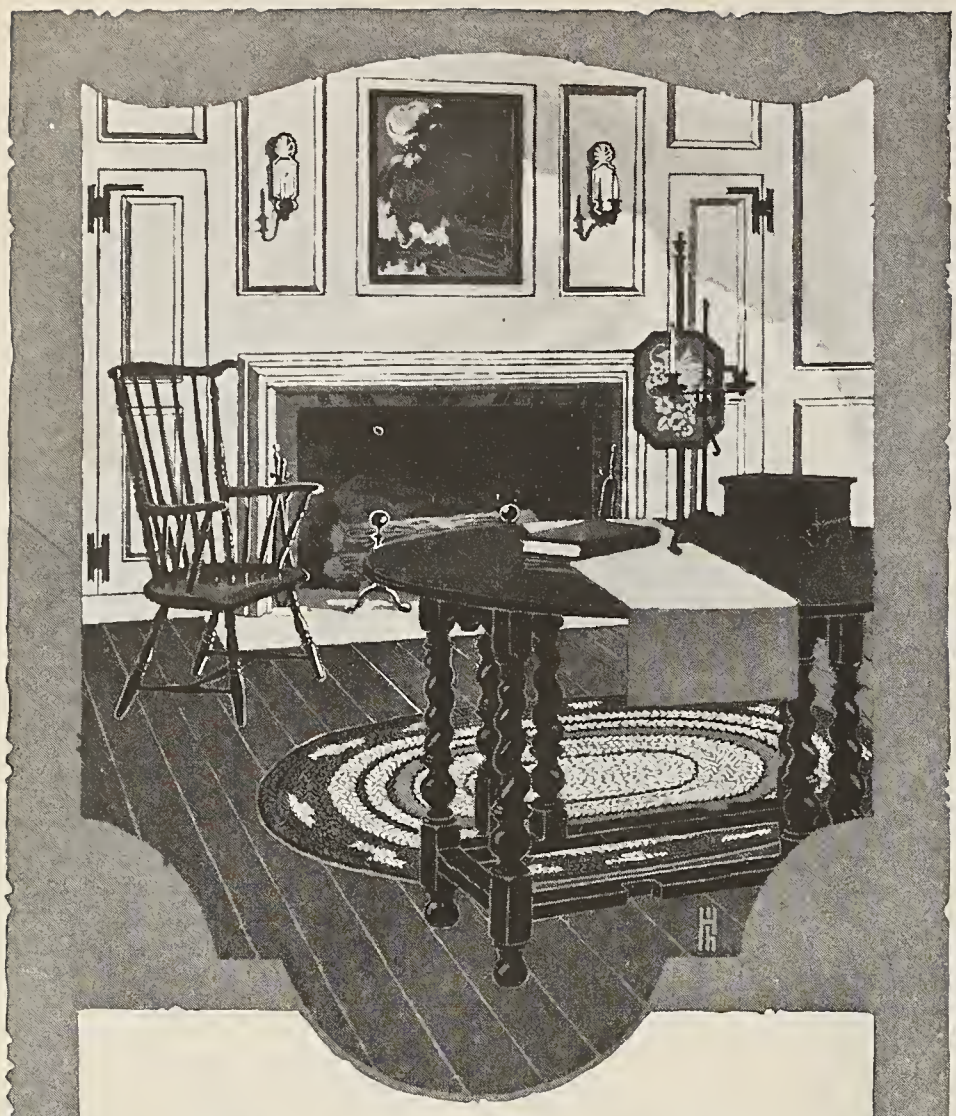
New Cadillac Prices

Touring Car	$2885
Phaeton	2885
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Victoria	3675
5-passenger Coupe	3750
Sedan	3950
Suburban	3990
Limousine	4300
Imperial Limousine	4400

All prices F. O. B. Detroit, Plus War Tax

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Contrasting with Tudor ceilings is this delicate handling of plaster in the New York home of the late H. P. Davison, Walker & Gillette, architects

The Roof of the Room

(Continued from page 61)

mained in any palace over which the taste of this effete royal lover prevailed.

Fortunately for the beauty of these French periods of architecture and decoration, the taste of Louis Seize was somewhat more subtle and fanciful. A finer type of ornamentation was employed during his elegant reign and a more playful spirit entered into the paintings and frescoes.

Of course, simplicity never reigns very long in lands where there is a combination of kings and slaves, and power makes for elaboration in a Democracy as well as in a Monarchy. It was so in the time of Francis the First with those gorgeous decorated gold and blue and red ceilings like illuminated manuscripts. It was so in the time of Henri Quatre, and it is so today in some of the most gorgeous homes in America where we have copied royal beauty, and where we live like royal beauties. Perhaps no ceilings have been more widely copied in the elaborate American house than these geometrical surfaces with their elaboration of gold and colors.

Italy and Spain moved through ceiling "periods" similar to those in France and England, the Renaissance in Italy over-topping all others in its expression of magnificence and its colossal expense. To decorate a ceiling in Rome or in Florence became a lifetime occupation of serious artists and the greatest among them became workers in plaster and mural decorators for families like the de Medicis.

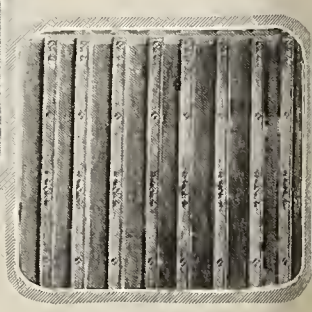
It seems inevitable that a civilization which included all the people in its scheme of progress and well being should unquestionably, at the beginning at least, evoke a simpler scale of living. Palaces can only be for the favored, or perhaps the unfortunate few. Magnificent dwellings hypothetate poorly paid workers. And people can only really enjoy luxury when workers supply it.

The spell of the sky in the ceiling vanished with the over-ornamentation of the Middle Ages as architectural magnificence vanished in France with the Revolution. In America we began much too humbly around Plymouth Rock to pray up to vaulted ceilings or dine under golden timbers or rest at night under mighty canopies of millefleurs. The elaborate ceiling in America remains exotic, must remain so, however desirable at times.

Back in those earliest exciting, Colo-



In one room of the Deering house the ceiling is finished in Adam panels. Paul Chalfiin & H. B. Hoffman, arcl itects



Carved beams rich in color form the ceiling in one of the rooms of the Deering house at Miami, Florida



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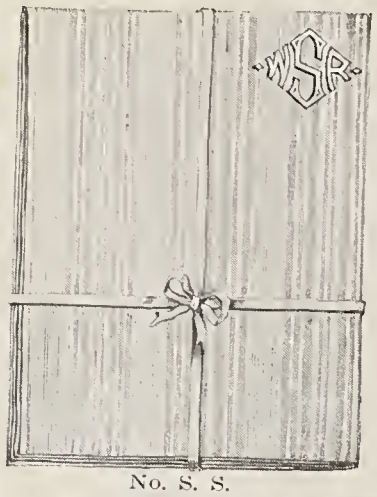
Packard has passed into the inner life of the nation and taken a permanent place in literature as symbolic of pre-eminence.

Nothing that we might say of Packard could possibly compare with this spontaneous, almost unconscious, and well-nigh unanimous tribute.

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ASK THE MAN WHO OWNS ONE

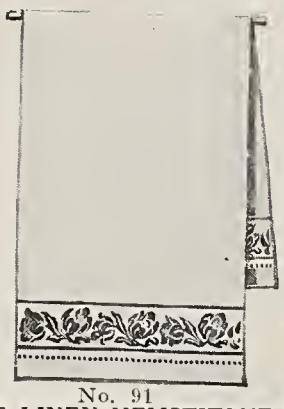


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Single Bed Size Sale Price **$4.50** each
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No. 91
PURE LINEN HEMSTITCHED HUCKABACK TOWELS
Size 20 x 36 ins.
Sale Price **$10.75** doz.



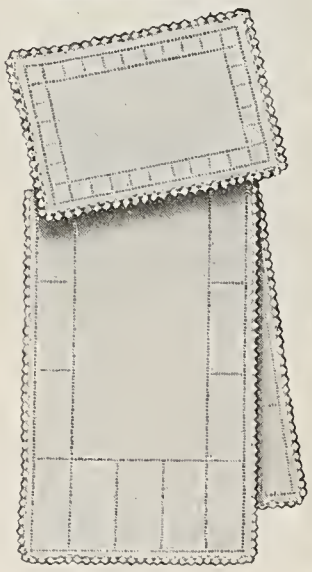
No. 224
PURE LINEN DOUBLE DAMASK TABLE CLOTHS AND NAPKINS

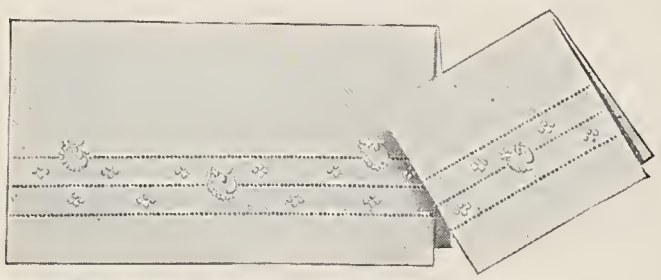
Cloths, 2x2 yds. Sale Price	$12.15	each
Cloths, 2x2½ yds. " "	15.75	each
Cloths, 2x3 yds. " "	18.25	each
Cloths, 2¼x2¼ yds." "	15.75	each
Napkins, 24x24 ins. " "	15.75	doz.

Other Table Cloths at 25% reduction off regular prices

J122 ☞

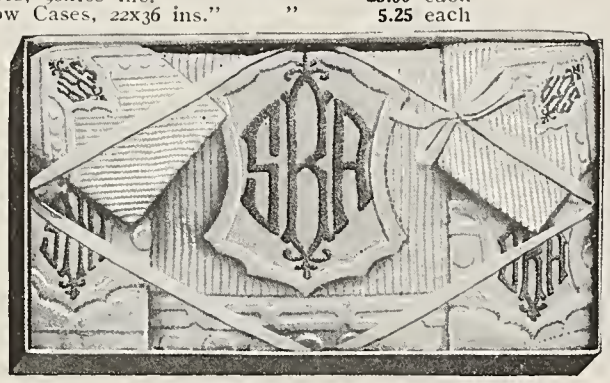
Pure Linen Hand Hemstitched Filet Lace edge Luncheon Set, 7 pieces, comprising one 18x54 in. Runner and six 12x18 in. Mats Sale Price. **$19.80** set





J127—Pure Linen Sheets and Pillow Cases to match, beautifully embroidered

Sheets, 72x108 ins. Sale Price	$20.00	each
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The Roof of the Room

(*Continued from page 82*)

nial days of mighty iron hinges on the doors and great oak beams from frame to frame, when windows were high in the walls that stern Puritans might dine without losing any member of the family (for the Indians were accurate shots) ceilings were quite unconsciously fine and artistic. Huge beams supported the roof and were left exposed, unornamented, uncolored, telling a tale of needed strength, of fine adjustment to purpose, of acceptance of reality. The spaces between these beams were usually finished with plaster, and the oak itself left to weather. This is a desirable custom to follow both in building new Colonial types of houses and in restoring old ones.

With the coming of Georgian architecture our houses, in the Middle States and the South, followed the English tradition. Paneled and molded plaster ceilings were not uncommon.

The sealed-in ceiling did not come until much later, when both house planning and building had been taken out of the hands of the amateur, when men were making a study of how to handle wood. The cabinet-makers did much to help this development of furniture and interiors. Employing Continental forms of decoration necessitated the creation of ceilings in the traditional Continental styles. An example of the all-wood ceiling is shown in one of the illustrations, in the home of M. A. J. Thomas, at Hartsdale, N. Y. It is decidedly European in influence and this particular room is Italian in feeling, with its arched doorway and inset windows.

Where sufficient room can be achieved in a one-story rambling house or in the low wing of a big dwelling, an intimate yet inspiring ceiling effect can be obtained by the peaked roof, as shown in the house designed by Peabody, Wilson & Brown. An effect of space and height is here obtained by the use of a well-constructed, exposed timber frame, reaching from the beams at the top of the wall to the peak of the roof. The plaster between the beams being handled in the same manner as the wall, which brings the two into a most friendly relation. A great oak beam serves as the mantel and rests on two well designed wooden brackets. Wood is further brought down into the room by finishing the corners of the walls with solid oak pillars. The result is substantial without being heavy and gives a fine structural effect to the whole room.

An unusually beautiful all wood ceiling is developed in the Deering House in Miami, Florida. The beams are shallow with wood panels between, and the whole surface delicately and simply carved, on the sides as well as on the face of the beam.

An example of modern ornamentation of a ceiling which joins the wall with a deep cove is shown in the home of W. J. Brainard, Scarsdale, N. Y. Over the plaster surface are criss-crossed moldings of oak forming large squares, with rosettes of carved oak at the joining. These panels extend down over the cove.

The use of ornamental plaster walls has been widespread through all types of architecture in all countries. You find it done simply in houses of the English cottage type and colorfully and geometrically in Tudor houses. It is particularly practicable as it lends itself to great elaboration through the use of swag and color detail, or it can be made inexpensively as in some of the smaller cottages and bungalows in this country. In the Tudor house of Walter M. Wickes, near Baltimore, the more elaborate form of ornamental plaster is used, suited in design to the Jacobean furnishing of the stately room. The contrast between the light ceiling and the dark oak paneled wall is characteristic of the finest Tudor rooms.

A delightful example of simple plaster ornamentation on a flat ceiling is used as one of our illustrations, the ornamentation having actually been molded and put on by hand. This is called parget. A softly modeled, narrow "insertion" of plaster divides the ceiling into a series of large squares, and the joining of each square develops a smaller square, in the center of which is a fine bit of plaster ornament. The plaster chimney breast of this room is decorated in the same charming personal fashion, a coat-of-arms and some heraldic animals all in plaster give a delightfully individualistic note.

A second room which we are showing from the Deering house in Florida has a ceiling quite elaborately ornamented yet giving the impression of infinitely delicate grace. The ceiling is flat with an elaborate original plaster design, inset with classic oblong panels of Greek figures possessing a delightfully gracious movement.

Unquestionably the use of figures as ceiling ornamentation, except where the surface is vaulted or domed, possesses the disadvantage of attracting the attention in a more personal way than pure conventional ornamentation. A figure used as a decoration immediately awakens an impulse to examine it more closely. This in many instances is quite impossible and the result is sometimes slightly irritating.

Unless, however, a house is of such proportion that a great variety of wall and ceiling decoration is necessary to avoid monotony, there is a growing tendency in this country to plan simple, flat ceilings with possibly an interesting cove from ceiling to wall or a very slight plaster ornamentation which has the effect of handwork, or a combination of wooden beams and plaster, done without ostentation.

The development of ceilings in this country would not be adequately set forth without referring to the exceedingly interesting and sometimes really artistic stock ceilings, both in plaster and in metal; the latter having the additional value of being fireproof.

A Review of Ceiling Catalogs

"The Red Book" published by the United States Gypsum Company, Chicago, Ill.: This is really a handy book for architects, contractors, plasterers and dealers. It is most carefully prepared and contains an amount of information that is seldom gotten together in so small a space. It is fully illustrated with not only pictures of ceilings, which are put up in this prepared plaster, but with charts and detailed drawings showing just how the plaster is used and just how to get the best results from it. There is a valu-



Judged by the Same Standards

GENUINE Oriental Pearls, like ancient Oriental vases, possess certain spherical irregularities which are one of the many characteristics by which a deep-sea specimen is judged. Técla Pearls possess that characteristic, too, as well as all the others.

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Properly waxed or varnished Oak Floors only improve with age and use. Many old time mansions have Oak Floors that have passed the century mark.

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And you may be surprised to learn that they cost less than ordinary floors, plus the unwieldy, unsanitary carpets they are so largely displacing. Buildings of any kind with Oak Floors sell or rent for 25% more. Hence they are an investment for your descendants.

If you are going to remodel, there is a special thickness of Oak Flooring (3/8 of an inch) which goes right on top of your old floors. It costs less than the other thicknesses.

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OAK FLOORING ADVERTISING BUREAU
1047 Ashland Block, Chicago, Ill.

A Review of Ceiling Catalogs

(Continued from page 84)

able plan on page 82 explaining how to order a plaster ceiling. The chart is very simple and can be easily used. This book, of course, is not devoted to the question of plaster ceilings alone, but to walls, floor deadeners, reinforcing systems and so on, through 80 pages.

"Edwards Metal Ceilings"—Two catalogs under this title are published by the Edwards Mfg. Co., Cincinnati, O., and they are a revelation of what can be done with metal for the making of really fine ceilings. An immense variety of designs is given, some of them modern and others in various periods to suit the architecture of the house and the furnishing of the room. These books show Colonial ceilings, French Renaissance, Greek, Romanesque, Roccoco, and different patterns for what is called the stucco-steel ceiling. Appropriate borders and cornices are shown with these ceiling designs. In addition to ceilings, a variety of zinc ventilating centers are shown and metal wall friezes and mouldings as well as side wall plates. Pictures are given of these metal ceilings in rooms, offices and clubs, directions for measuring are given, also for applying.

"Home Sweet Home" published by the Penn Metal Company, Philadelphia, Pa.: This pamphlet is a description of Penco metal ceilings and walls which, it is contended, add beauty and comfort to thousands of homes. A variety of designs is given for the bedroom, kitchen, bath, dining room and parlor, also some simple, practical patterns for the garage, workroom, laundry, heater room or cellar. This company not only makes ceilings and walls of metal, but roofs and sidings, ventilators, pipes, gutters, etc. They are in every detail manufacturers of sheet iron and steel building materials and specialties.

"Bestwall" published by the Bestwall Mfg. Company, Chicago, Ill.: A small leaflet printed in blue and black sets forth the facts that "bestwall" is a combination of fireproof cement plaster, between two heavy sheets of impregnated paper. This sheet is so constructed that it is tough without being brittle and will not warp, shrink or buckle. "Bestwall" is non-porous, it will keep the house cool in summer, and warm in winter and can be used in an infinite variety of ways for ceilings as well as walls.

The Newer Permanent Floor Covering

(Continued from page 68)

Some of the soft woods, pine, red gum, etc. are finished most successfully to imitate the hardwoods, mahogany, black walnut, French and Italian walnut and so on. This is particularly practicable where the floors are limited in price and yet where it is desirable to have them match interesting and unusual furniture.

Hard or yellow pine includes, Southern, Georgian, and Oregon pine, and all are desirable where the initial cost has to be considered. It is always wise when ordering floors to ask for pamphlets giving instructions, not only as to the proper method of laying them but their subsequent care; otherwise the very best floors can be injured in time by careless treatment or neglect. Practically all the good floor companies, as well as the paint, stain and varnish people send out practical pamphlets telling the housewife how to care for her floors to the best advantage. We shall review in this number of House & Garden (or one in the immediate future) a variety of these pamphlets which it is well worth ordering and studying.

Birch is a practical wood to consider, not only if you intend to reveal the wood itself by using only rugs, or if you intend to cover it with an enamel. As birch can also be used interestingly for the woodwork of a house, it is important to think about when you are first planning your floors.

Tiles are again coming into fashion for indoor floors not only in the entrance, but for the dining room and living room. They are peculiarly interesting in the way they break up the surface of the floor and give a variation of color. Tile had its origin in the Anglo-Saxon word "tigel" which in turn is derived from a latin word meaning to cover. In the main, tiles are made from either natural clay or from different kinds of clay, feldspar and flints which are selected, proportioned and combined according to the kind of tiles to be manufactured. There are two divisions of the modern tiles, the plastic and the dust-pressed. Such tiles as faience are made by plastic progress vitreous tiles and glazed tiles are dust-pressed. All tiles undergo one or more firing at high temperature in the kiln.

There are several questions to be settled if you are going to use tile, whether you will have them glazed or unglazed, whether you wish a bright-finished glaze or colorless one, and, of course, there is a great range of colors and many finishes, such as egg shell, vellum, orange skin, crystalline, etc.

In ordering tiles the type of room should be considered. They are immensely interesting for Tudor houses, for Spanish architecture, for some of the most charming of the modern American houses; but there are types of period room fittings which are more interesting with carpets or parquetry flooring. There are a great variety of patterns in tiles, and any one considering them for floors should send to the manufacturers for catalogues and if possible for samples. In this way the effect in the room can be nicely ascertained. Also many of these catalogues give instructions for the laying of tiles, and this is most important unless there are expert tile men in your town. If tiles are specified for floors by the architect, he will no doubt be able to advise you as to their purchase and proper laying.

If you are planning floors for a house that you expect to have last, tiles will certainly prove a very satisfactory investment. In the first place they are not susceptible of becoming shabby. They are literally sunfast, just as the rocks are in the everlasting hills. The surface does not wear off and there is never any danger from the spilling of water or from scratches or dents. They are immeasurably easy to keep clean and they suggest a certain pomp and dignity. We know that they were considered very fine in Cleopatra's time even by Persia before she had invaded Greece.

And so the tile manufacturers have had memorable and beautiful back-

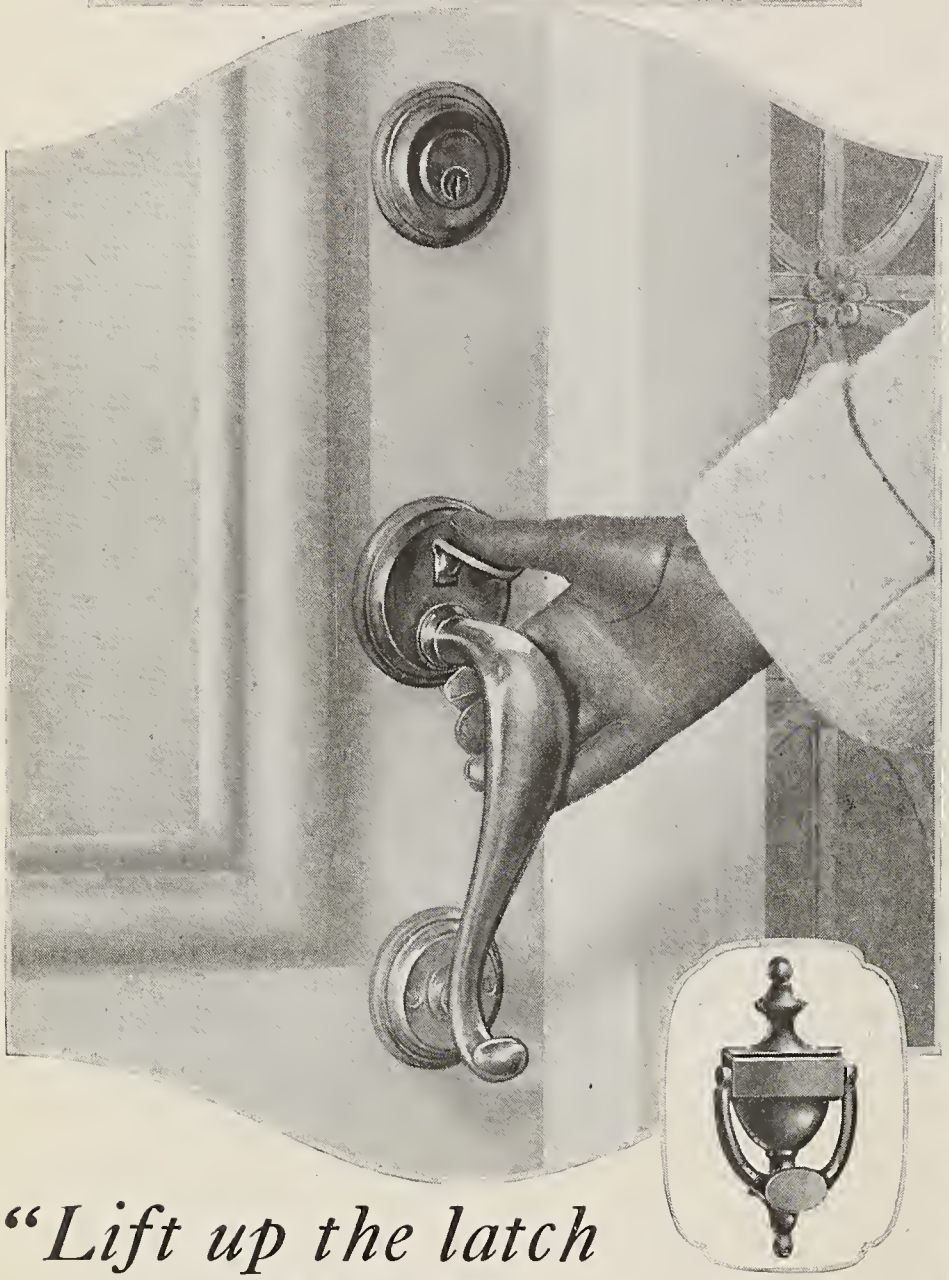


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For every door and window in every room in your house there is the proper Sargent Hardware. And remember that it offers you the utmost in security and life-long service.

Send for the Sargent Book of Designs and select with your architect just the hardware needed for your home.

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These knockers are the finishing touch in decorative hardware for the colonial door. They come in several designs—each quaint and beautiful and each made of solid, time-resisting brass. Put both Sargent latch and knocker on your Colonial doorway!

Sargent Door Closers

close all doors silently and surely and keep them shut. A small size, most reasonably priced, is convenient for the door within the home that must be closed.



SARGENT & COMPANY
Hardware Manufacturers
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The Newer Permanent Floor Covering

(*Continued from page 86*)

grounds to turn to for their inspiration, not only for colors and finishes, but for fascinating designs, and practical methods of laying down this floor covering. Of course, in the main, it is put down over cement, just as most of the fine composition floors are, and the cement may be put over wood or directly on the hollow tile blocks.

Another very interesting floor, which we find increasingly popular, is slate. It is cut in an immense variety of shapes and beautiful patterns and is extremely interesting for sunrooms, loggias, indoor patios, even for the living room if you are building just that kind of a house.

Of course, concrete is being used, plain or marked off in patterns. The rough stucco surface is liked by many, others prefer the smooth cement and these surfaces are treated in a variety of ways. They are extremely interesting oiled, and, if waxed, soon mellow into delightful tones. It is very easy to get exactly the color you want in a concrete floor, because the color can be adjusted in the mixture before the floor is poured. A more sanitary floor it would be impossible to imagine. It makes an interesting surface for a terrace, for a sleeping porch and is also used effectively indoors.

A satisfactory poured floor covering really forms a hermetic seal for the floor, filling every joint and crevice. It is easy to keep clean and is quiet under the foot. It also has great structural strength. This flooring can be poured over old wood, concrete or iron. Different textures can be had and it is among the first on the list of fireproof floorings. Although it has been more generally used in public buildings because of its intrinsic worth it is finding its way into residences and apartment houses. The surface has warmth and quietness and the effects are varied and interesting.

Not only are such floors as these fire proof, but they are fire-retarding and that is an important point for the Insurance Company and for the safety of employees.

An extremely durable and interesting floor consisting of magnesium-oxide, asbestos and mineral colors, is one of the practical, new pleasant floor coverings. The texture is fibrous and tough, resilient and non-fatiguing. It comes in a variety of colors, buffs, grays and reds, and may be spread over a new or old wood floor or over cement or steel. It sets hard in a very few hours and is then immediately fireproof, water proof and germproof. In tile designs it is quite handsome for the interiors of homes as it has a warmth and lustre that makes the surface very attractive.

A safety tile makes a very interesting floor. It is hard and tough and gives a surface that is practically guaranteed non-slipping. It is composed of sandstone, granite, limestone, marble, trap and other ingredients. It is interesting in color, and economical because it is extremely durable and safe.

The new composition floorings could readily absorb an entire article if they were completely handled. We are told that they are sanitary, non absorbing, smooth, free from cracks, resilient and weather-proof and we know that all of this is true. We know that they are inexpensive to keep in order and economical and that there is an immense variety, with a range of colors only second to the New York Annual Flower Show. Today these composition floorings, not only first of all stand on their own merits, which is best of all; but are also made to imitate marble, antique rugs, carpets, mosaics, and wood.

Sometimes these reproductions announce that they are imitations, and other times the effect is quite astonishing; so beautiful is the lustre, so mellow the tone and so appropriate the texture that the richest old floors are suggested. Certain of these floors are especially good if they are waxed occasionally; constant scrubbing and refinishing is not necessary, just the rubbing in of wax and the daily dusting keeps them in good condition.

Of course, these composition floor coverings should be carefully selected to suit the type of house you are going to build and the kind of furniture you are going to use, and there is such an infinite variety that it is almost impossible to go wrong on them.

They can be put down easily over existing floors, over old wood, metal or concrete. The best and most durable way is to put them down over a fresh cement which will hold them in place and keep them from buckling. Provisions should be made where they are put down over cement for troweling cement when it is wet to an absolutely smooth and level surface. Many of these composition floors have a layer of felt directly underneath. This acts as a cushion, deadens the sound and when properly pasted to the surface it prevents bulging, expanding or contracting. They can also be put down over felt paper or directly on wood. In the latter case the wood should be dry and well seasoned and all cracks should be filled.

Very many of these composition floorings are now also preparing a sanitary cover base. These do away with crevices or grooves between the wall and the floor. They also prevent corners of rooms from becoming water soaked when they are washed. They are easy to dust and they are absolutely germ and insect proof.

Some of the very finest of these permanent floor coverings are made with a cork base and sometimes composed entirely of cork. The cork tiles are baked in molds for five hours at a temperature of 500 Fahrenheit. This fuses the natural waterproof gum in the cork, making a compact waterproof mass. In these tiles there is a delightful variation of color running from light tan to dark tobacco brown. They are naturally elastic and tough and wear-resisting and so tenacious are they that they cannot grain or splinter. Their color weathers beautifully, holding always the effect of a rich, warm toned wood floor. As good floors go they are not expensive; that is, of course, if you buy a good cork floor. But if you buy a cheap imitation you cannot expect the same results. They can be laid on concrete or metal with a special waterproof elastic cement and if the backing is of nailable concrete, the tiles are nailed in place. When laid on wood a heavy felt paper is spread upon the wood and the tile cemented on.

With this flooring, as with practically all others, the best manufacturers will send out catalogues showing how to write specifications and giving instructions as to the best method of laying the floor for durability and attractiveness. Many of these catalogues are richly illustrated in color showing a variety of patterns as well as endless tones.

Of course, the finest floors with the richest surfaces and the most fascinating variety of color schemes can be completely wasted if they are not suited to the house, to the furnishings and furniture, and to an extent the purpose for which the house is built.



We have a large number of standard grilles in Decorative Metal, adaptable for window seats, and all other radiator enclosures.

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Mrs. Bromley Jones, of White Plains, was "just plain heart broken," as she expressed it, when she found a long low, ugly looking radiator under the full length of the living room window.

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Her husband supplied the problem's solution.

She, one of those happy explanations which only daughters can make.

However, to our notion, the window seat enclosure itself, with its Ferrocraft grilles, is its own best explanation.

If you have insistently obtrusive radiators, that need subduing, we can help you.

Write us your problems; we will gladly suggest their solutions.

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General Offices and Plant, Trenton, N. J.
Fifth Avenue and Seventeenth Street, New York
and all principal cities.

Established 1828

The Electrically Equipped Home

(Continued from page 80)

namely, the mirror light, the shaving stand light, the piano light, and lights near the head of each bed.

In choosing a pair of glasses to facilitate a better use of the eyes, you would not dream of having the lenses painted, because what you really use the glasses for is to see through them. In this way you buy lighting fixtures to increase the possibilities of seeing, not to add merely to the decoration of a room. The function of a lighting fixture is to light; decoration is but secondary. Fortunately, however, the two can be practically always combined to advantage. There is a semi-indirect lighting fixture on the market which gives just the right kind of scientific illumination and at the same time allows a wide latitude of choice in the selection of shades with which to decorate the light source.

The lighting fixture is furnished as a central feature and also in the form of a portable floor lamp and table lamp. The convenience of these portable lighting fixtures is almost limitless and there is also an economy involved.

One of the newest things in electric illumination is a ceiling or wall outlet so constructed that the fixture hooks on instead of being permanently attached to the wiring, so that it is possible to change brackets and fixtures about to different places in the room. And you can have additional fixtures by taking them out of unused rooms. When extra outlets are not in use they can be covered in various decorative ways.

The wiring of a house cannot be considered an expensive outlay or investment if you think of it in relation to good plumbing and heating. Of course it is essential to have an honest contractor and the best workmen. From this combination you will get service and safety as well as quality and these are things in the home that always must be well paid for. It has been computed that to wire a house costs less than five per cent of the building expense as a whole. A little house we know of in the country was wired for $135, which included all but the dining room fixtures; and there were eight rooms altogether.

In the wiring of the house the meter as well as the fuse box should be low enough to be easy to get at—out of the way but not out of the reach. On a cellar stairway landing in a weatherproof box it is often most convenient.

It is an axiom that every home should have convenient electrical devices but these should be selected carefully to be of especial use in the particular house where they are to be used, not merely because it is the fashion to have a large electric equipment. A friend of ours has a house completely wired and equipped electrically which costs about fifty cents a day for the upkeep. Some of these essential devices are a clothes washer, ironer, range, dish washer, electric cleaner and attachments, sewing machine, electric refrigerator, percolator, iron, toaster, and water heater, and these can be installed for eleven hundred dollars or less, which would include the wiring, about the cost of an ordinary automobile.

And these are just the beginning of electrical comfort in the home. A list which we are adding here for the various rooms in the house will give you some idea of the fundamental quality of electricity in planning the modern home. For the greater convenience of those who are interested in electric luxuries we will divide this service into six heads, taking it for granted that a number of the devices suggested for a certain room may also be available for other locations and in some instances several of the conveniences would be duplicated in one home.

Living room: Electric cleaner, fan phonograph motor, Christmas tree outfit, piano and victrola motors, portable heater, fireplace, lamps, tea table, clocks, house telephones, bell ringing transformer and bells.

Dining room: Electric cleaner, pan cakes and waffles, chafing dish, egg boiler, drink mixer, fan, wired buffet, wired dining table.

Bedroom: Hair dryer, vibrator, curling iron, violet ray outfit, fan, boudoir lamp, heating pad, wired dressing table, milk warmer.

Kitchen: Electric iron, dish washer, range, fireless cooker, plate warmer, exhaust fan, utility motor for meat chopper, coffee mill, grinding, polishing and buffing machine, all cooking, refrigerating of foods, making ice and freezing ices, mixing breads and cakes, kneading bread, whipping cream, slicing vegetables, beating eggs, making butter and mayonnaise, drying vegetables, heating water, sterilizing jars.

Laundry: Washing machine, ironer, and iron, clothes dryer.

General: Sewing machine, thermostat control of furnace, toys, hand-drill, floor scrapers.

A new dish washer has come in that deserves special mention because it is so very simple. It has an electric pump, one-quarter horse power motor, which forces water through a revolving perforated tube,—thirty quarts a minute with eight pounds pressure; there is a lever pull which evacuates the used water and lets in a deluge of clean water. Another practical dishwasher, the oldest one on the market may be either installed or left so that it can be moved about. It is operated in the simplest fashion and is a most efficient house-hold servant.

Among some of the electric conveniences not already mentioned is ventilation in your kitchen by a system of fans so placed that the kitchen is kept cool and free from odors. Another excellent idea is a pilot light above the basement door to remind you that possibly the basement and cellar lights have not been turned off. There is also an endless fabric conveyor which carries clothes to a wringer and this wringer has its own motor which stops if anything catches, and stalling the motor does not cause it to burn out.

One of the new electric irons has a handle that fits the hand, another has a back rest attached which obviates necessity of a separate plate when not in use, a third has a sharp point which has obvious advantages, also an edge that gets evenly heated and a cool handle so shaped that the hand cannot get over-heated. The most extraordinary iron of all has a reliable heat control and a thermostat device to keep it at the desired temperature.

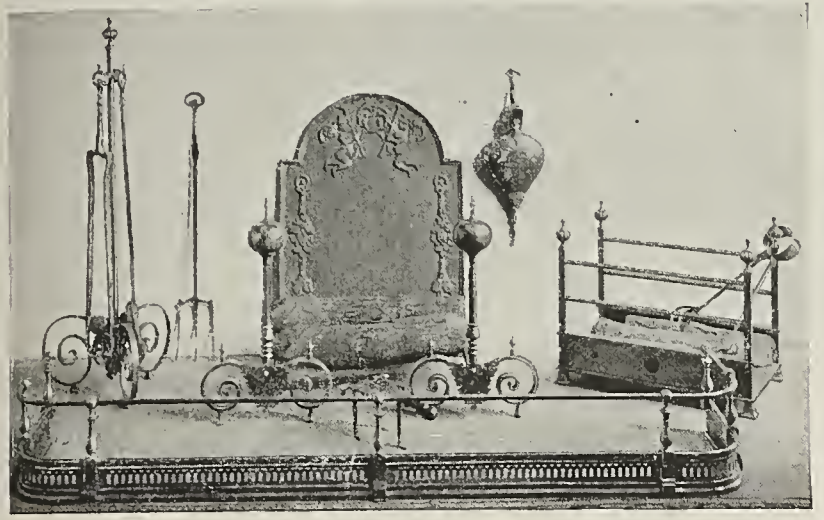
The new electric percolators are a boon to the busy housewife. And the pottery ones are very pretty. There is one of glazed pottery in a variety of colors and excellent designs. This percolator is of a very modern type with a safety device which prevents the burning out of the heating equipment.

Since writing a former article on the laundry, two small ironing machines have come into existence. These can be used in apartments and small houses as they take up very little room.

(Continued on page 100)

TODHUNTER

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Second Annual Sale

Right now when the coming of winter makes the open fire with its cheerful blaze of logs particularly alluring, this is a rare opportunity to acquire such pieces as the importance of your fireplace demands. While the sale continues throughout the month of January early selections would be advisable.

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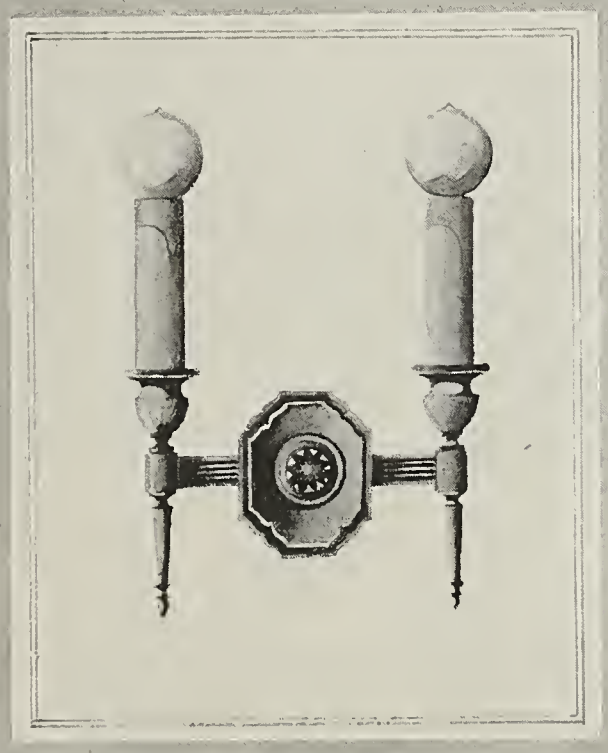
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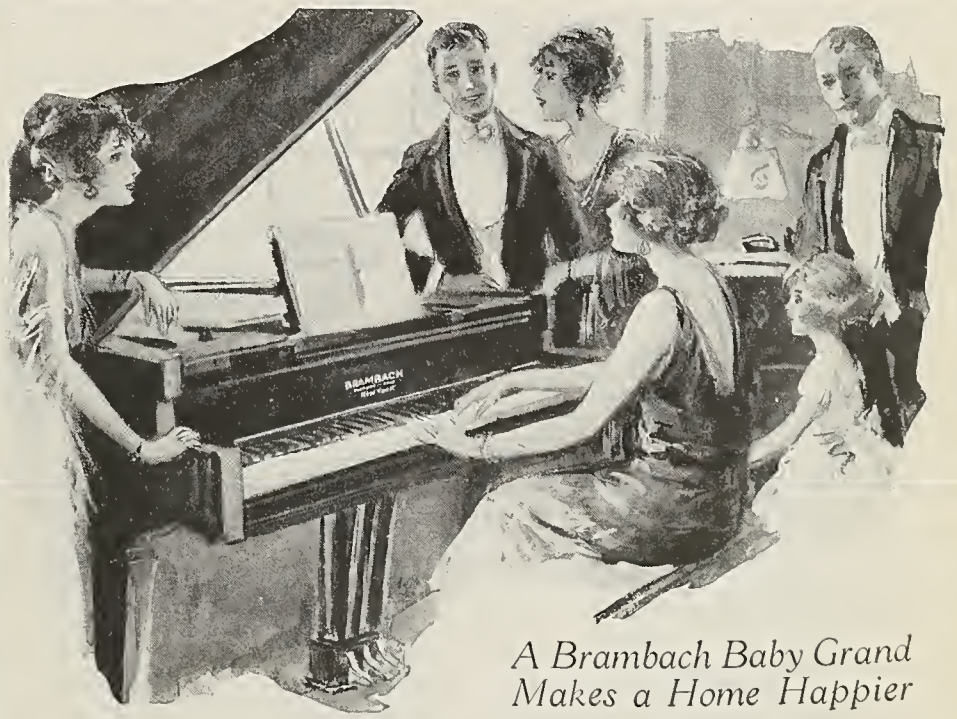
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Frank Adam
ELECTRIC COMPANY
ST. LOUIS

The Triumph Line of Standardized Safety Type Panel Boards



English oak is found in both the walls and furniture in this room, in the home of R. M. Carrier, Sardis, Miss. Courtesy of the Hardwood Manufacturers' Institute

The Beauty of Dark Woodwork

(*Continued from page*)

for silk and velvet are none too sumptuous to be used with wall treatment of this kind.

Each wood has its own peculiar properties and uses, also by means of stains the richness of some of the darker expensive woods may be obtained in choosing lighter, less costly ones. Among those used for interior trim are quartered-white oak, cypress, yellow Southern pine, redwood and Douglas fir. These can all be used in natural tone or given a pleasant treatment by the use of right finishing which brings out the grain and texture of the wood although changing the color. Cypress is extensively used for interiors, and is considered especially valuable. Oak, chestnut, birch, cedar, and redwood are all particularly beautiful in their natural tones; but can be stained when warmer notes are desired.

Oak which has a coarse grain, and is porous when cut to expose the medullary rays running from pith to bark like spokes of a wheel, has a showy figure. The use of oak as a finish has been popular for ages because of its interesting texture and its quality of permanence. From early history it has reigned supreme, king of all woods. It was sacred to the early Britains, oak trees still standing in England that were old enough to cut for lumber when William the Conqueror landed in 1066. Scientists estimate the limit of the oak's life to about two thousand years.

Maple is a hard wood, but shows wavy graining, more especially in the curly maple which is having a revival at the present time. Light in color, and shrinking moderately as it weathers, it in time takes on a silver gray, and is susceptible to a fine polish. Bird's eye maple is still considered a very choice wood; its distorted fibres are supposed to be produced by injury to the bark of the growing tree which sets the trunk sprouting. Its beauty is brought out only by tangential sawing.

No wood has been more generously favored by nature than mahogany, with irregularities of growth that evolve marks of great beauty. Grinling Gibbons was one of the first to become cognizant of this fact, and it was through his efforts that it came into general use.

The question of interior finish is a broad one. Many people prefer American mahogany or oak for dining rooms and halls, although the rich English oak and gum wood are both suitable for libraries. Today some of the most expensive hardwood interiors are stained. Oak is often treated in order to give it a creamier, more yellowish tone; mahogany may have a little Venetian red worked into its pores in order to brighten the grain and make the color even. Hard woods that are less expensive are often used even in the finest buildings but they are first stained in close imitation of more costly woods, and require the skill of an expert to accomplish it.

To many, the cool sparsely-finished rooms of Japan seem bare, but they obtain an artistic simplicity that is irresistible; the colors one scarcely observes, so complete a harmony do they achieve. The woodwork is almost invariably left in its natural brown hue, while the window paper is of a soft cream and the floor shows rice straw mats of yellow shades. There are slim vases of flowers, a bronze and wood figure, and seldom more than one picture and that of the kakemono variety which can be rolled up.





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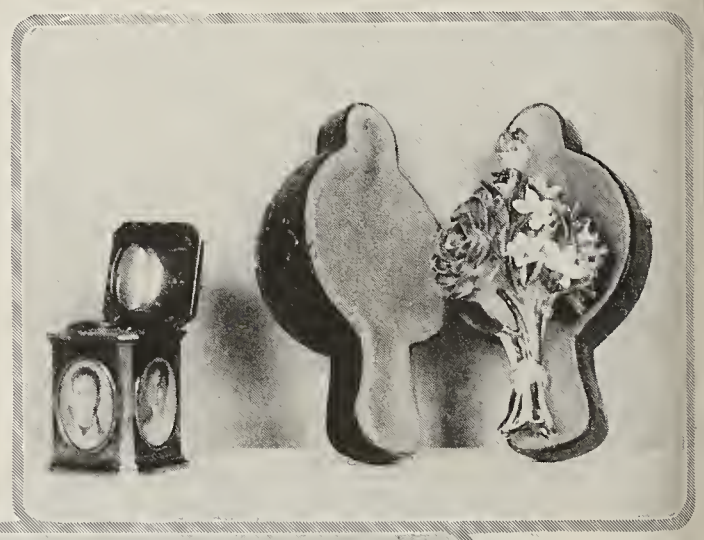
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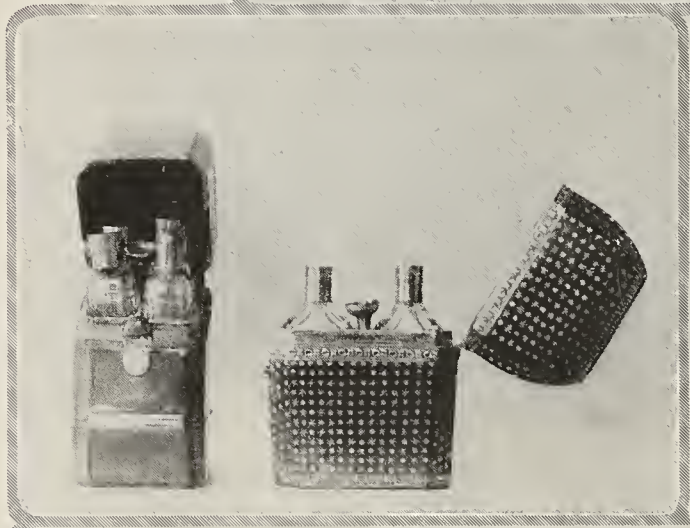
These quaintly decorative perfume bottles are of delicate Chelsea porcelain. The one in the center of a hen and two chicks holds three separate odors

18th Century Perfume Bottles

From The Houbigant Collection
Recently Shown in New York

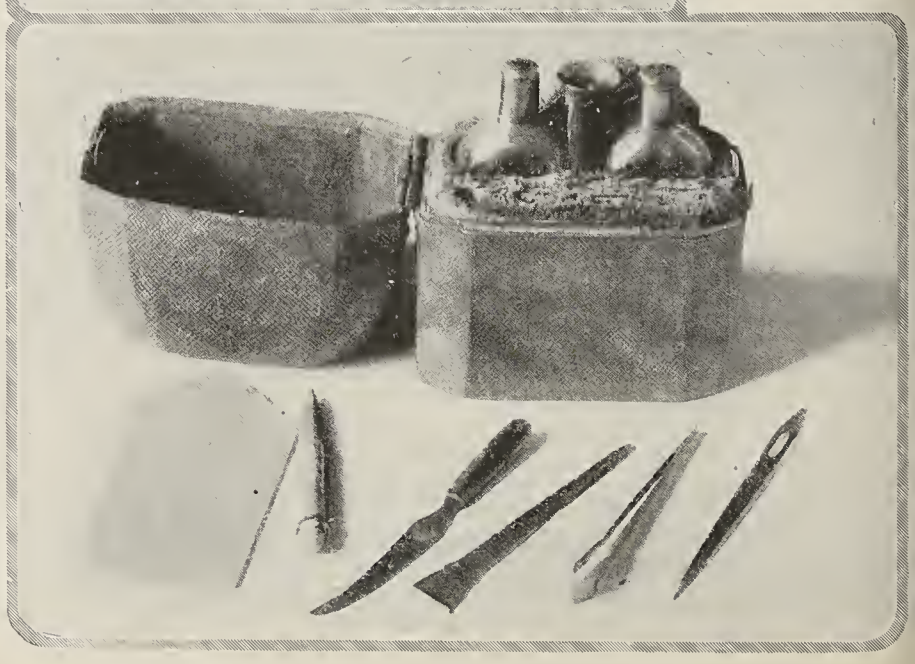


At the left is a tiny gold scent box decorated on all four sides with miniatures. Unbelievably delicate is the other bottle made of fragile porcelain flowers

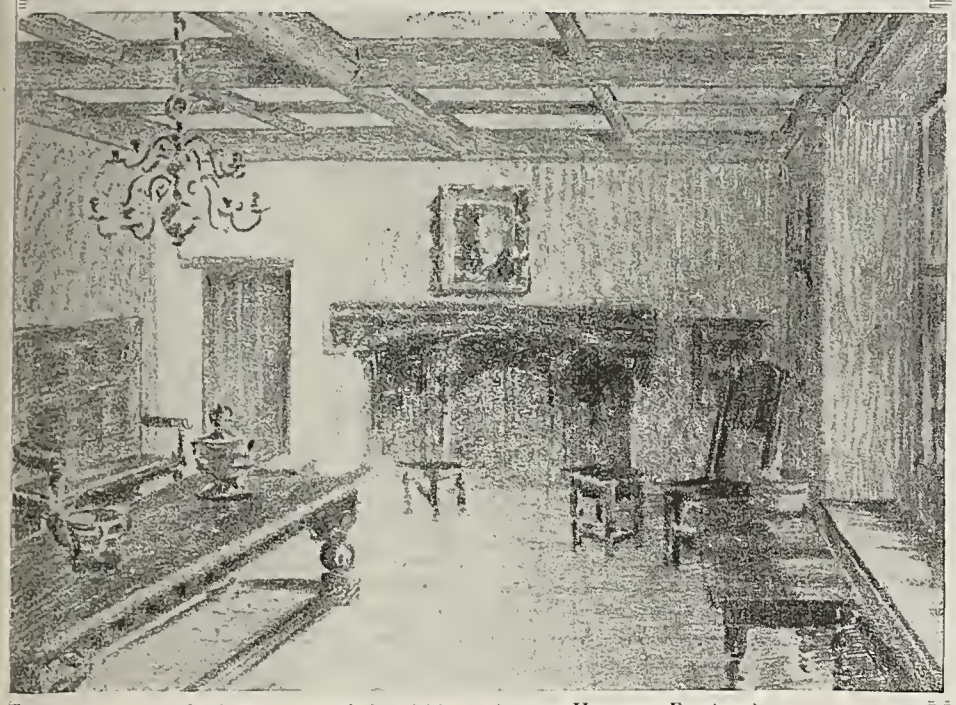


The case at the left is covered with Galuchat work. The other is tortoise shell with gold inlay

In the 18th Century women mixed their own perfumes. The Galuchat vanity case below holds the necessary paraphernalia



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WICKWIRE SPENCER STEEL CORP.

Faïence Of Old France

(Continued from page 59)

work could easily have been had by French craftsmen if it had occurred to anyone to import it.

Fifty years before the discovery of America, a pottery was in operation at Rouen, but that is all we know of it and its products do not appear to have survived the period of their manufacture. Just a century later Rouen potters were manufacturing pictorially decorated faïence in their ateliers for the Château d' Écouen which the Constable de Montmorency was building. We know these works to have been executed by a Rouen potter named Masscot Abaquesne. After his day almost nothing in faïence was produced at Rouen, at least nothing of which we have particular knowledge.

At Lyons faïence imitating the maiolica ware of Urbino was made for a short period of years beginning with 1556, but there the art also soon died out and although her sister country of Italy was producing great quantities of beautiful faïence, France appears to have remained indifferent to efforts of her own in this branch of the keramic field, up to the time Bernard Palissy "discovered" for himself and for France the art of making enameled glazed pottery, with, of course, the exception of the mysterious appearance of the French faïence known as Faïence d' Oiron, St. Porchaire Faïence and Henri Deux Faïence. Where, when or how this ware originated, we do not know. Not over fifty pieces of it probably are in existence. We do know that Hélène de Hangest de Boissy, a widow of Artus Gouffier, established a fabrique for the making of this ware in her Château d' Oiron as early as 1524, some eighteen years before Palissy began his own keramic experiments at Saintes.

This Faïence d' Oiron was made of a fine white paste having a thin "varnish," transparent and ivory in tint. Interlaced bands, lines, devices, etc., constituted the decoration which was inset with dark colored clays. After the death of Hélène de Hangest in 1537 the fabrique was continued by her son, Claude Gouffier and many of the pieces produced in this second period (1537-1563) bore a design of three interlaced crescents, the device of Henry II, with whom Claude Gouffier was on terms of intimacy. So rare are examples of Faïence d' Oiron that many thousand dollars would not be too much for one to expect to have to pay for such a specimen as a salt-cellar of this ware if such a piece should happen to come into the market. An aiguière in the Ch. Stein collection brought some 49,000 franc at public sale as early as 1899. Faïence d' Oiron was undoubtedly strictly limited in production and it stands unique in French keramic history, and is one of the most remarkable products of the potter's art in the world.

Bernard Palissy the potter was fourteen when Hélène de Hangest established her pottery at Oiron. He was twenty-seven when she died. It was somewhere about the year 1557 that success attended his personal efforts to produce an enameled earthenware. Whether or not the Faïence d' Oiron had ever come to his attention, we have no way of knowing. Palissy may or may not have been familiar with the maiolica wares of Italy, but, as Frantz remarks, Palissy was behind some of his contemporaries, even in France; for Abaquesne at Rouen, and Girolamo della Robbia in Paris, were practicing their art with success. Also there were the Beauvais wares, such as the Vases de Savignies, presented to the Queen of France in 1520 and the Beauvais pilgrim bottles. But it was just because Bernard Palissy sought and found out for himself the secrets of enameled earthenware that his work is so absolutely individual. It was only after incalculable efforts that Palissy achieved the fabrication of his white enamel. Palissy's reward was his appointment as Potter to the King and to the Queen-Mother, Catherine de' Medici, although he died in prison at the age of eighty, since he was a Huguenot, and the death of his patrons left him unprotected. Long ago huge prices were paid for genuine pieces of Palissy ware, a cup in the Prèaux collection fetching 1600 francs in 1850, 6,000 francs in 1859 and 11,500 francs some years later. It would now, in all probability, fetch double that amount. A rectangular bas-relief, "L'eau" in Palissy ware brought 27,000 francs at the Spitzer sale thirty years ago.

Palissy's faïence entailed too much labor in its production to be cheap, and in consequence popular, and he was not in any sense, innovator though he was, interested in fostering the infinite multiplication of cheap keramic wares. Palissy's followers and imitators were not many. Faïence in Palissy's style was still turned out after his death in the fabrique of Avron in the vicinity of Fontainebleau. Among such pieces of which record survives were figurines such as the "Nurse and Child," probably much like the Avignon figurines of the same subject. Frantz quotes an interesting entry from the journal of Jean Hèroard (1601-1628) which may have connection with this or the Avignon piece: "April 24, 1608.—The Duchesse de Montpensier came to Fontainebleau to see the little Duke of Orleans, bringing her daughter, aged three years. The little prince embraced her, and gave her a little nurse in pottery which he was holding."

Contemporary with the enameled wares in the Palissy style were the green glazed pieces with relief decoration produced at Rennes and the blue glazed wares of Beauvais to which Rabelais refers as *poteries azurèes*. Mention has also been made of the Beauvais vases and pilgrim bottles of 1520. At Avignon the 16th Century potters were producing some glazed pieces, the fabrique there continuing uninterruptedly until the middle of the 18th Century.

All these early faïence products of France were limited in output and were the result of experimenters as earnest and also as isolated as was Palissy. The 17th Century, however, witnessed a great interest in keramic art in France which led to the establishment of many French potteries of importance. We need not dwell here on the early attempts at porcelain manufacture in France, the way for which was paved by the earlier experiments of the old faïence potters, for at present we are concerned only with the subject of the enameled earthenware which preceded porcelain manufacture.

The principal faïence centres of old France were Nevers, Rouen, Lille, Lyons, Sinceny, Sceaux, Saint Cloud, Paris, Beauvais, Aprey Bordeaux, Saint Omer, Saint Amand, Quimper, Rennes, Montpellier, Strasbourg, Montauban, Orleans, Moustiers, Avignon, Varages, Samadet, Desvres and Hesdin, which produced the faïence that is not, of course, to be confused with the porcelains produced in some of these cities.

Rouen faïence heads the list of the glazed wares of the early potters of France, excepting, of course, the mysterious Faïence d' Oiron. In connection with enameled earthenware we think of

(Continued on page 98)



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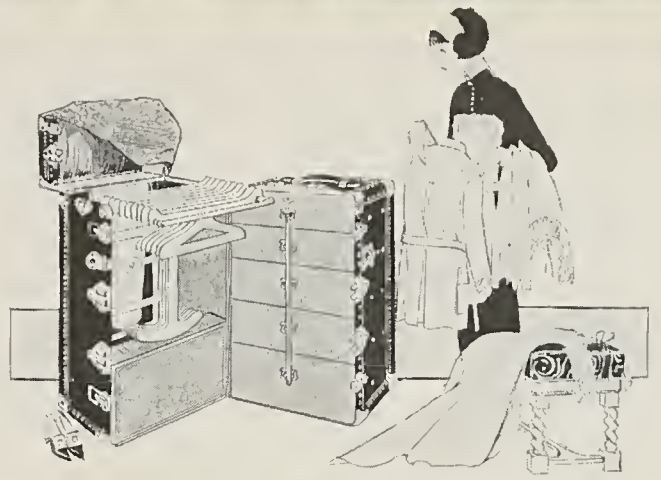
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SPEAKMAN SHOWERS

Faïence Of Old France

(*Continued from page 96*)

Rouen as we do of Sèvres in connection with French porcelain. Nevers, however, produced faïence antedating that of Rouen although this never reached particular originality, being purely imitative, though finely so. In the beginning of this ware the Italian influence it exhibited was naturally strong, explained by the fact that the marriage of Lodovico Gonzago, Duke of Mantua with Henrietta of Cleves had brought Italian influences into Nevers where legend has it the Duke employed Italian potters to teach their craft to French workmen. At a later period in the history of the Nevers faïence, the *gout persan* came into popularity, pieces with azure or dull yellow grounds with decoration in somewhat iridescent whites and yellows of flowers, birds and plants after the Persian manner. Other of the Nevers wares were, in turn, decorated *en camaïeu,* while later these wares came under the influence of Chinese and of Japanese keramic decoration. Oriental porcelains, it will be remembered, known in France as early as the 16th Century, and a hundred years later were being imported by the French in quantities. These Nevers pieces are not uncommonly met with today. In the course of Nevers faïence production, there was a short period of more nearly original decoration characterized as the Franco-Nivernese period in which primitive French sources of decoration were drawn upon. This did not last for long as Nevers again took to imitating the wares of Rouen, Moustiers, etc. The French Revolution followed by the Anglo-French treaty of 1789 giving English potteries entry to France put an end to profitable faïence manufacture at Nevers.

The Norman city of Rouen could, it is true, boast of the early fabrique of Abaquesne, already mentioned, but with the passing of that master-potter the production of faïence in Rouen appears to have ceased until its revival about the year 1647. The workmen of the newly revived Rouen potteries were from Nevers, it is true, and the early Rouen pieces exhibit an Italian influence in their decoration. Such pieces (dishes and plates, for the most part), have blue decoration *en camaïeu,* birds, flowers and monsters forming the motifs. But by the end of the 17th Century the decorated faïence of Rouen had become distinctly creative in style, although many of its motifs were borrowed from the textile patterns of the time as well as from contemporary ironwork, marqueterie and typographical ornament. These motifs, though borrowed, were applied with spirit, and were as often adapted as adopted. Louis XIV's wars quite directly lent impetus to the manufacture of faïence at Rouen and elsewhere. We find Saint-Simon writing in his memoirs as follows: "All that was of great or considerable value was replaced by faïence." The King and the nobles sent their plate to be melted up and coined for pay for the troops and faïence table services had, in consequence, to take their place, a place never afterwards usurped.

By the end of the 17th Century many faïence fabriques were in operation at Rouen. Those directed by the Dame de St. Etienne and by the Widow Loüc Guillibaud remind us of the important part women have played in the keramic industry of France from the time of Hélène de Hangest to our own day. While there were some fifty faïence manufactories in Rouen in 1788, the number had dwindled to seven in 1802.

The following is Darcel's description of the decoration of Rouen faïence; "conventional and symmetrical designs forming scrolls or scallops, which, symmetrically distributed over the surface of the pieces, radiate around the centre in the case of dishes and plates, or descend from the brim and cover the body in the case of vases. This style of decoration is generally blue or white enamel." The earliest dated piece of Rouen faïence in "Rouen Style" is a polychrome dish signed "Brument 1699."

It was not till the last quarter of the 17th Century that Rouen faïence employed decoration in polychrome. Still later came the *décor à ferronerie* (ironwork decoration). The first half of the 18th Century was the "high-water" period of the ware, during which a great many pieces were manufactured. These are not uncommonly to be met with by the collector, although the larger pieces have come to be found but rarely. The finest of the Rouen faïence with Chinese motifs were from the factory of the Veuve Loüc Guillibaud. After this Chinese style came into vogue, the Rouen pieces *en rocaille,* bearing as decorations designs of scenes of gallantry or rural views, trophies, quivers, cornucopias and single flowers were popular.

At Moustiers the manufacture of faïence began with the fabrique established there by Pierre Clerissy, somewhere about the year 1686. As in the case of the faïence of Rouen, that of Moustiers benefitted by Louis XIV's sumptuary laws. Some of Clerissy's pieces were decorated with subjects from drawings by the celebrated Florentine engraver, Antonio Tempesta, while others were decorated with designs by Frans Floris. The early Clerissy pieces are in a more delicate and lighter blue than that employed in the decoration of the Rouen faïence. During the Regéance, Antonio Tempesta's hunting and battle scene gave way to the more graceful subjects inspired by mythology and Jean Berian, Bernard Picard and B. Toro of Toulon influenced the Moustiers decoration of the period.

From Alcora in Spain, the secret of polychrome decoration was brought to the Moustiers ateliers, and exceptionally beautiful pieces were produced in this genre from 1738 to 1749. From 1756 the faïence product of Moustiers declined in quality, although it was increased in quantity. This deterioration was in its decoration since the standard of its enamel appears to have been maintained

The Marseilles fabrique was established in the reign of King René of Provence, and its atelier was in the surburb known as Saint Jean du Dèsart where as early as 1697 A. Clerissy was signing dated Marseilles pieces. Like the early Moustiers pieces, some of the early Marseilles faïence was decorated with Antonio Tempesta's designs. However Marseilles keramic decorators turned more often to scriptural subjects. Polychrome decoration appears to have been in vogue at Marseilles before it was adopted at Moustiers. There are marked differences in the old faïence of the two cities. There was, in the Marseilles pieces, a greater refinement in color and in form. According to documentary evidence unearthed by Jacquemart, the Marseilles faïence fabriques were exporting some 105,000 pounds of their wares to the French colonies in America in the year 1766.

Both in historical interest and in aesthetic appeal the early faïence of old France arrests the attention of the collector and the striking designs of its pieces make it attractive from the decorative point of view.

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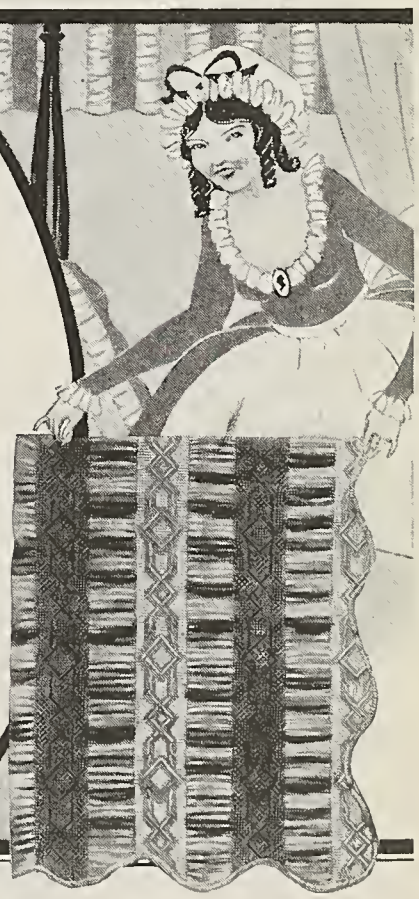
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The Progress of Decoration

(Continued from page 73)

the times. The moldings of the woodwork, the carving on the mantel, the ornamentation of the furniture, all expressed that life. If refinement, dignity and hospitality are the qualities we wish to express, the Georgian mansion is an excellent model of style.

The English Country Home

Dark paneling of oak, modeled plaster ceilings, quaint casements, heavy furniture ornamented with carving of a virility that is not without crudity, make up the greater part of one's composite mental picture of the old-English country home. At the back of one's mind there hover impressions of great halls with rafters exposed, a minstrel's gallery, narrow passages and changes of floor level, a few steps up and a few steps down from room to room at unexpected places. There is a suggestion of romance, of the days of old, about the old-time English interior that adds to its charm. Such a house is an epitome of English country life and of centuries of English history in terms of architecture and interior decoration.

The interior of the old-English home is the right environment for men and women of Anglo-Saxon stock, who live much out of doors, who are robust and active of body and mind, people who are independent in character, who have an assured position of importance in the community and who extend hospitality to many guests.

Since this kind of life is led by a considerable number of people in this country during at least a part of the year, it is quite natural that rooms in this manner have found favor here.

The Italian Influence

Masterly in conception and execution, robust and virile without the crudity and quaintness of the early English work, are the Italian furniture pieces and wall hangings of the Renaissance and of an earlier date In these characteristics lies the reason, probably, for the favor with which this manner is looked upon by many men and women of today. We have found that Italian furniture and hangings lend themselves admirably to the furnishing of rooms in city houses, country houses and in the duplex apartments, where the big living room extends through two stories in height, the studio-apartment type.

Though we like the furniture of the Italian Renaissance, we cannot accept its often heavy and ornate palace wall and ceiling treatments. So we place the furniture in rooms with plain, rough plaster walls and ceilings, the latter often vaulted, which are inspired by a simpler and often austere type of Italian interior. In this way we avoid a general effect of overenrichment and at the same time provide big, plain surfaces of good texture to act as a foil which enhances the beauty of the furniture and tapestries through contrast. Thus we introduce enough of simplicity, breadth and reserve to bring our rooms in the old Italian manner into harmony with our life.

The Human Element

In our consideration of these types of interiors, the outstanding fact is that we have given first importance to the human element. It is exactly this that gives the new meaning to decoration as we view it in distinction from the meaning interior decoration had for the last generation We have considered only a few of the many available types of interiors, having chosen those that seem the most generally adaptable, but if we approach all other old sources of decorative inspiration in the same way we need never fail through grasping the substance instead of the spirit and our rooms will have that much desired quality, character.

The Electrically Equipped Home

(Continued from page 90)

Whether you are wiring your house at the time of construction or after it is built, the wires should be placed in a convenient, appropriate conduit, an excellent type of which is a thin neat, enameled steel tubing in which the wires lie and keep the home safely insulated. There are conduits of this description to fit every variety of wiring. There is also a seamless conduit made in one piece which prevents short circuiting by steam or water leaks.

With the fashion for electric tea parties, a new device has come in the triplex table top which is a little oblong slab in which are three electric outlets so arranged that when attached under a table by two screws, you can be prepared for three separate cooking surfaces, or this contrivance need not be attached if you wish it for either dining or tea table.

The Floor For Dances

THE' times are past when any old floor would do for dancing; dancers of today take themselves and their art seriously and expect as a matter of course to find a good floor for the most impromptu affair.

The goodness of a good dancing floor depends on its surface, but not entirely; construction also has a good deal to do with the matter. In private houses we have to take the construction pretty much as we find it. For the perfect dancing floor a certain amount of spring and "give" is necessary; generally speaking, the floors in a good house are quite springy enough for the purpose. Too much elasticity is bad; often in an upstairs room the spring becomes a shake, which is far from pleasant.

The floor which is specially constructed for dancing is frequently slung on chains which ensures an even "rhythmical" motion; this is the ideal floor. A floor laid in solid wood blocks is probably the worst for dancers; with no elasticity and no swing it tires out the most energetic, no matter how smooth its surface.

In houses where there is a good deal of dancing it is wise to have an ever-ready floor—an uncarpeted room that turns into a ballroom when the rugs

(Continued on page 118)

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Since that time, although processes of printing have changed, and machines have been developed to do the work of fingers, there has been only one new invention in the field of paper decorations for walls. That too has come from France, and more nearly than anything else, it takes the place of wall paintings.

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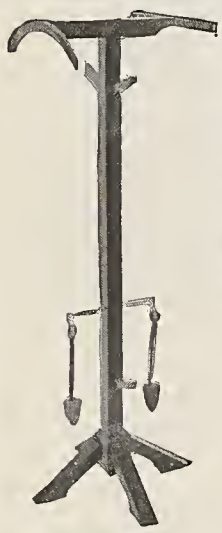
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BOXWOOD IN THE FORMAL GARDEN

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A PLANT inseparably connected with the old American homestead is the boxwood, *Buxus sempervirens*. Usually it is nothing more than a moderately high bush and only too often it is a dwarfed scrubby tree which, if kept small, is admirably adapted as a border plant. In warmer climates it is a larger bush or small tree, but in the Caucasian Mountains and Asia Minor it attains its greatest size.

In the ancient European gardens this tiny evergreen shrub was neglected for generations. No one paid any attention to it, and so it was able to develop in all its luxuriance until today it has become a bushy tree. Now it is in fashion again, and it is one of the most modern of formal plants, especially if geometrically pruned.

For this purpose boxwood is most admirably adapted. It is especially suited to the formation of hedges and other ornamental designs. At the same time it readily withstands the pruning knife to a remarkable degree, thus making an excellent and plastic material for the gardener. It is a dense, though light hedge bush, but it is entirely unsuited for the shaded spot. The growth of box is very slow indeed, and centuries must pass it by before it can attain a height of from 20′ to 25′.

A no more unassuming tree can be selected for the smaller gardens of the city than the boxwood. It remains unaffected by both smoke and dust, and, where the most hardy of conifers cease to exist, this plant still keeps its foliage fresh and green if the soil contains a little moisture. Through the agency of the pruning knife it can be kept in symmetrical and uniform shape to harmonize with architectural surroundings. And it is always effective either as a flat or tall column, as a pyramid or as a spherical tree. Even in its natural condition, an older tree is very ornamental if placed in stately grandeur upon the lawn.

The low form, var. *Suffruticosa,* is used as a border plant for both walks and beds. Here it is not only very pretty and distinctive, but a more practical border cannot be imagined. It is beautiful, lasting and clean. For such borders, layers or cuttings are taken from older plants by division. These cuttings should still have a few roots clinging to them. If the old bush has produced much wood, it is to be covered with soil so that only the tips protrude. This should be done at least three months before the cuttings are to be used. At the end of this period nearly all of the twigs will have formed roots and they are best taken off in September or October. Then the cuttings will have plenty of time to become accustomed to their new surroundings before the frost sets in. The cuttings should be placed comparatively deep in the soil so that the resulting plant will be bushy. During the first year these new plants are not to be pruned. Rootless cuttings must be quickly planted in a moist, shaded place.

It is entirely a matter of taste whether the species are considered more beautiful than the varieties. *Macrophylla* and *latifolia* have large round leaves, *myrtifolia, salicifolia, augustifolia* and *thymifolia* are narrow leaved, *japonica aurea* has variegated leaves and *argenteo marginata* has white bordered leaves.

A blisterlike leaf is produced by var. *bullata. Buxus microphylla* from Japan scarcely attains the height of 3′, and it forms a spherical bush.

Older species of boxwood should only be transplanted with their root balls. The smaller species used as borders are to be freely provided with moisture during the summer months, especially if the soil is dry and parched.

THE YEW

TODAY the yew, which is without question one of the most solemn and forbidding of all trees, is seldom found in the European woodlands, although years ago it was more or less common. The ancient Greeks believed it to be a tree of the nether world from which the furies carved their torches, and in Rome it was called the tree of the dead. The foliage is poisonous not only to man but to many animals. Caesar said, that Katuvolkus, a noble of the Eburonese killed himself with the poison of the yew, known today as "taxine," and that their berries contained a death-dealing poison. The seed-coat, a reddish fleshy cup surrounding the seed, is edible, but whether the seeds themselves are poisonous has not as yet been determined.

The wood of the yew has been used for weapons since prehistoric times because it is hard, tough, and its grain uniform; there are no resin ducts in any part of the tree, and resin formation is unknown. In the lake or pile dwellings of the Swiss, bows and knives were found made of this wood and in spite of the thousands of years of dampness, they are in perfect condition. The sign y, yr, in the runic alphabet stand for the yew and the bow. The lances of the middle ages were made from the yew, and in Shakespeare's "Hamlet," it is the deadly poison dropped into the ear.

Through the drainage of large tracts of swampy grounds in Europe, many yew stumps have been uncovered, especially when cultivating with the plow. This wood, protected in these low lying lands from the atmosphere, has been preserved in such good condition that it is still workable and is used for the better grades of carvings. It is as hard as stone, and as brittle as glass.

Again, at the time of the sunny king of France and his successors and also in the gardens of Le Notre, the yew came to its own, and played an important part as the hedge bush, and as an ornamentally cut tree. With its dense twigs the yew seemed to be especially made and was extraordinarily well adapted to the garden "wizards" of that time, who, with the aid of scissors, made summer houses, arches, pavilions, walls, and other toys with it. But at the end of the seven years war the sun of France began to wane, and the gardens of Le Notre were soon forgotten, and with it the yew. Wherever it is found to-day, there it is protected—a monument of nature—but in general it is difficult to

(*Continued on page 106*)

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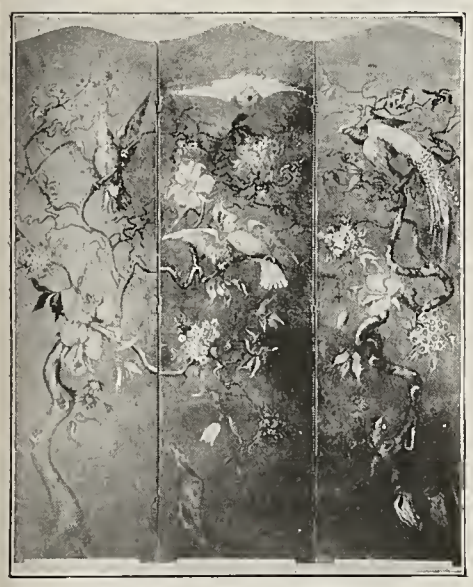
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24 in OVERALL
COMPLETE WITH METAL BOWL
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FIREPLACE FITTINGS

The illustration shows part of an interesting hearth group which includes a pair of Andirons, (Design 842 - 23" high - $27 a pair) Fireset, (Design 412 - 38" high - $21 each). Polished brass medallion, wrought iron in half-polish finish.

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Gladioli

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Thos. T. Kent
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THE four most perfect and most beautiful gladioli ever put before the public. Wherever exhibited this season they have won the highest admiration.

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There is a treat in store for you in the form of a handsome catalog, beautifully illustrated, which describes nearly a hundred of our gladiolus creations, as well as our Ruffled Monster Petunias, and many other things of interest.

Petunias

Diener's Ruffled Monsters (Single).
The finest and largest varities of Petunias ever created.

Seed comes in separate colors as follows: Pink (Strong veined center), Red, Variegated, White, Red with black center, Pale Lilac Pink, Ruffled Monsters mixed.

The following varieties of Petunias are somewhat smaller than the ruffled monster, colors: Flesh Pink Frilled, Purple or Blue, White Frilled, Apple Blossom.

Any of the above varieties 50c a package.

The Greatest Novelty in Petunias for 1923 is
Diener's Pink Glory

Pure flame rose pink without a trace of purple. Flowers measure from three to four inches in diameter. Plants grow to a height of twelve to fifteen inches. This is the most beautiful petunia ever put on the market and is destined to become the great bedding petunia of the future.

This seed is 50c a package

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Originators and Growers of the Largest and Finest Gladioli and Petunias in the World

KENTFIELD, Marin County, CALIFORNIA



"Madonna", a new white snapdragon, promises to take honors away from the old stand-by, "Purity". Introduced by Alexander Forbes & Co.

The First Step In Gardening

(Continued from page 54)

his place more beautiful and his work easier. A mere list of names and prices—especially botanical names—is only for the very learned in garden affairs. Let more of the common names be given. Let more catalogs explain how best this peculiar shrub and that peculiar plant can be located on the home grounds. Let them explain how this seed can best be brought to germination and the seedling to flower. In the last analysis, when an amateur gardener sends in his seed order, he is not merely buying seed; he is buying the finished fruit, vegetable and flower. This little packet of Country Gentleman corn is more to him than a handful of kernels; it is a fine stand of corn in the garden, it is a gastronomic delight that he and his family will enjoy.

The majority of our catalogs each year list a few "novelties" and the gardener, who would deprive himself of no delight, will invariably try one or a few of them. This is as it should be. But caution must be exercised. Novelties are like the sweets that follow the real nutritive part of the meal. It really doesn't make much difference whether you take ice cream or bread pudding after dinner, so long as you have had your steak and potatoes.

There are a great many steak and potato items in our catalogs that are very much neglected. The hunger for novelties and the nurseryman's desire to satisfy that hunger, often result in many fine and useful items being hidden away and forgotten. We don't need more novelties in our catalogs; we need more appreciation of the splendid material we already have.

Garden wisdom, like any other sort of wisdom, is only attained by making mistakes through a variety of experiences. The beginning gardener will have vast dreams of the many and diverse things he can accomplish; the hardened gardener is satisfied if he grows a dozen or so things and grows them well. The latter is a garden ideal worth remembering. Better a few perfect zinnias, a few healthy potatoes, a noble stand of corn and a worthy hedge of sweet peas than a garden filled with a bewildering but mediocre variety. This is an ideal to keep in mind when those spring catalogs arrive.

Let's say they have arrived. Let's



"Our Country", a new dahlia, created by G. L. Stillman. It is deep purple tipped white

To grow huckleberries from seed is the claim of this type. Courtesy of Hart & Vick



Mayo Nursery Bulletin

"That the Grounds surrounding your Home may be Beautiful and Fruitful the year 'round"

The Finest Fruits from Your Own Garden

HOME-GROWN fruits are coming into their own. Like the vegetables which you grow in your own garden, they are fresher, finer flavored and in every respect far superior to any you can buy from your dealer. Theirs is the quality of mellow sunshine and soft breezes, of cool morning dews and the drifting fragrance of flowers. They are a pleasure and a practical essential which give the crowning touch to any garden, be it great or small.

Without Fruit your Garden is not Complete.

We are supplying home owners with well-grown plants of the finest fruits for home planting. We invite your orders.

Luscious Blueberries: Not the ordinary small, seedy berries to which you are accustomed, but the superbly large, full-fleshed fruits abounding in rich, creamy juice of delectable flavor. Of all small fruits, the berries from our nursery-grown bushes are the best for pie. And *real* blueberry pie is—well, need we say more?

Blueberry plants are absolutely hardy, decorative in autumn and winter, grow rapidly and bear profusely. They are easy to plant and care for, and they last for a hundred years. If they are planted early this spring they will probably produce fruit before autumn. Complete cultural directions in catalog.

Rochester Peach—Richest in Qualities.

What is more beautiful than a peach tree in blossom? Few fruits equal, and none surpass, the peach for the home planting. Next to the apple it has the greatest variety of uses. The wonderful new variety, "Rochester" is a worthwhile variety for the home garden.

Large, yellow, and red freestone; flesh yellow, very highly flavored; stone very small. To eat out of hand or preserved it cannot be equalled as a delicacy. Comes into ripening the middle of August.

Bearing Age Fruit Trees

There is no reason why a person who wants to plant an orchard, or have fruit for home use, should plant one or two-year-old fruit trees and wait several years for the trees to come into bearing, any more than there is a reason to plant a spindly one or two-year elm tree, and wait eight or ten years for shade. Our large Bearing Age trees are for quick results, the pick of our nurseries, with beautiful root systems that are really the heart of the tree, and they save you several years of waiting. These trees are so fine that their added expense will be forgotten when you receive them.

Don't Grow Ordinary Fruit: Select superior varieties. You don't need to be apologizing to the palate nor to your guests when you grow superior fruit.

What is to be compared with a cherry tree in bloom? So suggestive of Japan, so cheerful, so promising. Not only useful but beautiful.

Fruit trees blend well with ornamental planting, especially while in bloom. Pure white blossoms. Use fruit-bearing trees instead of mere ornamental plants. They are gorgeous in blossom and again in fruit.

Melting Raspberries:

In a crystal bowl on the breakfast table, sugar bowl and creamer beside them—and the hottest summer day is started right.

Cool and fragrant, deliciously fresh from your own garden, out there whence the wren's ecstatic song pours in through the open windows, they delight the senses of sight, taste and smell.

Golden Queen: considered the best of all the yellow sorts. Color, size, flavor, hardiness, habit of growth and bearing, all unite to make it the variety par excellence for the raspberry connoisseur's garden.

Honey Sweet: Delicious new variety of Black Raspberry. In flavor it is rich, sweet, and refreshing. Strong transplants that will bear fruit next summer.

Orders placed immediately will be shipped in time for you to plant this Spring and gather the first golden globes of lusciousness next Summer.

Bearing Age Grape Vines

With the increased interest in grape culture, we feel exceedingly fortunate in being able to offer in limited quantity, heavy bearing-age vines with fruiting spurs, heavily rooted. Planting these vines saves you two or three years of waiting. Varieties: Lucille (Red); Empire State (White) and Hubbard (Blue).

Blackberries, Loganberries, Gooseberries—all find their place in our catalog. Write for a copy. It is sent upon request to readers of House & Garden.

That Garden of Your Dreams Can Become a Reality

The garden should interpret the warmth of the home, in terms of natural growing things.

NOW is the time to set your goal for garden achievement for 1923. A house without a garden is less than a home. The restfulness and improved appearance gained by a truly appropriate setting for your home is well worth the investment. The art of arranging growing things to produce pictures is the work of a trained mind.

Competent Landscape Service Offered our Customers.

Our Landscape Department is built to help you solve your particular landscape problem.

Whether you own a mansion or a small home, whether you have just purchased your property, or whether you are considering re-arranging your planting scheme, you will find it an advantage to consult with us.

We offer certain advantages. Being primarily nurserymen, our knowledge of the plants themselves gives us the ability to choose materials of the finest quality through our acquaintance with sources of supply. Having pride in the quality of nursery stock supplied, it is but natural that we are interested in having this stock planted in such manner as to give you the finest results on your grounds.

Our complete force of landscape engineers and architects, long experienced in solving planting problems and practical planting work, is available to you. We supervise plantings personally and if desired, can furnish trained labor and equipment, thus relieving you of every detail and bother in the arrangement of your grounds.

We are in a position to send a member of our Landscape Engineering Department to any part of the United States to consult with you on your landscape problem. Our branch offices are established for that purpose. We have already completed many fine plantings, which attest to the quality and dependability of our service and of our nursery stock.

But our bigger service is for the small property needing appropriate planting. There are numerous homes being built throughout the United States around which the necessity for planting is almost paramount. If the planting is accomplished at the time of the completion of the house, greater immediate beauty will result, and an air of permanence be given the property, procurable in no other manner.

We make only a moderate charge for the actual cost of interview and preliminary survey of your property.

Enter into correspondence with our Rochester Office and be assured that your problems will receive our best and most courteous attention.

WRITE FOR OUR CATALOGUE

The world's best Trees and Plants for the Home Grounds are described in our Catalogue — in colors. It will be sent to readers of House & Garden upon request.

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Burpee's Annual is a complete guide to the vegetable and flower garden. If you are interested in gardening **Burpee's Annual will be mailed to you free.**

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The First Step in Gardening

(Continued from page 104)

say that you find in your morning mail one of these days those nice fat big brown envelopes. Instead of opening them right off, sit down and make a note of the flowers and vegetables that you succeeded with last year, that you've always been able to grow well in the soil you have. These should form the basis of your order. Then get down the plans you made last fall, when your garden mistakes and dreams were fresh in the mind, and see what you actually require to right those mistakes and attain those dreams. When you have made this comprehensive survey of what you actually need, of what you know you can raise well, then you may open the brown envelope.

With the list in hand you can choose the varieties in the catalogs best suited to your purposes. While some of the newer varieties will be tempting in the line of vegetables especially, it is advisable to stick to standard varieties. In the vegetable garden your calculations as to the amount of seed required will be purely mathematical, depending on the size of the plot you can devote to vegetables. The following list shows the number of plants or seeds required for a 50′ row each—

Beets, 100-150 plants or 1 oz.; cabbage, 35; cauliflower, 35; carrots, ½ oz.; celery, ½ oz.; lettuce, ¼ oz.; lettuce plants, 50; leeks, ½ oz.; onions, ½ oz.; onion sets, 150; parsley, ½ oz.; parsnips, ¼ oz.; smooth peas, 1 pt.; wrinkled peas, 1 pt.; potatoes, ½ pk.; radish, ½ oz.; salsify, ¾ oz.; turnips, ½ oz.; Swiss chard, ¾ oz.; early beans, 1 pt.; wax beans, 1 pt.; lima beans, 1 pt.; pole beans, ¼ pt.; pole lima beans, ¼ pt.; corn, ½ pt.; cucumbers, ¼ oz.; egg plant, 25; muskmelons, ¼ oz.; watermelons, ¼ oz.; late peas, 1 pt.; peppers, 25; pumpkins, ¼ oz.; squash, ¼ oz.; tomatoes, 15-20 plants.

In figuring the flower seed order no such mathematical precision can be arrived at. Vegetables are considered necessities. Flowers should be put in the same class. If it is said of a housewife that she feeds well the bodies of her family, why can't it be said that she feeds well their souls? Why isn't a 50′ row of zinnias as necessary as a 50′ row of corn?

For the cutting garden annuals are best. They can also be used to fill in gaps in the perennial borders. In addition to the old standbys try a few new ones each year. The old faithful and dependable annuals are:—asters, ageratum, candytuft, cornflowers, coreopsis, cosmos, larkspur, lupins, marigolds of all kinds, mignonette, nasturtiums, scabiosa, pinks, phlox Drummondi, snapdragons, stocks, sweet peas, sweet alyssum, sunflowers, pansies, poppies and verbena. Perhaps not all of these would be attempted in one season; one could try them out over a succession of years. Having exhausted that list, try viscaria, salpiglossis, latavera, godetia, and nigella. Truly, annuals are the most gratifying and amusing phase of the garden work.

To keep the garden in bloom from year to year one must grow perennials. Of course, many of the best types are hybrids and will not produce their exact kind by seed. In that case you buy plants from nurserymen. Buying plants is the easier way in acquiring perennials, but it isn't as much fun as raising them from seed. The list is very long, but of those that any beginning gardener can succeed with, granted reasonable care, we would suggest the following: achillea, alyssum saxatile, anchusa, columbine, English daisies, shasta daisies, delphinium, pinks, sweet William, gaillardia, heliotrope, candytuft, lupins, forget-me-not, feverfew, veronica, valerian, globe thistle, sweet rocket, platycodon and everlasting peas, poppies, and Baby's Breath.

The Yew

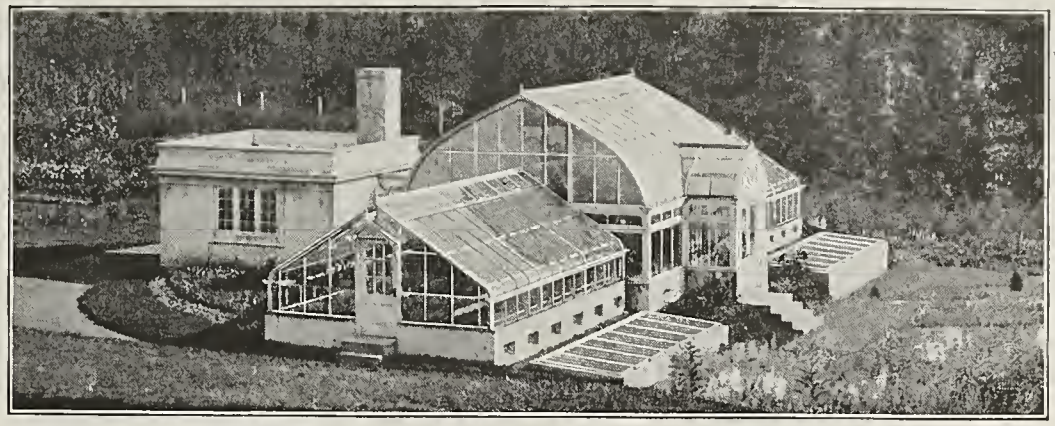
(Continued from page 102)

say what should be done with it. And in this respect, it certainly is an unknown quantity. But for the purpose of making a decorative garden, no other material is so well adapted. When thickly planted; the yews produce wind-breaks, and in the outskirts and suburbs of the city, where no other evergreen will thrive because of the soot, smoke, dust and gases, the yew will still grow luxuriantly. It also withstands the pruning knife like no other plant. The twigs may be cut or mutilated, always new shoots are made, and the needlelike leaves become thicker and denser.

As an individual tree the yew is somewhat sensitive to frost, but it can endure shade to a far greater degree than the white pine. When left to itself, numerous sprouts will develop, and an old yew of more than two hundred years will usually have a seemingly thick stem which, on closer examinations, consists of many smaller trunks. For, as soon as an older species is injured or destroyed, sprouts begin to appear from the root stock and these soon grow together, forming a single apparent stem. No special soil requirements are necessary for this tree, but it generally prefers a place which is more moist than dry, and which has a greater content in clay than in sand.

Still slower in growth than the species are the various varieties with tinted leaves which have arisen through intensive cultivation and propagation, but these only too often lack the beautiful form and shape of the original species. Taxus baccata var. aurea has golden yellow needles, Taxus baccata var. albovariegata has white stripes on its needle-like leaves, and other varieties are known having still other colored needles. A yellow fruited form is var. fructo luteo. Extensive, almost drooping branches are developed in var. dovastoni, and a cypress-like growth is shown in var. fastigiata (hibernica). This form, when placed individually is very decorative through its columnar growth, and if a number are placed together a severe though quiet and formal mood is called forth. The var. horizontalis throws its branches horizontally outward, broad and massive in appearance in the var. washingtonia. With sickle-like needles and rather stout in growth is var. recurvata. Var. cupsidata has yellow buds and thick twigs. Var. canadensis Wild, which has both male and female flowers on one plant, turns red in winter and resumes its green color in the spring. The other American variety, var. brevifolia Nutt, and the two Japanese varieties var. tardiva Laws

(Continued on page 110)



About This Particular Greenhouse

IT happens that only yesterday we received from our publishers a rather delightful bit of printing called "Glass Gardens," in which a complete description is given, of an exact duplicate of this particular house.

The view point is a bit different, but the plan is the same.

As companions, are four other houses of simpler design and lesser size.

There is one page devoted to "The Lure of the Inside Garden" which we have a notion will especially interest you.

Send for this new Glass Circular.

Or if you prefer, send for one of us to come and talk over greenhouse possessing with you.

Lord & Burnham Co.

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69th Annual Catalog

READY FOR MAILING

Don't fail to write for this reliable guide to seed selection and practical gardening.

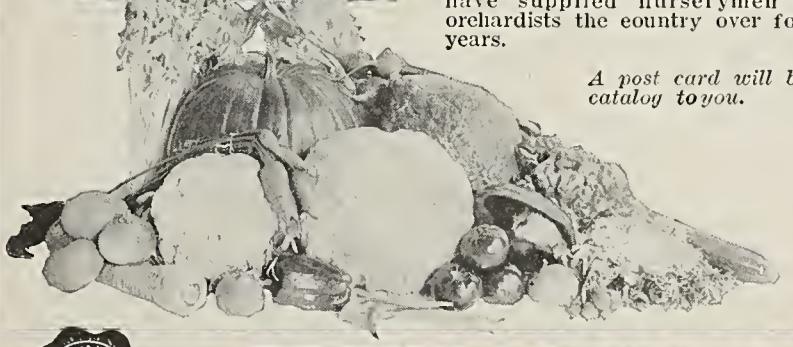


THE Storrs & Harrison Catalog for 1923 contains nearly everything that you might need for garden, lawn, or orchard. It serves small suburban homes and large country estates equally well. It is your handiest possible referenee.

All flower and vegetable seeds listed are from unusually fine, time-proved strains. Their yield has been predetermined by prolifie parent-plants on our 1200 aeres. Carefully seleeted shrubs, full flowering perennials, hardy vines and berry bushes, vigorous fruit and handsome shade trees are also shown in great profusion.

The S. & H. Catalog will help you to plan wisely, and you can select with confidenee, knowing that we have supplied nurserymen and orchardists the eountry over for 69 years.

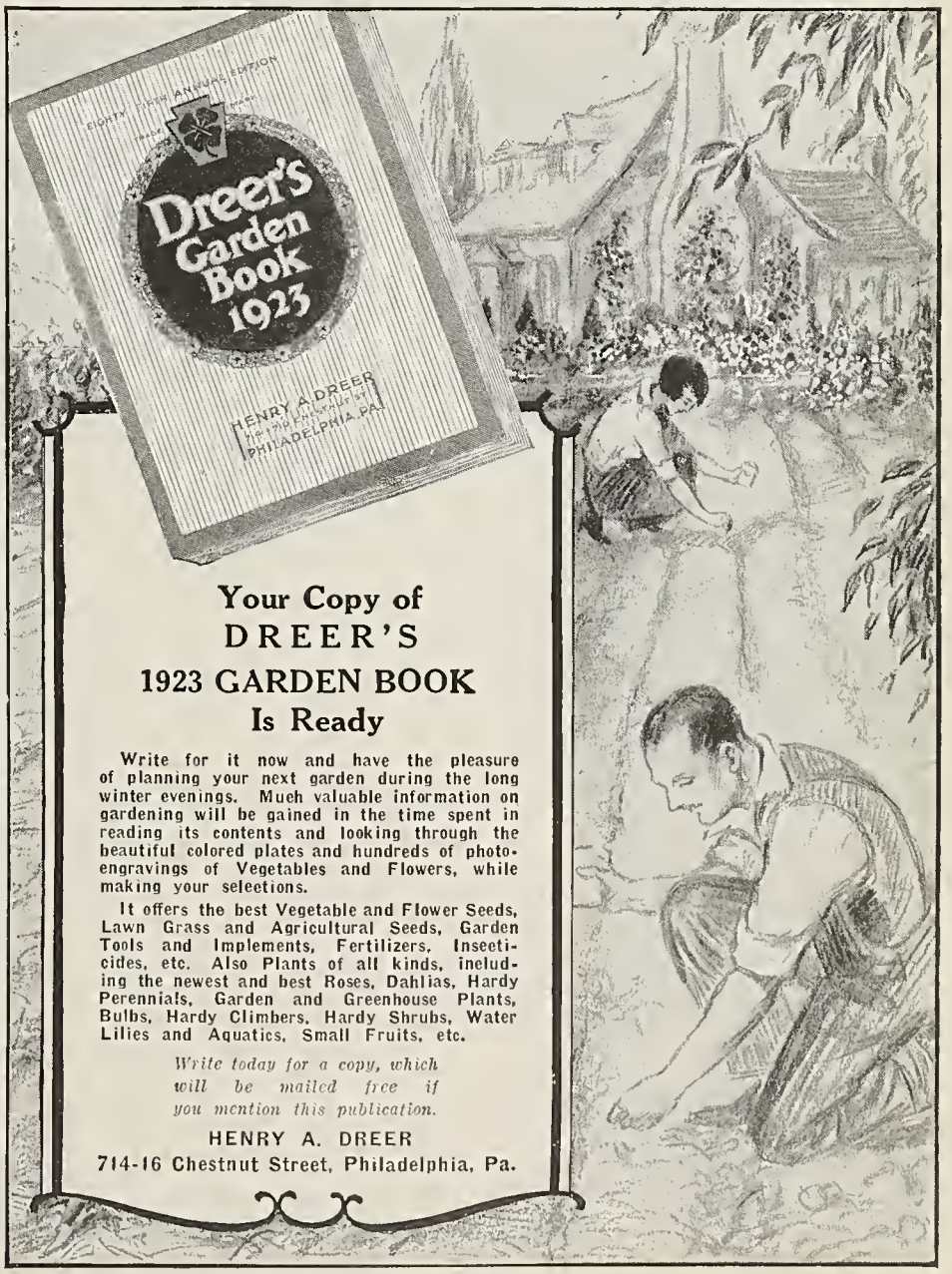
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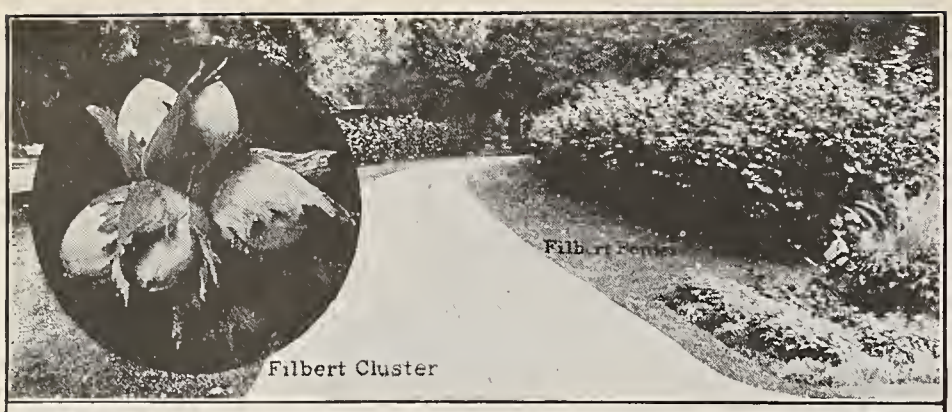
Your Copy of DREER'S 1923 GARDEN BOOK Is Ready

Write for it now and have the pleasure of planning your next garden during the long winter evenings. Much valuable information on gardening will be gained in the time spent in reading its contents and looking through the beautiful colored plates and hundreds of photo-engravings of Vegetables and Flowers, while making your seleetions.

It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Tools and Implements, Fertilizers, Inseeticides, etc. Also Plants of all kinds, ineluding the newest and best Roses, Dahlias, Hardy Perennials, Garden and Greenhouse Plants, Bulbs, Hardy Climbers, Hardy Shrubs, Water Lilies and Aquatics, Small Fruits, etc.

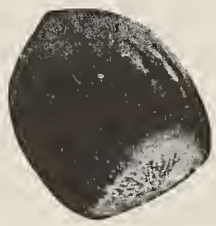
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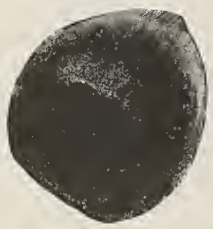


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FOR ten years we have specialized in propagating these plants so that you can grow this Great Nut Delicacy, Big Meaty Filberts (Hazel Nuts) on your own grounds.



Here is a beautiful shrub which yields such an abundant supply of large nuts that it not only fills an important place in ornamental plantings and in nut borders for walks and drives, but is a success commercially.

Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.



Thrive in any moderately rich, well-drained soil, with very little cultivation and succeed over a wide range of territory and latitude. Are HARDY and ADAPTED TO THE MORE NORTHERN STATES.

Another specialty is the

New Everblooming Rugosa Rose



Everblooming Red Rugosa

Shown in natural color in our catalog. For mass and hedge plantings—(not for the rose garden).

Clusters of beautiful bright red flowers resembling bunches of red carnations. Very double with petal edges serrated and with the beautiful deep green, healthy foliage characteristic of the Rugosa Rose. Blooms continually from early Summer until frost.

Everblooming Hybrid Tea Roses

We have a splendid collection for spring planting. Our list includes many superb new varieties, such as Los Angeles, Gorgeous, Madam Butterfly, Lolita Armour, Golden Ophelia, Crusader, etc.

These are only a few of our specialties. Many others are illustrated in full color in our Free Catalogue for 1923. Send for your copy today and find out about our splendid assortment of Fruit and Ornamental Trees, Shrubs, Roses, Berry Plants, etc.

L. W. Hall Company, Inc.

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Splendid Nursery Stock of all kinds



The dark, waxy green of broad-leaved evergreens and conifers, suitable for the South, is extremely effective against the flat white clapboards of this Georgia house

SOUTHERN FOUNDATION PLANTINGS

JULIA LESTER DILLON

THE problem of making a foundation planting individual and an integral part of the house, as well as an appropriate mat for the picture of the house framed by the garden and lawn, deserves much more consideration than it usually receives. The character of the planting must be decided by the architecture of the building, by the material used in its construction, by the surrounding growth of trees or shrubs, by the nature of the slopes or levels on which the house is set and by the character of the soil and exposure. All these things must be carefully studied and definitely made a part of the planting plan if the foundation planting problems are to be satisfactorily solved—in the South or anywhere else.

One *Biota aurea nana, conspicua,* or *pyramidalis,* a half dozen *abelias,* a few *Ligustrums nepalense* or *L. lucidum* with perhaps a spirea or two thrown in for good measure is the average planting around Southern homes. No individual thought, no expression of personality, just something to hide the line where the house joins the ground. In city after city we see the same thing. House after house is planted after the same general pattern and usually the work of the nearest nurseryman. The whole city as it passes by sees the planting around your doors, while only a few chosen friends admire the furniture in your living room. Why not express good taste and individuality on the outside as well as indoors?

Above is a house set in the pines, sheathed in clapboards, painted white, with dark green shutters. What a beautiful choice it is after all to select the rich deep greens of cypresses and fragrant junipers to harmonize with the color of the pine needles, to put boxwoods in the window boxes and to soften the formal groups with white-blossoming snow garland spireas, and to extend the masses of brown-stemmed deciduous shrubs until they meet the undergrowth of the woodlands. The whole planting blends into the surrounding and makes a most attractive picture.

Juniperus Virginiana to give height at the entrance and corners, with *Juniperus Sinensis densifloro* for accent, *Ligustrum Japonicum* to make a screen for the living porch, and the evergreens tied together with masses of abelias, spireas, and hydrangeas make a splendid foundation planting for a house of this type in such a situation.

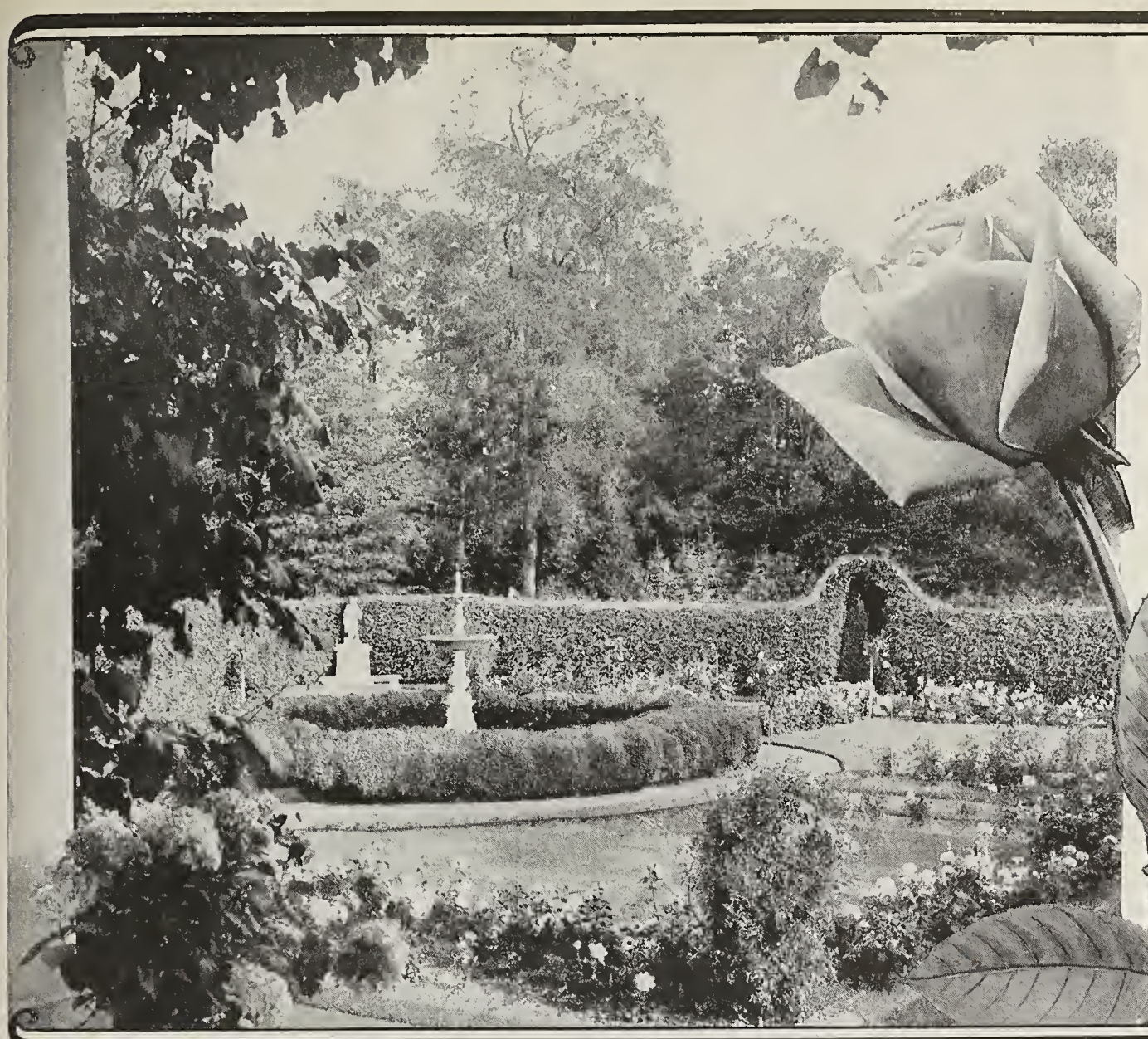
A white stucco house in Georgia, many feet below the level of the street, has white and pink Cherokee roses on the columns of the portico, with masses of *Azalea indica* and *A. Hinodegiri,* and *Nandina domestica* around the whole of the house itself. The Nandina is wonderful all winter with its dainty leaves and clusters of scarlet berries. All of the plantings are evergreen and the whole is a satisfying picture at every season.

Another Georgia house of cream stucco, that is built on a hilltop, uses *Spirea Thunbergii,* with *Pittosporum tobua,* to frame its foundation lines, while intermingled with these two are numbers of scarlet baby rambler roses, Eona Teschendorff, giving the effect of a basket of red roses that has been thrown around the house and down the hillside. The roses bloom nine months and the effect is indescribably lovely. *Phyllostachys aurea* in thicket growth screens the porte côchère and beautifies the east side of this home.

The house built on severely classic lines, as is the case with many delightful Southern homes, calls for the formal conifers, the use of jars and the straight lines of boxwood hedges. In one typical example the tiled terrace that connects the entrance portal with the living porch on one side and the sun parlor on the other extends across the whole front of the house. Eighteen inches below this terrace is another one of grass around two sides of the house. The foundation planting of the tiled terrace is English Ivy, *Hedera helix,* and this completely covers the brick and stone. Buttresses hold the corners and jars planted with pyramidal boxwoods define them. On the edge of the grass terrace is a formal boxwood hedge, cut square, and not more than one foot high.

The typical Southern colonial house with massive columns is the hardest of all to plant. Cypresses, *cupressus sempervirens pyramidalis* and *C. Royalii,* or *Biota orientalis pyramidali* with *Retinispora squarrosa Veitchii* or *R. pisifera plumosa,* carry the eyes and lines up and up against the columns. Houses of this character call for large grounds and on such lawns Himalayan cedars, *Cedrus Deodara,* and, for those who like them, *Magnolia grandifloras,* give the necessary height and frame the buildings beautifully.

Endless combinations for foundation plantings in the South can be made and most of them can be very pleasing.



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FLOWER AND GARDEN SOCIETIES

A Descriptive Index of the Various Associations Devoted to Particular Plants and General Garden Enthusiasms

JUST as soon as the amateur has developed a real interest in his garden or in a certain type of plant in his garden he will begin to look about for someone with whom he may compare enthusiasms. He will want a little horticultural companionship; an opportunity to enter into an exchange of ideas. It is then, if he is wise, that he will join one of the national or local societies which promotes the interest of and interest in this or that particular plant, or horticulture and gardening generally. From them he will receive periodical bulletins telling of the latest developments along every phase of his special fancy, whether that fancy of his is directed toward the art of garden design, or the restrictions of Quarantine 37, or the propagation of the Sweet Pea.

The annual membership dues in these various societies range, as a rule, from $1.00 to $5.00. Most of them are $3.00. In addition to the literature that is sent out to the members monthly, quarterly, or yearly, there is very often an annual or semi-annual meeting in which topics of primary importance are discussed.

Below are listed those societies which have been formed in the interests of particular plants, together with the addresses of the secretaries.

American Rose Society, John C. Wister, 606 Finance Building, Philadelphia, Pa.

American Iris Society, R. S. Sturtevant, Wellesley Farms, Mass.

American Peony Society, A. P. Saunders, Clinton, N. Y.

American Orchid Society, Alfred Loveless, Lenox, Mass.

American Carnation Society, A. F. J. Baur, 3800 Rookwood Avenue, Indianapolis, Ind.

American Gladiolus Society, David Tyndall, 80 Oakdale Street, Brockton, Mass.

New England Gladiolus Society, A. F. Fairbanks, Lexington, Mass.

American Dahlia Society, William J. Rathgeber, 198 Norton Street, New Haven, Conn.

Dahlia Society of California, F. C. Burns, San Rafael, Calif.

Dahlia Society of New England, Ralph W. Clark, 77 Spring Street, Brockton, Mass.

Chrysanthemum Society of America, Charles W. Johnson, 141 Summit Street, Rockford, Illinois.

American Sweet Pea Society, E. C. Vick, 205 Elwood Avenue, Newark, N. J.

American Fern Society, S. H. Burnham, Ithaca, N. Y.

The objects of the Woman's National Farm and Garden Association are both practical and praiseworthy. They are:

1. To stimulate and encourage farming and gardening activities among women.

2. To act as a bureau of information and clearing house for all women's agricultural interests.

3. To prepare women for agricultural work by offering scholarships at state colleges and other horticultural schools.

4. To help women to secure positions for farm and garden work.

5. To furnish all possible means for the successful marketing of women's produce and to set forces in motion to bring consumer and producer together.

6. To furnish lecturers for a nominal amount for garden clubs and club meetings in the interest of horticulture and agriculture.

Further information may be obtained from the General and Recording Secretary, Mrs. P. L Richtmyer, 1728 Stevens Building, Chicago, Illinois. The Honorary President of the Association is Mrs. Francis King, Alma, Michigan.

The American Horticultural Society is the name given to a new organization formed in Washington recently by a group of men who are seeking an association that will bring together the neighborhood and community clubs that have already been formed, and later to stretch out so that the whole United States will be covered by it. Information in regard to this association may be obtained from Dr. Taylor, Chief of the Bureau of Plant Industry.

Some of the States have horticultural societies. The secretary of the Massachusetts Horticultural Society is William P. Rich, 300 Massachusetts Avenue, Boston, Mass.; of the Horticultural Society of New York, Mrs. George V. Nash, New York Botanical Garden, Bronx Park, New York City; of the Pennsylvania Horticultural Society, David Rust, 606 Finance Building, Philadelphia, Pa.

One of the most important garden societies in the country is that large organization of women, The Garden Club of America, of which information may be obtained through the acting President, Mrs. S. Sloan, 45 East 53rd Street, New York City. It is, in a sense, the parent of most of the local garden clubs. Its members are extended the courtesy of visiting the gardens of other members.

The Yew

(Continued from page 106)

and cuspidata Sieb. et Zucc. have no other special characteristics.

The species itself is generally propagated through seeds which are developed in profusion. They are picked as soon as ripe, placed between moist sand, and kept in a frost-free place during the winter. In the spring they are sown upon the shaded seed bed in shallow rills, which should be about 6″ apart. Later the young seedlings are transplanted just like conifers. (Seeds often remain one or two years before germinating). The varieties cannot be propagated in this way, they lose their characteristic peculiarities. They are to be propagated through cuttings or through grafting. It is not at all difficult to multiply these plants through cuttings, and those parts of the mother plant should be taken, during July or August when the twigs are mature, which contain a piece of the older

(Continued on page 112)

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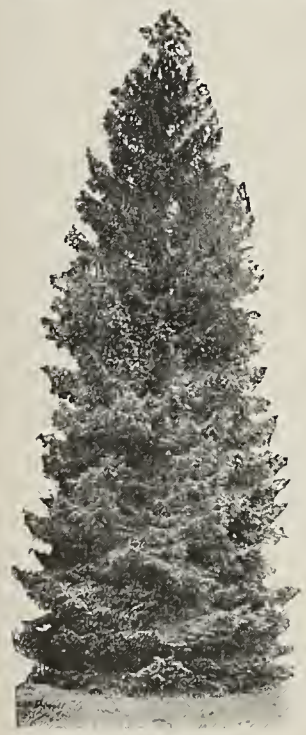
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These plants give wonderfully soft colors in late summer and fall, with their blue, lavender and pink blooms. I will send *six fine plants* in named varieties *for $1.50 or 12 plants for $2.50* postpaid.

A Dozen Delphiniums

Varieties from sky blue to deep sapphire and rich purple. I will send *12 of my finest plants for $2.50* postpaid.

10 Varieties of Gladioli

Mrs. Francis King, Mrs. Frank Pendleton, Baron Hulot and other varieties. *100 bulbs for $4.50* postpaid. Deliver any time to May 1st.

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AMERICA

We are justly proud of this variety, which in our experience is, in every way, the finest rose that has been introduced to date. Blooming continuously from early May until heavy frost, color, the most glorious glowing rose-pink imaginable. Buds long and pointed, and open most artistically. Rivals American Beauty in size of flower. Awarded two Silver Medals, and numerous other prizes. *Three year old dormant* plants, delivery Mar. and Apr., *$2.50 each, $25.00* per dozen. Pot plants for May and June planting, three year old stock in full leaf that will flower almost immediately after planting, same price.

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While not as sensational in color as Claudius Pernet, introduced last season, we believe it is one of the most promising bedding roses offered in many years. Wonderfully vigorous in growth and freedom of bloom. Exceptionally large flowers of globular form, of a brilliant Orient red, shading to a cochineal —carmine at the end of petals. The entire rose is suffused with a golden sheen, making it one of the most attractively colored roses offered in years. *Price* one year plants, $3.00 each; $30.00 per dozen.

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When You Plan Your Garden

(Continued from page 53)

and the gateway made a *gate*way indeed, then, as in the example in the upper right hand illustration on page 52, which could be built in a few hours, did effect to end the wall off bluntly with no suggestion whatever of a pier, simply to let the gate assume the responsibility of marking the opening adequately.

Thus one might describe every principle of gateway design; saying as above, that certain details of the design should be handled in such and such a way, and then, in the next breath, saying that there are exceptions to this method which are quite as correct and delightful.

For instance, one might wonder to what height above the fence or wall it is wise to carry the gate-piers or posts. Generally they are left at the same height as the other posts, carrying above only by the addition of some decorative cap, or given several inches greater elevation out of respect to their superior position. That is the general rule. But it happens that some of the most effective gateways are those which absolutely ignore it and whose posts tower to an extraordinary altitude. If you are in the slightest way uncertain of your sense of proportion, follow the general rule. It in no way implies commonplaceness; while exceptions that are not quite right are much worse than the most ordinary gateposts in existence

Gateways with overhead construction are of two types: those which have arched openings and those whose top members carry straight across with an arbor or hood. Charles A. Platt's gateway, shown on page 53, is a splendid example of the simply handled arch. This type can be done even more simply by bending an iron rod into a semicircular shape and inserting the ends in holes drilled into the tops of the gateposts. This sort of arched entrance is both effective and inexpensive. A climbing rose should be trained over it. A more substantial type, in fact, the most substantial type, is that composed of a stone arch. One of this sort is illustrated at the bottom of page 52. For a garden entrance through a high stone wall nothing can be more effective than the arch. The same thing applies to walls and arched entrances built up of stuccoed tile or of brick or any combination of these materials. A masonry arch should give the appearance of piercing its wall, never looking as though it had been built up from it; which means that the inside height of the arch should be lower than the top of the wall, or, at the most, but slightly above it.

The other type of gateway with overhead construction: that which carries straight across with arbor beams, lintel, or hood, is susceptible to an enormous range of design. For example, there is the simply constructed entrance shown at the lower left hand corner of page 52, which could be built in a few hours of rough cedar posts or squared small timbers, and there is, at the other end of the gamut, that excellent bit of Italian-Georgian architecture which makes the gateway into Thomas Hasting's garden, shown in the center of the same page. In between there are gateways that suggest a pergola effect and gateways that resemble old English doorways with weather stained beams stretching across above. Gateways of this type should be kept fairly narrow, the opening not exceeding 4′-6″ or 5′ in width.

Of the gates themselves there is such an extremely wide variety that it seems wise only to indicate the general types that are suited to the different kinds of openings. A gate in a comparatively low wall should be of practically the same height as the wall itself, and whether it is painted or stained, it should be sturdy and simple of construction. Flamboyancy in gates belongs to those which swing between gracefully designed fences and lattices. Gates in arched openings should fill the whole opening or be cut so that the downward curve in their top will complete the semi-circle of the arch. They should give the effect of solidity, whether they are made of wood or of wrought iron, but it should be possible always to see through them if the opening is nothing more than a decorative grille.

The two items of first importance in the construction and operation of gates are that they should be hung from posts and by hinges so strong that the possibility of sagging can be reduced to a minimum, and that they should swing in both directions. Thus the most usual element of unsightliness and the most usual element of inconvenience can be removed. This suggests the character of the hardware which should be used in garden gates. There is not much choice in the material. It is almost essential that it be wrought iron; but there is plenty of play for fancy in its design. In connection with gates of weathered oak between masonry walls there is need for great sturdiness in the hinges especially, and in the latches, escutcheons, and bolts. Solid gates of this kind may sometimes be studded with large headed nails or spikes to increase their resemblance to the mediaeval treatment. In white painted Colonial work more attention may be paid to the intricacy of the pattern of the hardware, as here it becomes sharply silhouetted and an item of considerable importance in the whole appearance of the gateway.

The Yew

(Continued from page 110)

wood. The wounds should be clean and have a smooth surface, placed in dense rows in hot bed or propagation box, and the roots will soon develop. The cuttings should remain in the box over winter and placed in pots in the spring. When the roots have completely filled the pot, the plant is placed in the open.

If it is desired to graft, the four-year-old plants are placed in pots and left until they have developed a thorough root system. Then the scion is inserted near the base of the stock, a bandage need not be provided. Later, when the grafted plant is transplanted, the scion should also help to produce roots. In the greenhouse the graft will be healed in a few weeks. Then the plants are gradually hardened, and finally planted in the open where, with occasional protection, they will thrive.

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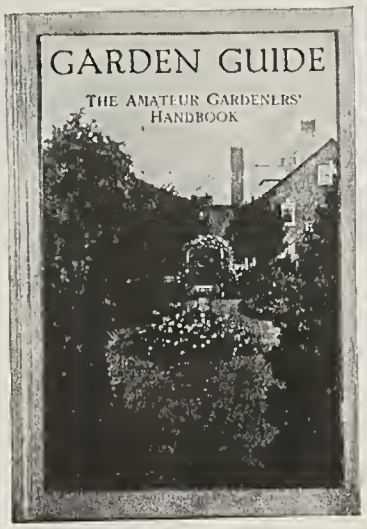
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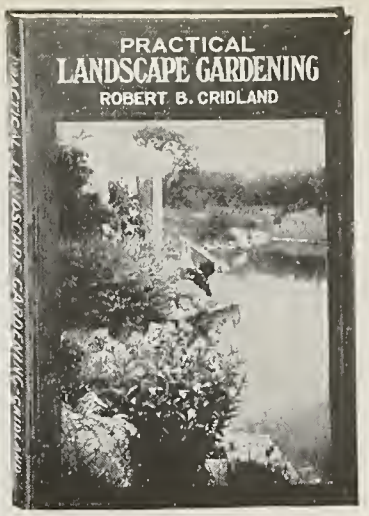
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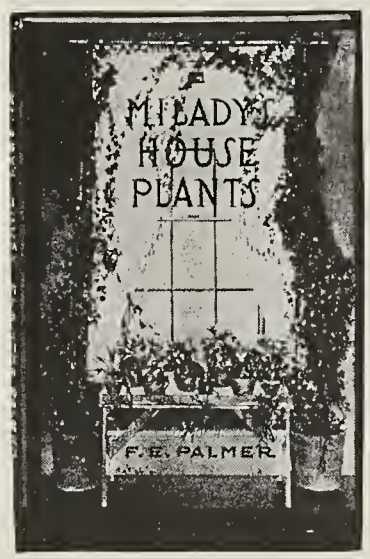


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features plants and shrubs adapted to the small garden and the large estate; it offers helpful suggestions to the experienced gardener and to the amateur, and should appeal to everyone who desires a garden of more than ordinary loveliness. We shall be pleased to send you a copy on request.

Bertrand H. Farr

Wyomissing Nurseries Co.

106 Garfield Ave.,

Wyomissing, Penna.

ON HOUSE & GARDEN'S BOOK SHELF

THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE AND APARTMENT, by Edward Stratton Halloway, published by J. B. Lippincott Company.

Here is a book that fills a long felt want, for it treats in a most thorough manner the problem of furnishing at medium cost the small house, apartment or cottage. The first part is given over to a consideration of modern, non-period decoration and in this section every room in the house is treated in detail. The subjects of color and form are gone into thoroughly and particularly interesting are the color schemes suggested for the various rooms. These ought to prove unusually helpful for in addition to the suggestions offered for wall finish, hangings, upholstery, furniture and rugs, many individual photographs of furniture and textiles are shown, all of which can be purchased in the shop today. So if one takes a fancy to any of the interesting interiors suggested by Mr. Holloway, it is possible to purchase the room in its entirety.

In addition to furniture made in this country, an interesting chapter is devoted to the work of the leading designers of furniture in England today. This is profusely illustrated. In fact a large part of the book is given over to photographs of various types of rooms, many of the illustrations being in color. In addition are shown individual pieces of furniture as well as textiles, so that one has no difficulty in visualizing the rooms mentioned.

The last part of the book deals with period furnishing. Not only is English, French and Italian furniture of the 16th, 17th and 18th Centuries described with accompanying illustrations but in many cases photographs of entire rooms show the various pieces in their proper surroundings.

The writer has avoided anything extreme in the matter of furnishing. The new decoration, the success of which depends so much on the unusual use of vivid color, has not been neglected, but everywhere has been applied the motto of the book—common sense. It is practical throughout and ought to be of help to anyone furnishing a house or apartment of moderate size and on a moderate income.

SUCCESSFUL FAMILY LIFE ON THE MODERATE INCOME, by Mary Hinman Abel, published by J. B. Lippincott Company

In turning the first pages of this book you feel that it is written with a profound purpose, namely, of helping the women of America to systematize their housekeeping. No man would dare attempt the starting of a business enterprise without the proper training for it, either practical or theoretical. Most men who have accomplished successful business have been promoted from clerks to managers, from office boys to presidents, but charming young vomen jump into a housekeeping proposition with no more training than a flower has when it begins to bloom, and unfortunately, without the flower's instinct for right growth.

Mary Hinman Abel believes there is an art of living which includes self-development, a knowledge of personal resources, the adjustment of our own relations to those near us and to the community. She has arranged her book in such a manner with such general heads and subheads, that the whole system of practical homemaking and housekeeping is clarified even for the amateur. It also places her book in the class that renders it practical for study in school and college, and, if not included in the curriculum, it should at least be a part of the reading course. If girls are not going to an advance school it might be read at home, for it will benefit the mother as well as the younger members of the family. It takes up in the most practical, understandable and experienced way such matters as the financial Partnership of the Home, The Housewife's Contribution as Buyer and Manager, The Time Element in Housework, The Mother's Contribution in Relation to Her Children, The Family Budget.

These are chapter headings and each chapter is divided into significant subheads. A six months' course in the study of this book would change and improve the home life of the coming generation, bettering the community as well as the nation. If we expect women to face fifty per cent of the burdens of the nation intelligently, the time has come to train them to do it. One half our time has been spent as simpering sentimentalists so far as the training of daughters is concerned. We have thought it very fine to work for them, to economize for them, "to give them a better time than we had," but we have not thought it fine to train their character, to develop their usefulness and to make them better women than we are.

THE HOUSE OWNER'S BOOK, by Allen L. Churchill and Leonard Wickenden, published by Funk & Wagnalls Company. The man or woman who is going to own a home, cannot begin too soon to study all the details of home building and home finishing. The things that can happen in the making of a home by an amateur, even with a fairly good architect in charge and pretty good builder and workmen are almost beyond belief. The writers of this little book built their own homes and found out through practical experience some of the mistakes that can be made in the average homemaking. And then they set about to show how to avoid or correct them. The writers are not owners of estates but of moderate sized homes, and it was in the establishing of these homes that they learned all the blunders that can be committed, as incidentally they paid for them.

This book has an opening chapter on how to finance a home, to obtain a loan, how to make practical contracts. Then there is a chapter on materials. After reading this the various amateurs will know the kind of material wanted in their homes, whether it suits the site, whether it can be afforded, how to use it, and what materials are appropriate in combination or in finish.

The rules for heating and ventilation are set forth in detail and with wisdom. We feel from the seriousness of this chapter that it is the outcome of personal mistakes and readjustments.

Of course such a practical book does not overlook paints and painting, the treatment of floors and woodwork, every kind of house lighting, water supply and drainage and the detail of plumbing that will make the average plumber sit up and take notice. There is a chapter on Safety in the Household which should make insurance almost unnecessary, and recipes for all the household annoyances that eventually attack even the best built and best finished houses.

There are sketches for the carpenter, for the builder, interesting illustrations in the chapter on heating and ventilation, also definite charts to help the man who is having difficulty with drainage. This book should be on the shelf of people who are going to build. It will put the builders on their mettle, it will make it impossible for poor work to go into the house of the man who has made a thorough study of it. It will be worth while to go over each chapter again and again as the house progresses and again as it is finished on the inside.



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Largest and showiest of Dahlia Zinnias, with long, broad, velvety petals overlapping each other Dahlia-wise; each strain a marvelous blending of pastel color—shades too subtle to describe, yet each distinctly different and true to color, make these magnificent flowers true aristocrats of Zinnias.
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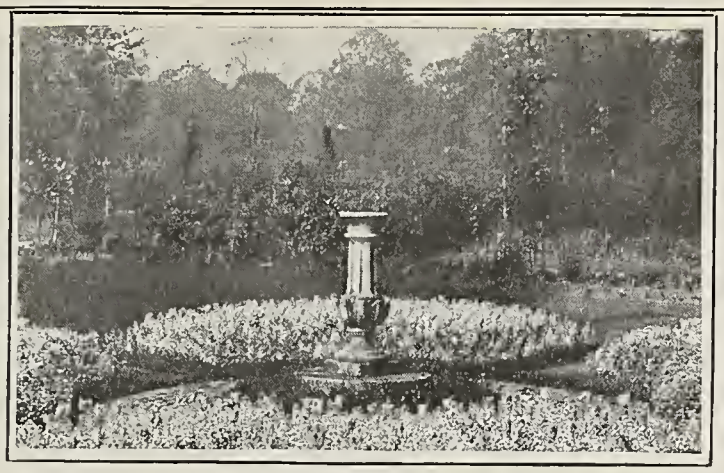
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tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send for your copy today—a postal will do.

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January Doings in Your Garden

A New Year's Message From Henry Hicks

THIS month everyone is supposed to make new resolutions; so I want to set down here some hints for home owners. And "Home-owners" will include the man with a large estate, the suburban dweller with an acre or two, and the commuter who is happy with 50x150 foot lawn and garden. Therefore let us all resolve—

First, that I will sit down right now and plan what I want to do around the grounds this spring.

Second, that I will send a photograph or sketch of my grounds to Hicks Nurseries, tell them what I would like to do and ask their advice.

Third, that having made my plans, I will go ahead and do the work while I have time and can get men to help me.

Fourth, that I will mulch the soil at once with salt, hay, straw, leaves, or litter, so the frost will not interfere with immediate planting.

Fifth, I believe trees and shrubs can be planted in January just as well as to wait until spring, and that their chance of growth will be increased.

Sixth, that I ought to have some of Hicks Time-saving Shade trees and Evergreens, which can be moved in January more economically than later in the season when everybody is busy.

Seventh, that I will visit the nursery some afternoon, drive or walk around the place, see the evergreens, berry-bearing shrubs, and get acquainted with many specimens that I do not now know.

HICKS Time-saving Evergreens are dug with a ball of earth so that they can be transplanted any time of the year. Our extra large deciduous trees are handled in the same way. With these trees you can save from 5 to 25 years in your landscape plans.

Hicks Time-saving Trees are guaranteed to grow satisfactorily, because they are trained right in the nursery and dug right at transplanting time. We can furnish shade trees and evergreens in quantities from a truck-load, in a carload or barge-load, and at prices varying from $3 to $100 each.

Our price list will help you make your selection. A copy will be sent on request.

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Flowers from Childs

Personality is *the* thing! Your garden reflects your personality. Plant it with the unusual!

Among the many unusual flowers we offer, none excel in large size, splendid substance and exquisite coloring, Childs' strain of Gladioli. These include many new and rare sorts now recognized throughout the world as being of unsurpassed merit.

Special Introductory Offers

To familiarize House & Garden readers with the dependability of the special Childs' strain of Gladioli, we offer the following:

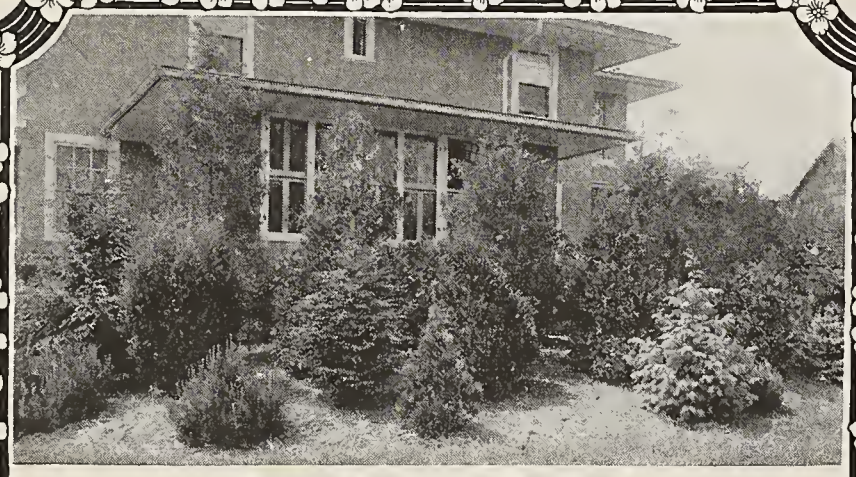
7 Finest named Pink sorts	$1.50
7 Finest White varieties	1.00
10 of the Grandest Blue Gladioli (including Bluebird)	3.50
7 most outstanding Yellow sorts	1.50
7 most dazzling ruffled Gladioli	1.50

Or we will mail the entire collection of 38 distinct and beautiful named varieties for $7.50 postpaid. All of the above will come to you separately named so as to afford you a chance to study the individual merit of each variety.

Childs' Catalog ***The Pathfinder to Greater Garden Delights***

Due to the initiative of the founder of this business, it has been our privilege to introduce many unique and rare plants; kinds and varieties that have made American gardens take on new interest. We are constantly striving to raise the standard of Childs' introductions. We are sure that House & Garden readers will find the catalog well worthy of study. Our Landscape Department presents this year special instruction in garden problems. Send for catalog and mention House & Garden. Regular customers will receive their copy in January.

John Lewis Childs, Inc. ***Floral Park, L. I., N.Y.***



Harrisons' Evergreens are Distinctive

Fit Our Evergreens Into Your Home Picture

You can construct a home picture as charming and inviting as the one shown here. Use Harrisons' Evergreens freely about the foundations and for screening. They are thrifty, comely and well-rooted, grown in the bracing salt air of the Maryland coast. Every specimen is carefully dug by hand so as to retain the original earth about the roots. This root ball is securely wrapped in burlap. Even a novice can succeed with Harrisons' Evergreens. Your choice of more than thirty varieties, native and exotic, needle and broad-leaved.

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A postal request will bring you two handsome booklets—our 1923 "Planters' Guide" and "Home Beautifying Suggestions." With these helps even the beginner can work out a delightful arrangement and selection. Write for your copies now.

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J. G. HARRISON & SONS PROPRIETORS

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"Largest Growers of Fruit Trees in the World"

BUILDING HOMES AS REAL ESTATE INVESTMENTS

The curious restlessness of our country, the ebb and flow of individual financial well-being, the instability of business success, all combine to make the practical man who is going to build try to construct a type of house that is a good real estate investment as well as a comfortable and possibly a luxurious home.

Off-hand one might easily imagine that a good home and a good investment were one and the same thing, but this is not quite true, for there is an immeasurable distance between the personal and the universal expression in house building, as well as in art. In building a home that you intend to make an inheritance for your children, and some people still feel this way about housebuilding, the structure could be designed with as much personal feeling as you exercise in selecting furniture or clothes, but in building an investment there is always one eye on the prospective buyer and inevitably a much more average house is planned.

Because most buyers are afraid of the unusual, they do not seek an expression of taste, their own or any other man's, when they start out to select a house. They want, rather, something in advance of their youth and yet something they are really familiar with. For this reason forty people out of fifty people buy a Colonial house. They do not feel particularly Colonial, they are neither prim, nor austere; but the Colonial type of architecture is established. It is no mental strain to decide upon a Colonial dwelling; no flight of the imagination is involved in deciding upon a Dutch Colonial type or a Plantation or a New England Colonial. And that settled, all that is necessary is to match the architecture with furniture and fittings.

Undoubtedly most people who are going to buy want a house that has a neighborly air. They rely upon the agent to make sure that the house contains the best possible fittings the market can afford. And so, although we might economize for ourselves in building, even overlooking some architect's or contractor's blunders; but not so, if we expect someday to put our house on the market. In a way this thought of selling brings about a more conscientious building attitude, though the finished house may not be as satisfactory or as close to our ideals.

With real estate in mind you are bound to consider the other owner of your home at almost every step. You may prefer a site deep in the woods, with trees enfolding your bungalow, with apple-blossoms blowing in your window in Maytime, and a daily fall task of raking up red and yellow leaves. But that Average Buyer, nine times out of ten, thinks of a hilltop, with a hard wind blowing the year round, and a house that you can see coming up the river or from the railroad station. You may want your house and porch hidden all summer under roses, woodbine and deep green ivy; but a buyer usually regards vines as a detriment to building material, he will show you beautiful green or rusty stains on your brick or cement wall or a bit of crumbled surface, and ask what it will cost to tear down your living draperies and repaint the house. At least he may, so remember the possibilities when you plan for vines.

And then as to the type of house. How can your home be made individual yet salable? Perhaps all your life you have dreamed of high pitched roofs that render the English cottage so picturesque in line, that dip from the ridge pole to the foundation wall, but this roof is wasteful, robs the upper floors of space, is expensive to build and to keep in order. Also the buyer wants a roof that is showy, that is made once and for all, that gives a high ceiling in the attic.

You have paid more for a bungalow than a good-sized two-story cottage would have cost, because of the extra expense for roof, cellar, foundation, and exterior walls. But the Buyer has never "slept on the ground floor, he likes bedrooms upstairs". You have sacrificed much for a great fireplace, he thinks it makes the room draughty.

Perhaps you have thought it a very charming as well as a wise idea to have the kitchen at the front of the house—more cheerful too for the maid, and personally you like best the outlook on the garden, you like to live in the summertime where you can see the flowers and the vegetables grow. The Average Builder is shocked at the idea of living at the back of the house, and "what would the neighbors think of cooking in front". More and more people desire to have their house to suit their own tastes and ideals of comfort, but this does not make the house a selling proposition.

A sleeping-porch is expensive. The cost of one must go in to the selling price of the house. How many people nowadays sleep out-of-doors? So in building your home, as much as you like to sleep out-of-doors, you increase your chance of selling by giving up the sleeping porch; for you never can consider it an asset—much more likely a liability. A sun porch? It is of little use to anyone. If you were building for yourself exclusively, you would not waste a cent on one, what you really want in your house is a commodious living room with sunlight and a fireplace, but one of the first questions asked by the Average Buyer is whether you have a sun parlor. This useless room will help sell the house. A showy entrance also counts, yet who would not rather keep down to a little hall and use the space in the house otherwise. The sun room is a costly room and one that often has to be refitted, but there is a vogue for sun parlors and they are good sellers.

A well developed period in architecture may help to sell a house. It makes an interesting picturesque talking point. A Tudor house, a house Spanish or Italian in construction suggests elegance. They are all facts, wheras the home of one's dreams must tell its own story. However, the elaborate period house will only attract the very wealthy buyer, and of course, more and more, the very wealthy man is having his house built for him so that his own individual ideas may be represented. And he does not often build as a real estate investment.

But there are points of contact between the home owner and the home searcher. For instance, if you were going to buy a home, almost the first question you would ask is about the plumbing. You would want to know the manufacturer, the price, the method of installation. And in planning your own house you would naturally take every precaution in regard to plumbing as you would if you were going to buy.

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Send $3.50 for 1,000 Stim-U-planT tablets and we will deliver them prepaid anywhere in the United States. With them we will send a trial package of Stim-U-planT tablets for testing. Use the test tablets on house plants or elsewhere and if results are not perfectly satisfactory, return the package of one thousand tablets and we will immediately return all your money.

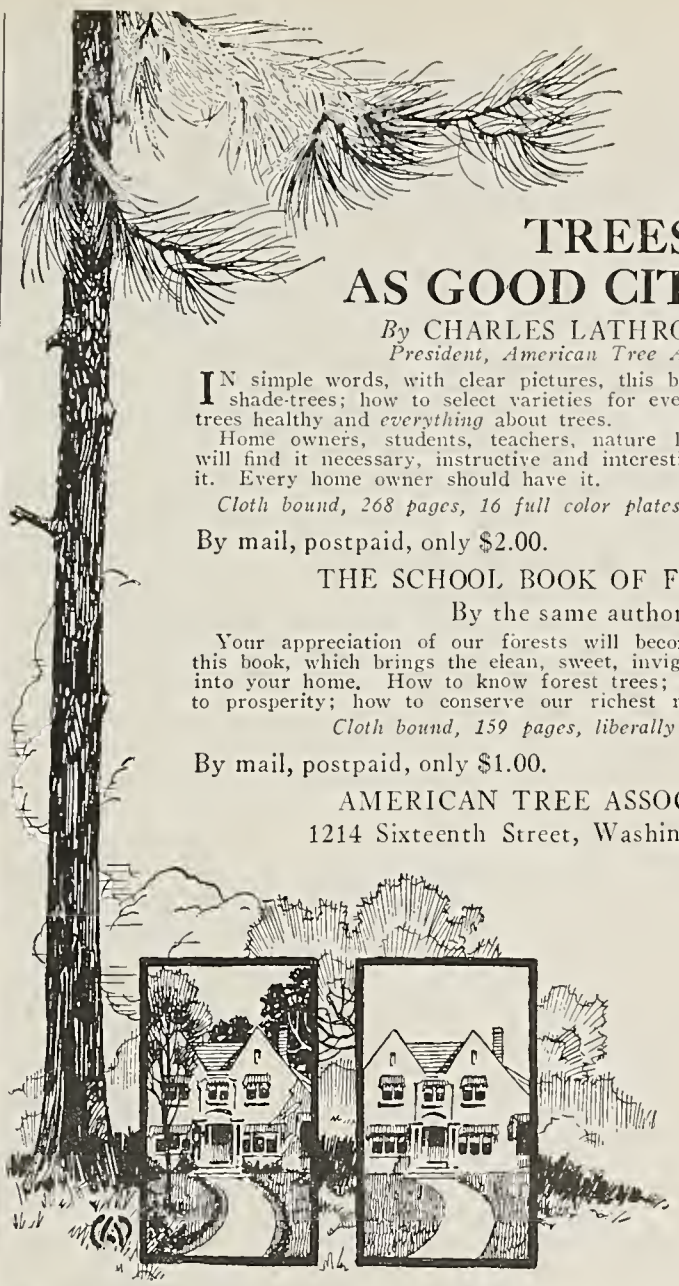
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By CHARLES LATHROP PACK
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Your appreciation of our forests will become greater as you read this book, which brings the clean, sweet, invigorating air of the woods into your home. How to know forest trees; why trees are necessary to prosperity; how to conserve our richest natural asset.

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AMERICAN TREE ASSOCIATION
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IT'S NOT A HOME WITHOUT TREES



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TARGET ROCK *(Illustrated)*
Decorative type.
This magnificent new dahlia is of the deepest maroon, showing a beautiful blending of varied shades of rich scarlet. The large velvety blossoms are held erect on long strong stems. The plant is vigorous in growth, five to six feet in height.

Price Strong Tubers $15.00

RED WING: A brilliant scarlet decorative of perfect form and strong stem. It has exceptional keeping qualities as a cut flower. Awarded first prize for best vase of red dahlias at the 1922 show of American Dahlia Society, New York.

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Our catalogue for 1923 announcing the introduction of a collection of wonderful new dahlias, will be ready for distribution about January 1st. Copies will be sent upon request to readers of House and Garden.

HUNTINGTON DAHLIA GARDENS
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Syracuse Red Raspberry
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Early Red Grape, good size; compact form; rich in sugar. Healthy and very prolific.

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THE KING OF PEARS—Extra large; distinctive shape; delicious, melting, buttery flavor; beautiful russet; vigorous grower.

GREEN'S TREES GROW TRUE TO NAME

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Beautiful bright cheek, yellow flesh of highest quality. Unusually hardy; very productive.

FREE 64-p. Catalog. Save agent's profits. Sold direct to planters more than 40 years. Ask for C. A. Green's booklet "How I Made the Old Farm Pay."

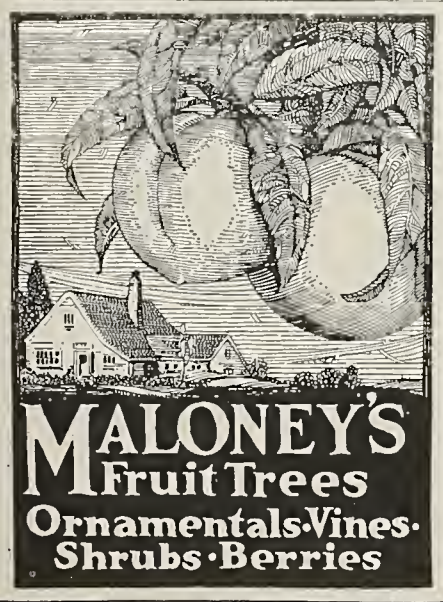
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This advertisement shows only a few of suggestive features from our catalog containing several hundred distinctive garden decorations.

When writing for copy, enclose 20c and ask for catalogue "P-34."



Is Your Home, Surrounded with Friendly Shrubbery?

LIFE holds no greater treats than a home surrounded by friendly shrubs. Throughout the seasons they do their utmost to please us with either beautiful flowers or attractive foliage, or both. Flowering Shrubs and Trees constitute the difference between going home to a *Home* or coming back to a *Place*. And the difference, as far as cost is concerned, is truly insignificant. Such spots of natural colorful beauty as illustrated, can be created on your grounds most reasonably with the help of

Collected, Broad-Leaved Evergreens for massing —



Rhododendrons. Laurel and Azaleas, are surpassingly beautiful and simon-pure American plants that promise to rival the rose in popular esteem. Everybody can grow them and we are glad to be able to offer them at lew prices by the ear load. I ean furnish Rhododendrons, Mountain Laurel, Andromeda and other flowering evergreens in ear load lots, at reasonable prices. Cars may be made up of single varieties, or in any desired mixture. Write me at onee if you are interested. Perhaps your neighbor will join you in ordering, if you ean not use an entire earload yourself.

My Unusual Catalog for 1923 Will Soon be Ready.

It deseribes and gives cultural directions for all the worth while native shrubs, broad-leaved evergreens, wild flowers and ferns. More profusely illustrated than ever. Write for your copy *today*.

Edward Gillett

Fern and Flower Farm

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the most important requisites are

Hardness of Wood is first in importance as this prevents your roses from dying back when planted out. Our dormant field-grown roses are **hard grown** and **absolutely will not die back** from this cause.

Budded Upon the Proper Stock. Our Los Angeles and yellow roses and the moderate growers amongst the Hybrid Teas are budded upon Rosamaine stocks that **will not sucker nor shrivel.** (together a great acquisition) American Roses grown on this stock received the Premier Award the Blue Ribbon of the Rose World at the International Rose Show held in Paris in 1919 and 1921. We submit therefore that the superiority of this stock as a budding medium **must be conceded.**

As to Size. Our Hybrid Teas are over 24 inches in height with heavy canes that will give immediate results.
In Variety. We catalog only such varieties that have shown sterling merit and that are an advance on existing sorts. They are fully described in our illustrated catalog which is sent free upon request.

ROBERT EVANS HUGHES

ROSE SPECIALIST
Williamsville, N. Y. Near Buffalo



Wagner Flowers

A LOVELY garden is fully assured you when planted with Wagner Perennials, Roses, Shrubbery, Ornamental Trees, and Evergreens. You will be interested in illustrated eatalog No. 322.

Wagner Landscape Gardening Service

This department is broad enough to help everyone interested in more beautiful surroundings. For the modest eity and suburban home owner, we have a mail service. For the large grounds and estates our trained men are available. Please write us for further information.

Our Catalog No. 322 should be in your hands. Please ask for it.

Wagner Park Nurseries, Sidney, Box 12, Ohio.
Nurserymen—Florists—Landscape Gardeners

Building Homes As Real Estate Inducements

(Continued from page 116)

Because you want for the sake of your family to have your home sanitary in every detail. And so the plumbing you like, the Average Buyer will like.

The question of lighting a house is answered in the same manner. The electricity must be for the best results incorporated in the construction of the house. Everything of the best must be used and there must be many outlets in the different rooms in convenient places for reading, sewing, dining, for little tables at the head of the bed, for the cellar and the halls and in just the right places in the kitchen. All these things you do for your own convenience and the buyer finds they are for his convenience too. It is a very wise idea to keep your certificate from the Board of Fire Underwriters and file it away with the contract made with your architects and builders, adding to these your bills for heater, plumbing, and lighting.

In the fitting up of your kitchen and cellar again you will find yourself and the buyer in accord. The kitchen is so much an important item in the modern house that it is bound to be for the family's sake planned with every convenience, with every sanitary equipment and with added real charm in furnishing. The buyer will like your gay wholesome kitchen, just as your wife and her maids do.

And you have no idea of the extent to which the buyer will investigate the cellar, the heating system, the coal bin, its connection with the outer world, the preserve closets, and above all the laundry equipment. For he wants his laundry done at home just as you do, he wants his cellar clean and white and light. The reverse may destroy a sale.

Other points that will come up for investigation are the foundation walls, and the drainage. These of necessity will have been taken care of by your architect and builder, for they are essential for the comfort and safety of a house. It is possible that the farsighted buyer is going to ask also to see the builder's specification, for there he can find out just the quality of materials that went into the construction and fitting of your home.

If you seriously consider the possibility of some day selling, you will avoid anything unique in the interior finish of your house, either in the color or the outline. You may, for instance, have had in mind a Chinese entrance and hall way, or a red ceiling in the sitting room, or a dining room in sharp Viennese black and white. But the average builder will think such exotic ideas laughable. "He does not want any junk in his house" and he will think a red ceiling "crazy". But, on the other hand, he will deeply appreciate your hardwood floors and the fine enamel finish you have given your woodwork. And he will forgive you the fireplace, if you have for him a "sure enough" dining room, high ceilings and somewhere a bay window.

So in fundamental matters the builder of a home and the average buyer may find themselves very much in sympathy. It is only in the question of individual tastes that there is a chance for argument. And so the safe course is simple architecture for the moderate priced house; Colonial, English cottage, or the two-story bungalow are excellent architectural investments. And there is more and more today being built what is called the "modern American home," a type of structure that fits its exterior gracefully and wisely to the floor plans, that is without pretention, without imitation, usually built of local building materials and suited in outline to its site, a type that must appeal to good taste and practical judgment.

The exotic, the eccentric, the definitely individual in construction, color or interior decoration may make a rare and unexpected swift sale, but will never on the whole convert a home into a real estate investment.

The Floor for Dances

(Continued from page 100)

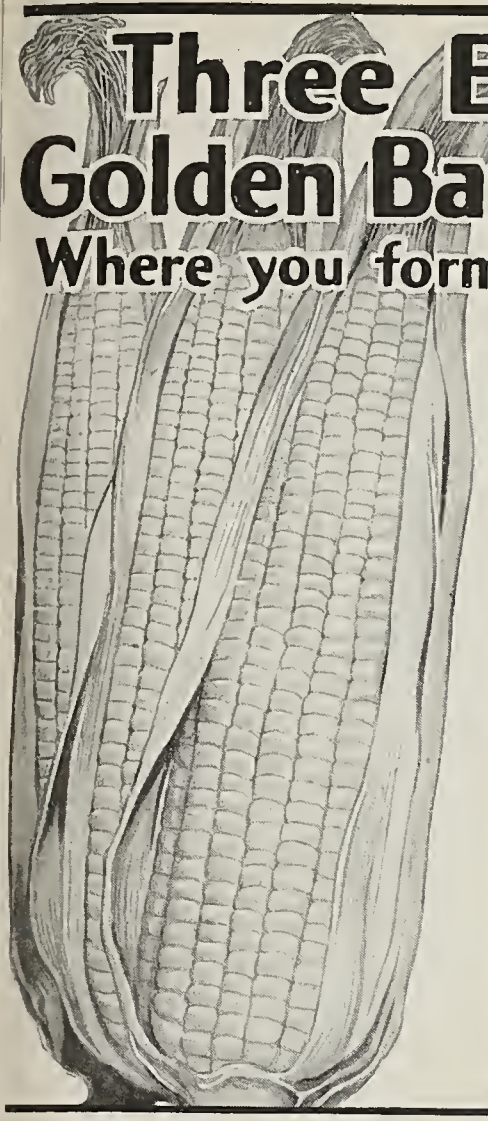
are rolled away. Parquet on a good foundation is a beautiful surface, and a well-laid floor of narrow boards is almost equally good. Once in good condition these waxed and polished floors need but little treatment; rigorous dusting and polishing once a week with a dry polisher should be sufficient; the dancers' feet will do the rest. To apply wax just before a dance is a common and a grievous mistake; it is bound to result more or less in stickiness—an unpardonable fault. When this mistake has occurred it can be remedied by borax powder put into a muslin bag and rubbed all over the wax surface, which must then be wiped clean. This will result in an excellent surface, from which all trace of stickiness has disappeared.

The perfect surface for dancing is even and smooth, but not really slippery. Too glassy a surface gives a feeling of insecurity, and a surface that is slippery in patches is intolerable. Splinters in the wood are tiresome; these generally are caused by dryness, and can be avoided by an occasional wipe-over with linseed oil; but light and sparing should be the hand that applies this cure. The tendency of oil is to darken the wood permanently; furthermore, if too much is used it takes time to get the floor back into dancing trim. The great secret is never to let your floor deteriorate. Dust and dryness are two enemies; over-waxing is another. Sometimes a nicely polished floor which has not been danced on proves a little stiff—not quite easy when requisitioned to that end; in such a case a little French chalk should be used instead of the borax.

Undoubtedly these dark, polished, everready floors are the most decorative and the most convenient for dances, but they are not found in all houses, and when fitted carpets have to be temporarily removed for a ball, the floor underneath is sure to need treatment of some kind before it is fit to dance on.

Irregularity of surface is the first thing to look for, and wherever a trace is seen it should be planed smooth. Next the floor must be well cleaned; it is surprising how much fine dust filters through carpet and felt, and all must be got rid of. It is not advisable to wash or scrub such a floor, but after the sweeping and dusting have done their work, a damp cloth may be used for a final gathering-up. Next, with a large flour-dredger filled with French chalk, powder the floor all over, then brush it all off. This process may have to be repeated several times, but if it is properly done success is assured. The chalk must not be rubbed in; the process of powdering will make enough chalk adhere, but not cause dustiness.

Three Ears of Golden Bantam Corn
Where you formerly had one!



The same length of row will give twice to three times as many ears of corn of the same famous delicious flavor if you plant our Double Yield Strain of Golden Bantam. ½ lb 25c lb 40c prepaid.

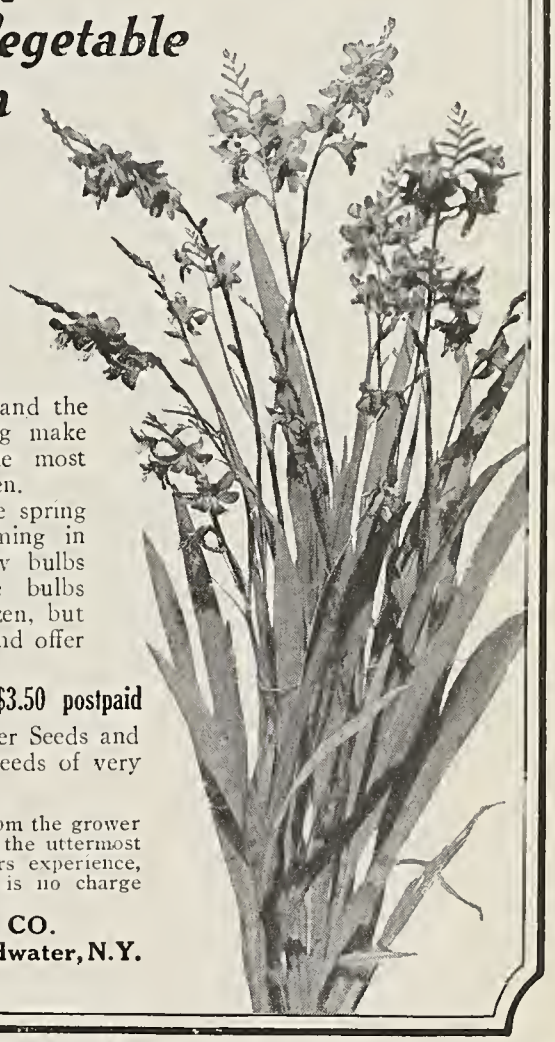
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HART & VICK
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Really Worth While
Montbretia

is a flower that few people know about, it is one of the most effective and beautiful of the summer flowering bulbs. The graceful form of the flowers and the soft orange and red coloring make them stand out among the most attractive in the whole garden.
The bulbs are set out in the spring and the flowers start blooming in mid-summer. Set out a few bulbs and see the results. The bulbs usually sell for $1.50 per dozen, but we have raised a large lot and offer them as follows:

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We are large growers of Flower Seeds and plants as well as Vegetable seeds of very superior quality.

If you wish to buy direct from the grower and get fresh seeds raised with the uttermost care and backed by our 44 years experience, ask for our catalogue. There is no charge for it.

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VICK'S GARDEN & FLORAL GUIDE
for 1923

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For vegetable growers and all lovers of flowers. Lists the old standbys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the experience of the oldest catalog seed house and largest growers of Asters in America. For 74 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 500 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces

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Best for the home garden

Save room Quick fruit

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Pulverized Sheep Manure
Best for Lawns and Gardens



Nature's Own Plant Food

Great for Lawns, Grass Plots, etc. Especially good for gardens, etc., where quick and certain results are necessary. Used extensively for small fruits, shrubbery, etc.

Sheep's Head Brand is rich in nitrogen, phosphoric acid and potash, also adds humus. Guaranteed absolutely clean—nothing but sheep manure—free from weed seeds which are killed by heat. Dried and pulverized for easy application. Circular and prices on request.

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If you write now for our 1923 Catalogue, we will send the famous HENDERSON Collection of seeds—one packet each of *Eclipse beet, Viroflay Spinach, White Tipped Scarlet Radish, Henderson's invincible Asters, Henderson's Brilliant Mixture Poppies, Giant Waved Spencer Sweet Peas.*

HOW TO GET THEM

Simply state where you saw this advertisement, enclose ten cents for mailing the Catalogue, "Everything for the Garden," and the seeds will be sent without extra charge.

EMPTY ENVELOPE COUNTS FOR CASH

These tested seeds come in a coupon envelope which, emptied and returned, will be accepted as a 25-cent cash payment on any order amounting to $1.00 or more. Don't delay; write at once.

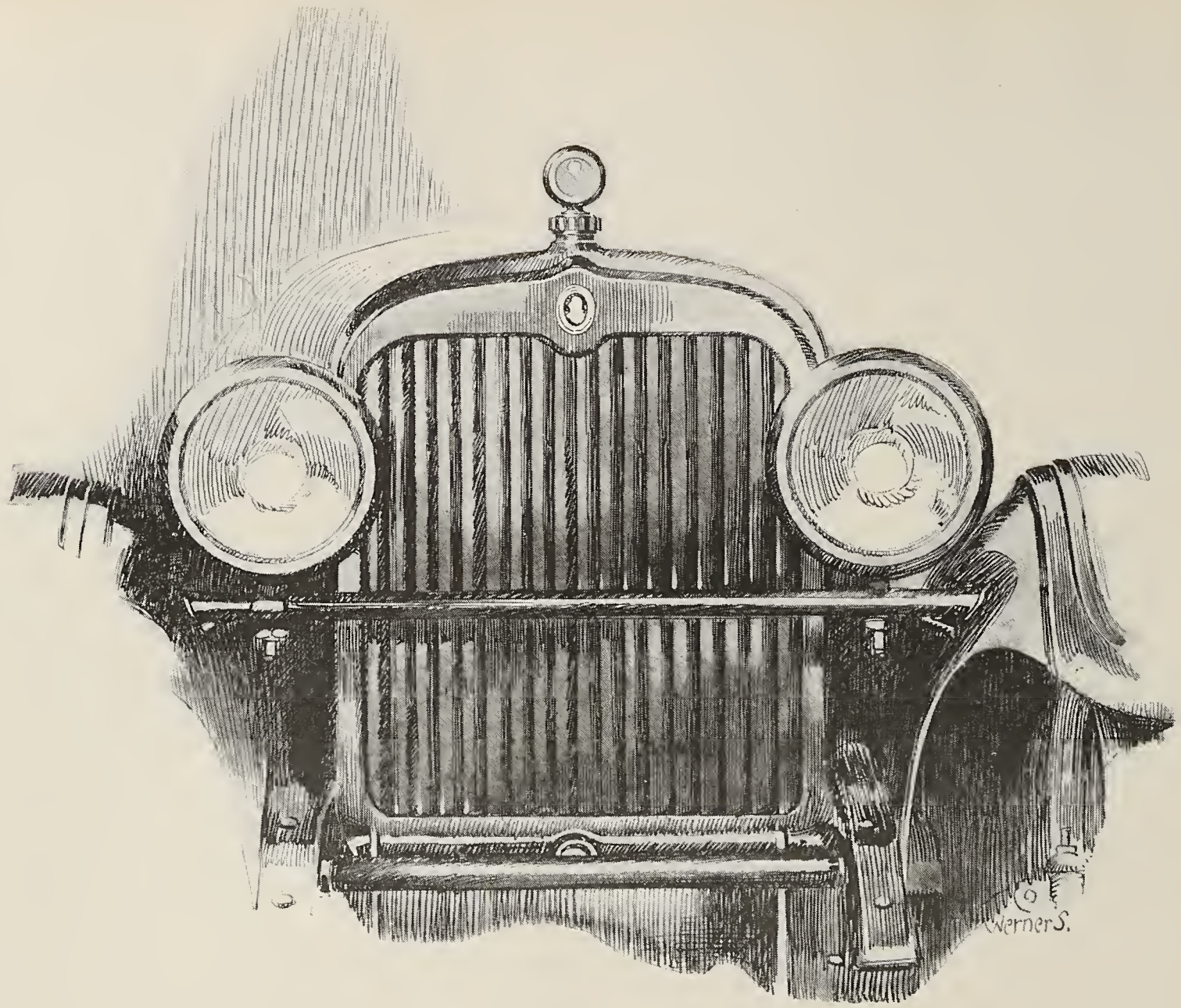
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16 color pages. Over 1000 beautiful engravings showing actual results. A mine of valuable garden information. Send today for this helpful guide to a better garden and the special seed collection.

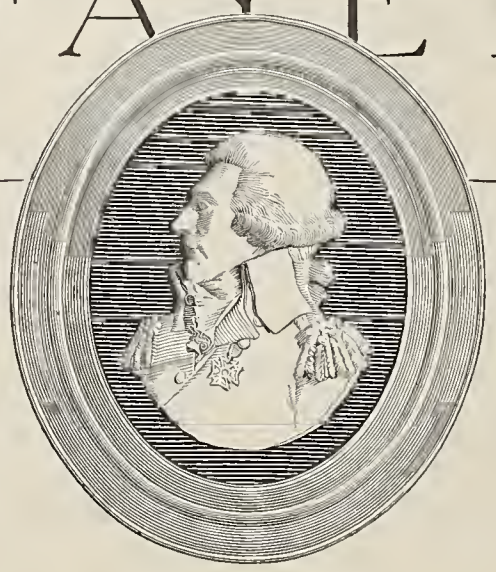
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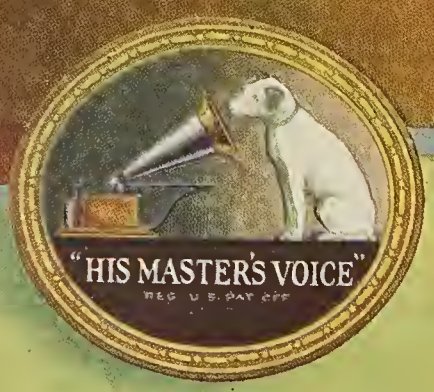
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House & Garden



Furniture Number

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Individualism in Good Furniture

A HOME more inviting each time that you enter it is truly a place to live in.

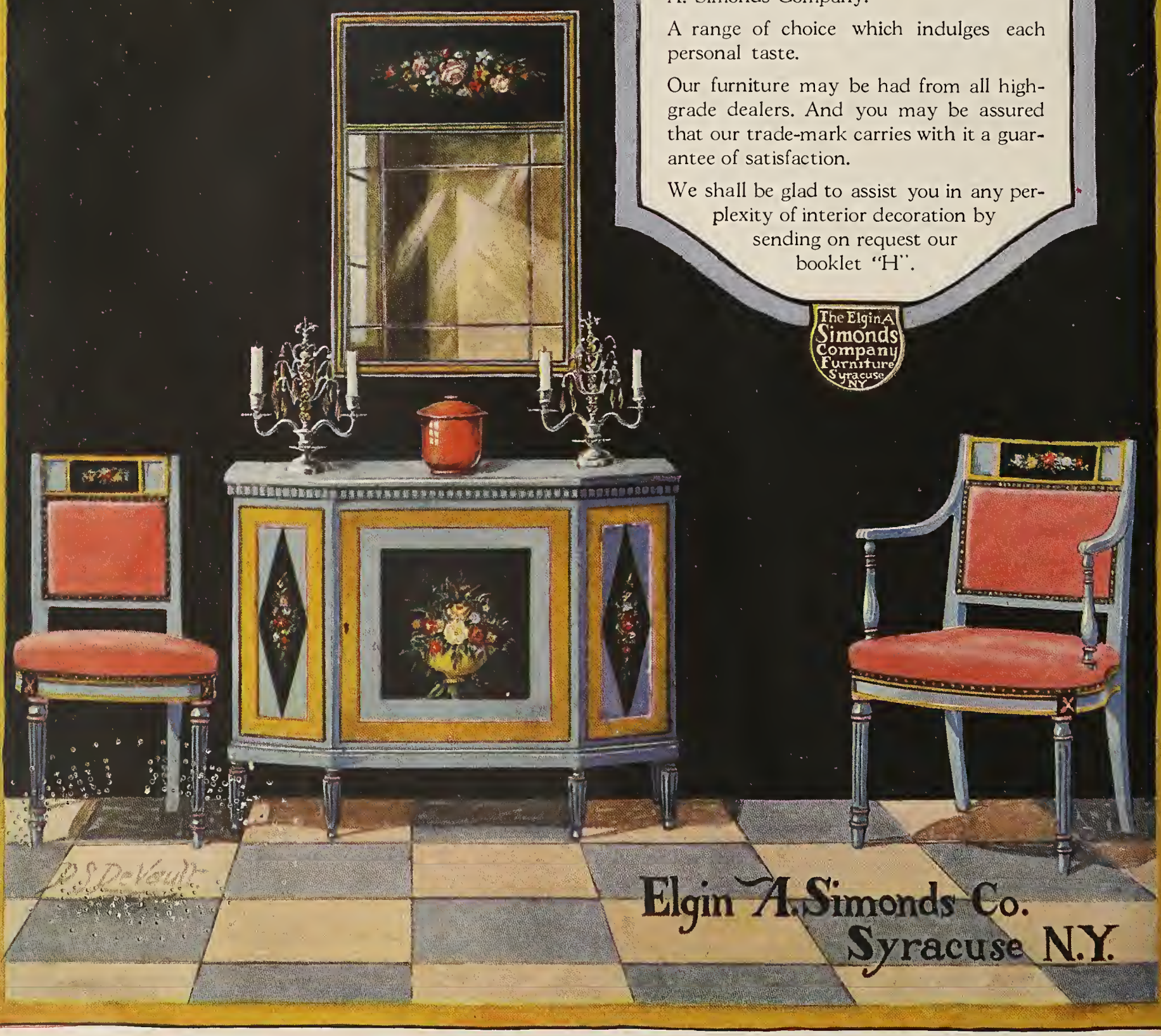
Genuine comfort and distinction are found in the charming new designs and faithful period reproductions of the Elgin A. Simonds Company.

A range of choice which indulges each personal taste.

Our furniture may be had from all high-grade dealers. And you may be assured that our trade-mark carries with it a guarantee of satisfaction.

We shall be glad to assist you in any perplexity of interior decoration by sending on request our booklet "H".

The Elgin A Simonds Company Furniture Syracuse NY



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For **Mansion or Bungalow** *there is a charm about Stucco that is not found in any other material — The economic worth of*

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And on every inside door

THERE too you should have a lock marked YALE. You cannot buy a Yale Lock without the name YALE. It's on the lock and on the key; clearly and unmistakably—whether that lock is for an outside or an inside door. And on that name, YALE, you can safely depend for all that a lock should be and do.

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Stamford, Conn., U. S. A. Canadian works at St. Catharines, Ont.

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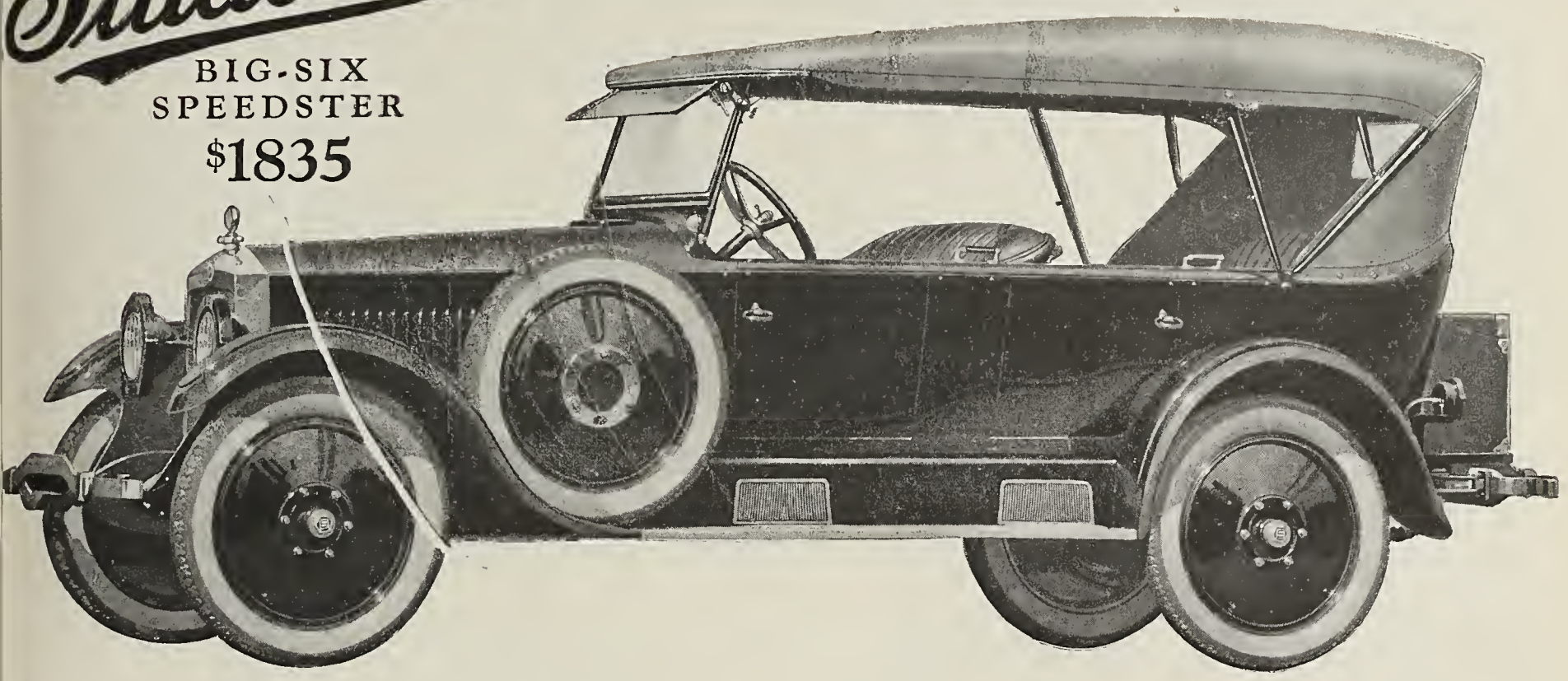
Yale products for sale by the hardware trade everywhere

Padlocks, Night Latches, Dead Locks, Builders' Locks and Trim, Cabinet Locks, Trunk Locks, Automobile Locks, Bank Locks, Prison Locks, Door Closers, Electric Industrial Trucks, Chain Blocks, Electric Hoists, Trolleys

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SPEEDSTER
$1835



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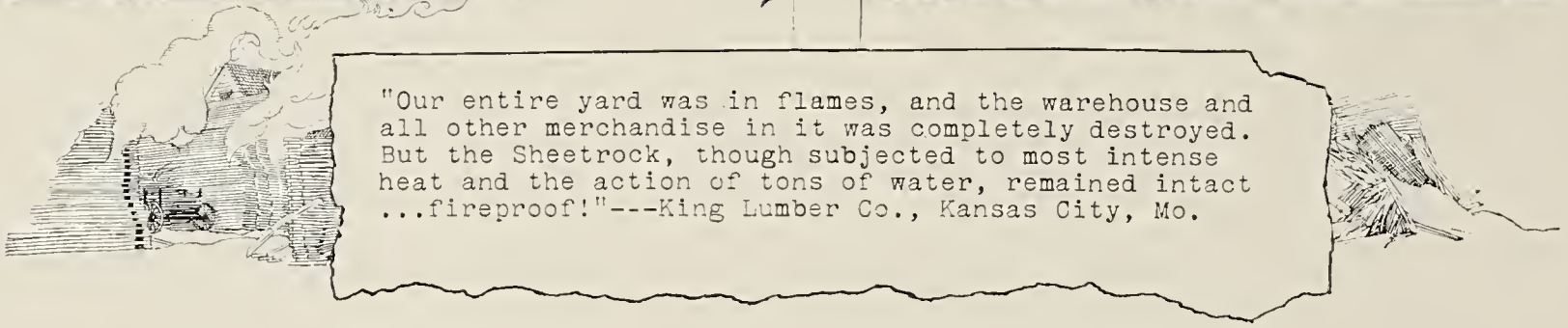
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The *FIREPROOF* WALLBOARD



You Can Now Afford a Limestone Home!

The Indiana Limestone industry has been developed to such a degree that by the modern machine methods of production employed, the home builder of today may obtain this natural stone at a cost only slightly exceeding that of less desirable materials.

And the advantage of living within cool, non-conducting stone walls in the summer months and within these non-conducting walls in cold, winter months, is becoming more and more apparent to the man who builds *a permanent home.*

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Indiana Limestone Quarrymen's Association
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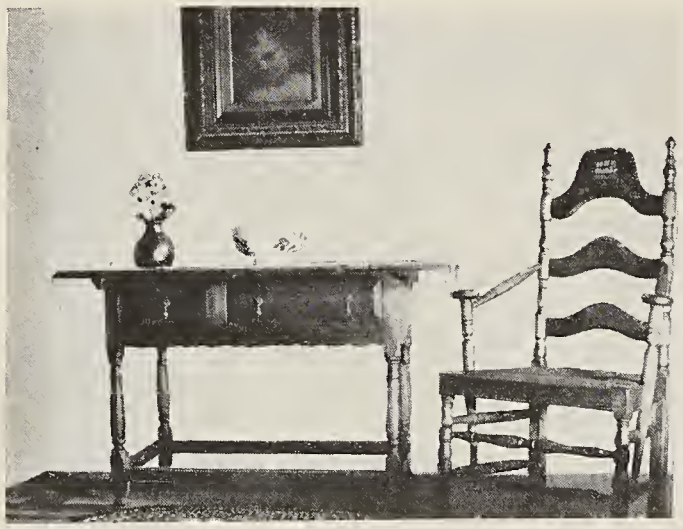
The NATION'S BUILDING STONE



Danersk Early American living room group —Tavern Table, Butterfly Table, Farthingale Chair and Desk in the mellow tones of old maple.

Danersk Furniture

The perfect medium for achieving individuality at a modest cost



Danersk Plymouth Chair and small table of maple with design taken from an old dower chest.

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From a rare design originating in the 16th Century

THE original Velours de Gênes, to which the one illustrated here owes its origin, was evidently produced during the period of transition from Gothic to Renaissance since it combines two characteristic motifs — the pomegranate and the vase.

It was in the early 15th Century that the Gothic pomegranate motif in fabric design first assumed importance, finally becoming the main theme in the fabrics of that century. In the early 16th Century the Renaissance vase began to creep in. By the end of that century it had quite replaced the pomegranate.

The elaborate designs of this period were executed with remarkable technical skill. The delicate workmanship shown by the weavers in combining gold and silver threads with silk is worthy of the highest admiration.

So too is the skill shown by the present day weavers of France in weaving this Velours de Gênes for Schumacher. The mellow qualities of age which add so much to the charm of the original fabric from which the design was taken have been faithfully duplicated. Indeed this reproduction has been so beautifully done that it is a worthy tribute to the genius of the Genoese weavers who inspired it.

This Velours de Gênes together with other distinctive fabrics appropriate for decorating any type of room may be seen and purchased through your own decorator or upholsterer. F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago, and Philadelphia.



F. SCHUMACHER & CO.

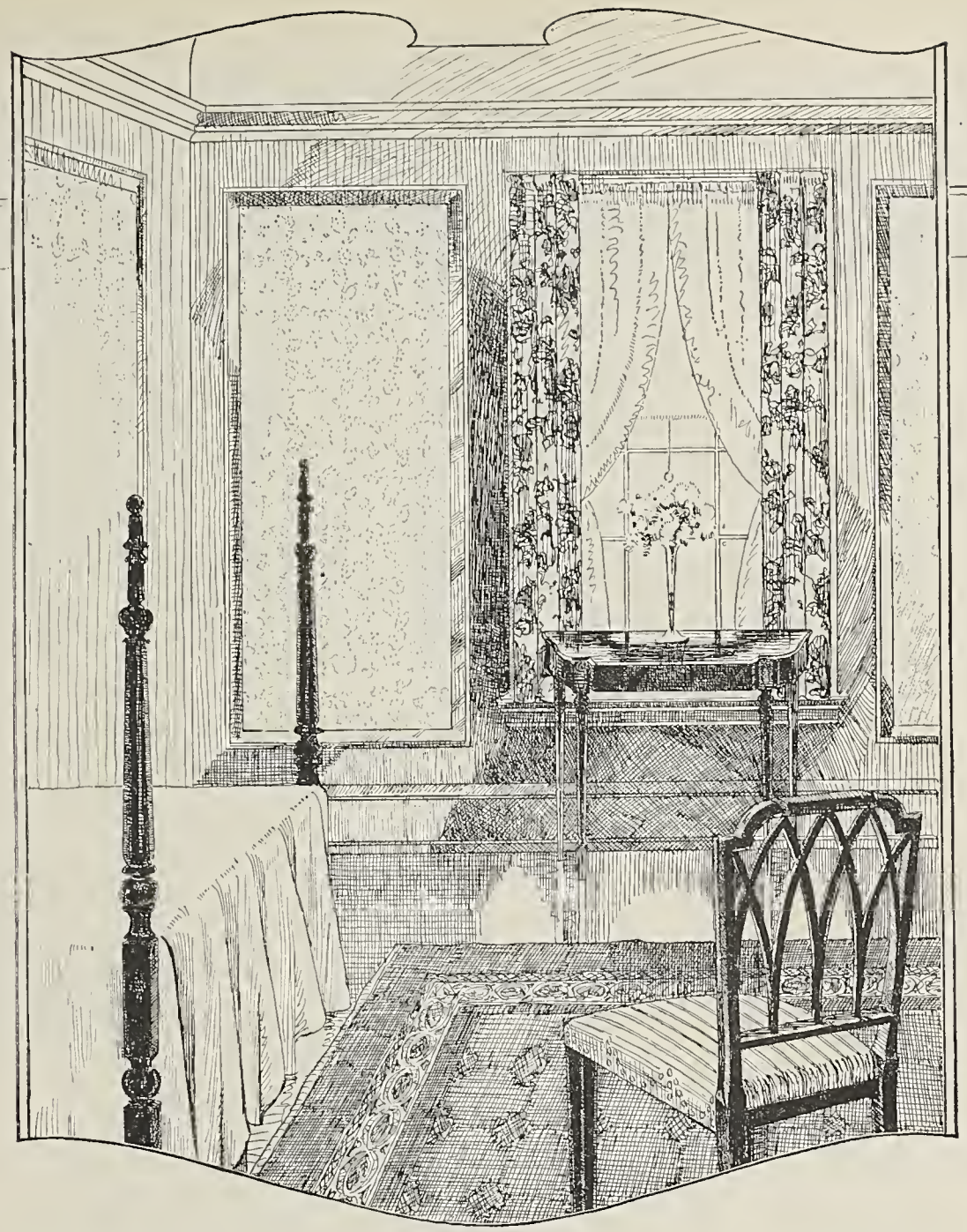


Anyone who loves music

Do you realize how perfectly the pipe organ has been adapted to the need and use of the home? If you think of it as a monumental instrument, for churches and concert halls, you have never heard it in its lighter moments. It is as successful furnishing music for a dance as rendering those tremendous fugues of Bach.

The Estey Organ is built by the oldest and best known firm of organ builders, one with a long tradition. It is adapted to the home. So perfectly, so cleverly has this been done that even in a small house the Estey Organ seems to fit and furnish just the right amount of music as easily as a violin or a piano.

THE ESTEY RESIDENCE PIPE ORGAN



Mahogany in Your Home

WHETHER you use Genuine Mahogany for interior woodwork or for furniture, the results are not alone pleasing to the eye, but there comes into your home an atmosphere of coziness, hospitality and distinctiveness, which grows with the years.

To the charm of Genuine Mahogany woodwork—the sentimental value of refinement and hominess—is the added monetary value should you ever desire to sell.

The good taste of Mahogany Furniture is just as apparent. If you desire your dining room, bedroom or living room to be in Chippendale, Hepplewhite, Sheraton; Duncan Phyfe, or any of the famed Colonial styles, you must remember that in Mahogany and Mahogany alone is correct expression found. For the Great Furniture Makers used Mahogany to the exclusion of other woods.

And while we dwell upon the distinctiveness of Mahogany, let us disabuse your mind of the idea that it is an expensive, difficult-to-obtain wood. Mahogany is plentiful. Fifty million feet are imported into this country every year. Its cost is very little, if any more than other less beautiful woods.

There are other good features about Mahogany. Aside from its beauty, the ease with which it can be obtained and its low comparative cost, Mahogany is easy to finish and care for. It improves with age, taking on more mellow and delightful color tones, as time goes on.

We will gladly send you, without cost, our illustrated folders on Period Furniture and the "Home Beautiful."

after all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, Inc. St. James Building 1133 BROADWAY, NEW YORK



Good Buildings



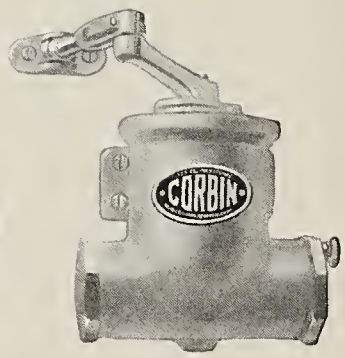


Deserve





Good Hardware



CORBIN

HARDWARE is something you can't help seeing—using—living with intimately all your life long. Then don't slight it when you build. In your home you certainly want hardware you can look at with pleasure—use with utmost convenience—live with happily.

Such hardware is Corbin.

The Corbin oval on a lock or other piece of builders' hardware is your infallible guide to hardware that works—hardware that lasts—hardware that will harmonize with any decorative scheme or architectural setting.

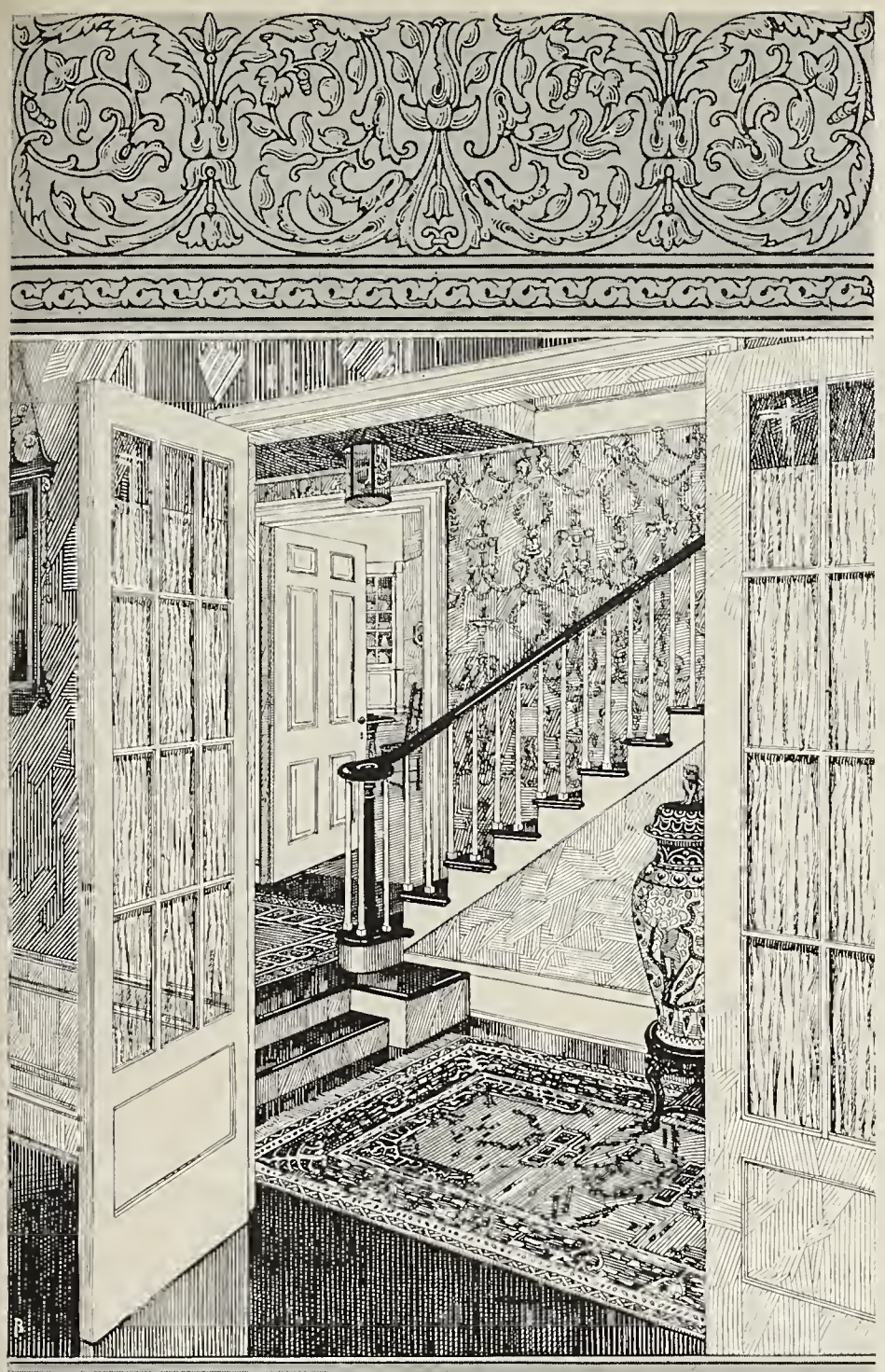
There is a Corbin Builders' Hardware Specialist in every city. Seek him out. Take your architect and your blue prints with you. That's the only way to buy the kind of hardware your home deserves.

"Good Buildings Deserve Good Hardware" is the title of a booklet on the human side of builders' hardware. Write for it, and name of local Corbin dealer.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

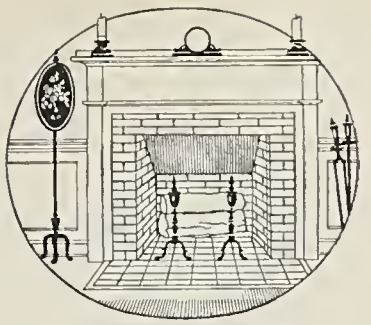
The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA



CURTIS WOODWORK

Consciously or unconsciously, you notice the maker's name on food containers or in garments before making your selections. You know that certain names assure quality. If this is true with every day articles, how important it is to be sure of the woodwork which becomes a permanent part of your home, and which most people buy only once in a lifetime * * * Woodwork by Curtis is proudly trade marked by the name "Curtis" and the year "1866", when this institution started with the *intent* to make the finest possible woodwork. This *intent* has made Curtis the standard of comparison. * * * It will pay you to see the Curtis dealer — usually the best in the community. His Big Catalog illustrates and describes every item in this complete line of woodwork. If you do not know his name, write to Curtis Service Bureau, Clinton, Iowa.



C-615, Colonial Mantel

Good Woodwork Makes— Poor Woodwork Breaks— The Beauty of the Home

TO see your pet ideas built into a new house or rebuilt into an old one is like making dreams come true.

But these dreams do not come true unless you use woodwork of the finest quality—not necessarily more expensive, but recognized at once by all your friends as "quality".

The woodwork of a home is like the motor in a car—little noticed unless it is wrong—but all important. Therefore it is of utmost importance to select Curtis woodwork—so well made that the maker is proud to place his trade mark on each piece.

Your assurance of Curtis quality and correct design comes from our experience of 57 years in the woodworking business—all that time with the *intent* to produce the very best. To this we add the knowledge and skill of our consulting architects.

That Curtis Woodwork is made right is easy to prove by talking with home owners in almost every community. They will tell you that Curtis Woodwork, room for room, seems to improve with age. Like a good violin, Curtis woodwork continues to please, year after year, because it is made piece by piece, out of good materials, in correct proportions, and with jealous inspection before it leaves the maker's shop.

Curtis does not sell rough lumber nor "ready cut" houses, but specializes in standardized woodwork, such as doors, windows, porch work, stair case, trim and built-in-furniture all of which is trade marked.

Just one example of Curtis quality: The solid pine 1 3-4 inch raised panel doors have panels 1 1-16 inches thick instead of only 9-16 inches. This makes the door stronger and gives a "raise" which adds much to its appearance. A little thing—a detail—which illustrates Curtis *intent* in everything they make.

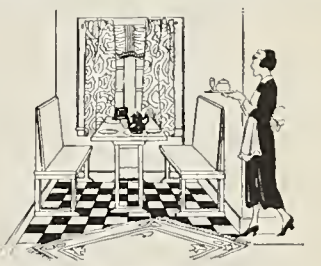
Curtis woodwork is equally important if you plan to build a house, or only to replace an old door. Curtis standardization means a specialization on the finest designs, the highest quality at reasonable cost, prompt deliveries, and the constant *intent* to make woodwork good enough to pass the Curtis inspection of every piece.

No matter what you plan to do which requires woodwork, it will pay you to see the local Curtis dealer and study his Big Curtis Catalog. Or ask your architect or contractor to show you illustrations of Curtis woodwork.



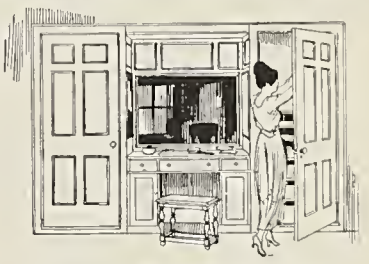
Colonial Entrance No. C-101

This Curtis entrance will make vestibule or hall bright and cheerful. Many shown in Curtis booklet, "Entrances and Exterior Doors," free on request



Breakfast Nook No. C-742

A great space—work—and step—saver. Includes table and seats. Full information from Curtis booklet, "Permanent Furniture," sent free for asking.



Dressing Table No. C-810

With two swinging mirrors, numerous drawers and trays. Further information sent free—ask for booklet, "Permanent Furniture."

1866 CURTIS

Look for this trade mark. It identifies every genuine piece of Curtis woodwork. You will find many that imitate Curtis designs, and some that claim to be "just as good." But without this trade mark you do not receive Curtis quality! An intrinsic value that unites appearance, utility and Curtis intent.

Our 57 years' experience teaches us that prospective home builders need to see in advance a variety of house illustrations and floor plans—therefore we offer the authentic Plan Books listed below.

Send This Coupon for Valuable Information

Curtis Service Bureau, Dept. 1223 Clinton Iowa

Send me the Plan Books checked below. If they do not meet my requirements I will exchange or return them in good condition in ten days for my money.

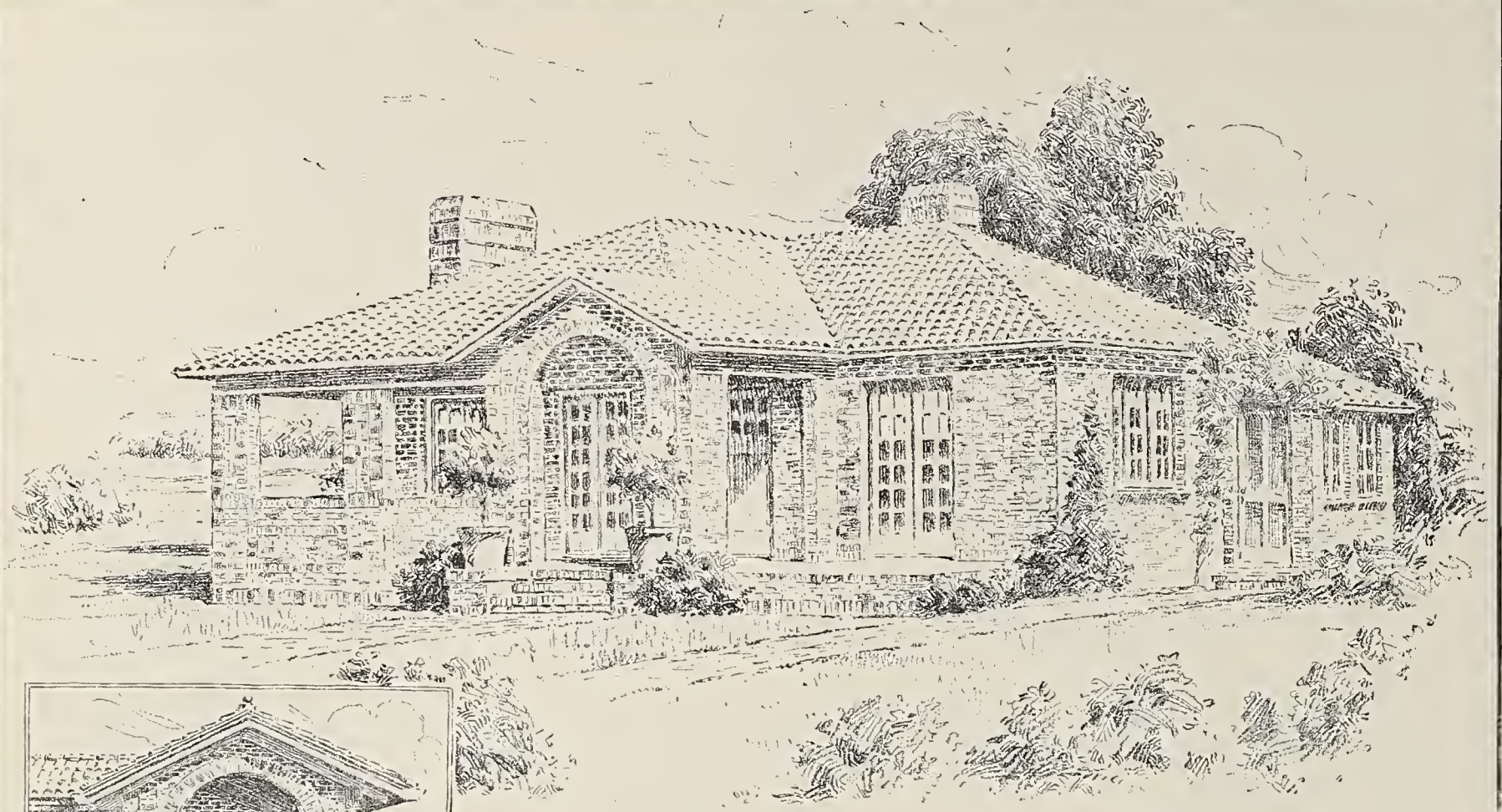
Vol. XI.	39 homes—bungalows. ...	$1.00
Vol. XVI.	39 homes—1½ and 2 story.	1.00
Vol. XII.	39—6 room houses.....	1.00
Vol. XVII.	39—7 room houses.....	1.00
Vol. XVIII.	23—8 room houses.....	1.00

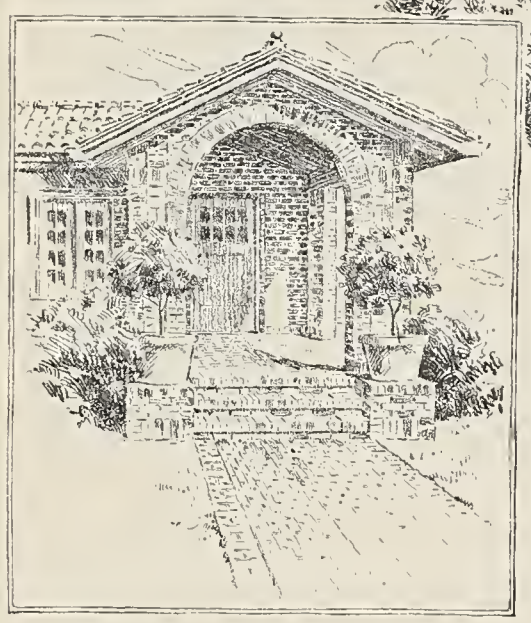
Exteriors, woodwork illustrations and floor plans in each. Volumes XVI, XVII and XVIII are the work of Trowbridge & Aekerman, Architects, New York.

Name.....

Street.....

City .....





SIX-ROOM HOUSE No. 610
Designed for Service Department, American Face Brick Association

This is one of the ninety-six designs in "Face Brick Bungalow and Small House Plans."

Homes of Lasting Satisfaction

For the home-builder who seeks a house that will be beautiful when completed and grow more charming with age; that will be as staunch in the days of his grandchildren as in his own time; that will require no repairs and but a minimum of upkeep; that will save in insurance rates and fuel bills—in short, for the home-builder who seeks the utmost of beauty and durability at the greatest ultimate economy, Face Brick has an interesting story. It is told in detail in "The Story of Brick." For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Ill.

A·F·B·A
USE FACE BRICK
—it Pays

Send for these booklets:

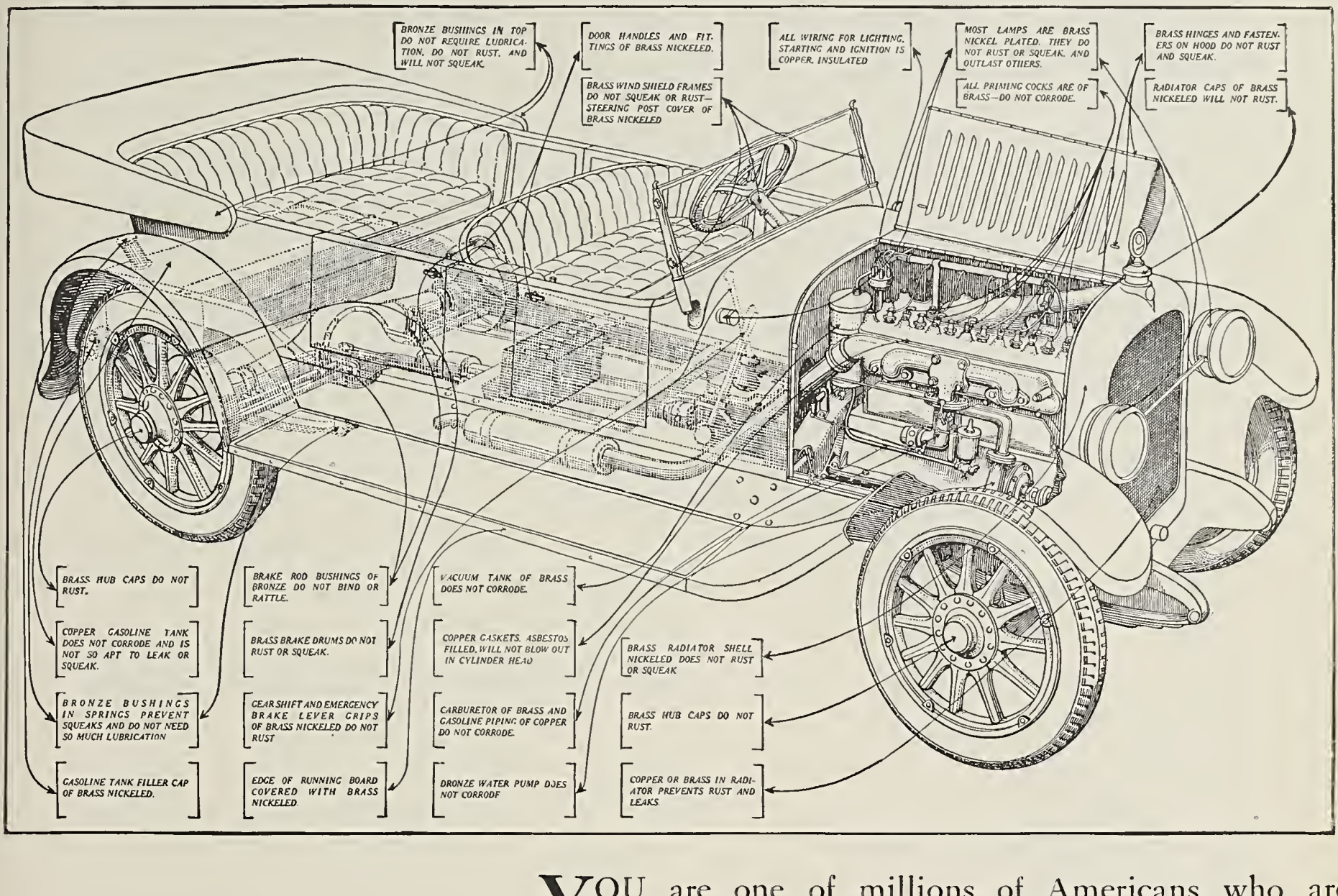
"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"Face Brick Bungalow and Small House Plans" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6 room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

"The Home of Beauty" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in an Architectural Competition sent for 50 cents. We also distribute working drawings, specifications and quantity estimates for these houses at nominal cost.

"Orienting the House" is an illustrated booklet, with a sun dial chart and explanation for placing the house with reference to light and shade. Sent for 10 cents.

TO MAKE A GOOD CAR BETTER



YOU are one of millions of Americans who are rapidly learning a great deal about automobiles.

You want to know *why* your car goes, particularly why it *goes wrong*—so, you want to know what it is made of.

You cannot have a really efficient car without Copper, Brass and Bronze in certain parts. And, in other parts, where there might be a choice, Copper, Brass and Bronze make a good car better.

Assure yourself that Copper, Brass and Bronze are used for the parts indicated on this page.

Ask the dealer when you buy a car.

COPPER & BRASS RESEARCH ASSOCIATION

25 Broadway ~ New York

SEND FOR A COPY — FREE

A readable book which every car owner should have. Illustrated by simple, non-technical drawings. Full of helpful information. Mail this coupon now. Ready in about two weeks.

COPPER & BRASS RESEARCH ASSOCIATION,
25 Broadway, New York, N. Y.

Send me without charge a copy of the book

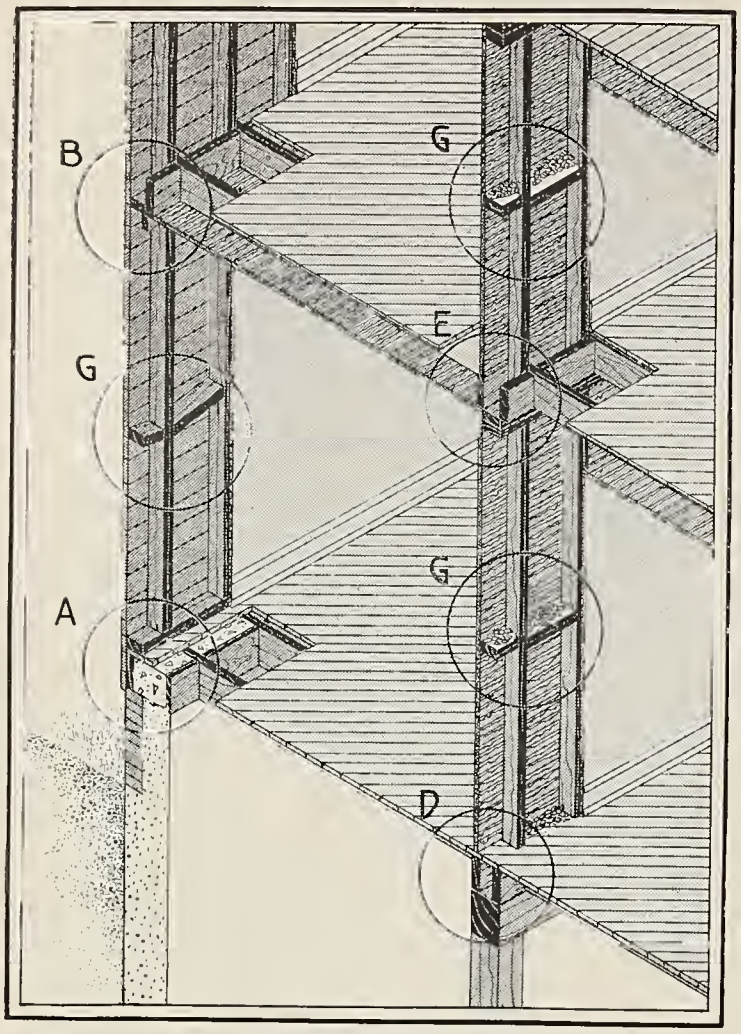
"To Make a Good Car Better"

Name_____

Street and number_____

City and State_____

G



IT may be a new thought to many that fire-stopping is essential to fire-safety in any house—regardless of the materials used on the outside.

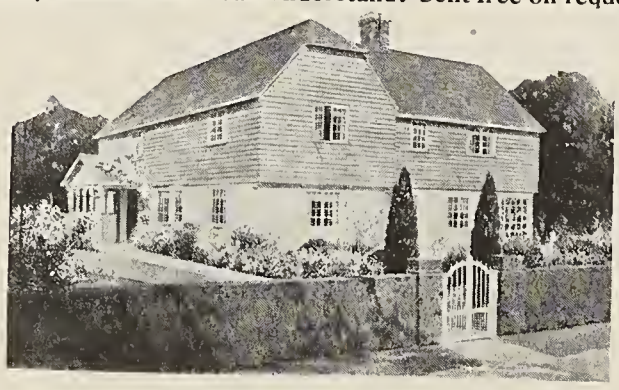
How easily a house may be fire-stopped is shown by the method illustrated above.

By the use of headers between wall studs and floor joists these flue-like openings are divided into compartments, which retard the quick spread of fire and allow time to extinguish it without serious damage.

In the light of the fact that 96% of all dwelling house fires originate inside the house, fire-stopping is infinitely more important than the use of non-combustible materials on the outside.

Unfortunately, fire-stopping is one of the essentials of a well-constructed house that the "low-bid" contractor is likely to disregard.

In selecting your contractor you will find valuable help in "The High Cost of Cheap Construction," a booklet that explains the essentials of correct building practice in language that any home-builder can understand. Sent free on request.



House of Cottage Type—English Style

THIS house reflects the spirit of the cottages found throughout Kent, Surrey and Sussex, England. This cottage of English style is another of the 16 architectural styles illustrated and discussed in "Good Houses," a book for home-builders interested in good design and efficient planning. Sent free on request.

If the Home-builder Would Listen More to a Good Contractor

YOU can know in advance whether your house is going to be the success you want it to be by your contractor's attitude toward a few essential principles of house construction.

The "low-bid" contractor isn't necessarily the cheapest. He may be forced to short cuts to justify his price and make a profit. Dealing with this type of contractor you will get no more than you pay for—perhaps less.

THERE is another type of contractor who talks in terms of a first-class job. He knows the importance of fire-stopping and the other construction essentials often overlooked.

He will put a little more time and materials into your house but they are cheap insurance against future repairs and endless annoyances. He makes every foot of lumber deliver 100% service.

In the long run he is the cheapest and most satisfactory. That is why we say, go to a legitimate contractor. Why we have published "The High Cost of Cheap Construction," referred to on this page.

YOU will find this high type of contractor is as particular about the lumber he uses as the way he uses it—demanding more and more, lumber of the Weyerhaeuser standard of quality, trade-marked with the manufacturer's pledge of personal responsibility.

You will find, too, that the dealer from whom he buys his lumber knows the value of thoroughly manufactured and properly dried lumber; and that he carries in his stock Weyerhaeuser lumber of the kinds and grades that meet building requirements in your locality most economically.

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home-builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

WEYERHAEUSER FOREST PRODUCTS
SAINT PAUL · MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States



The House That Has Never Sold An Unsafe Investment, Endorses Genuine Wrought Iron Pipe

FOR forty years S. W. Straus & Company, of New York, has concentrated its efforts on bonds that are free from risk and regrets. Since the house was founded in 1882, every Straus First Mortgage bond and coupon has been promptly paid without loss or delay.

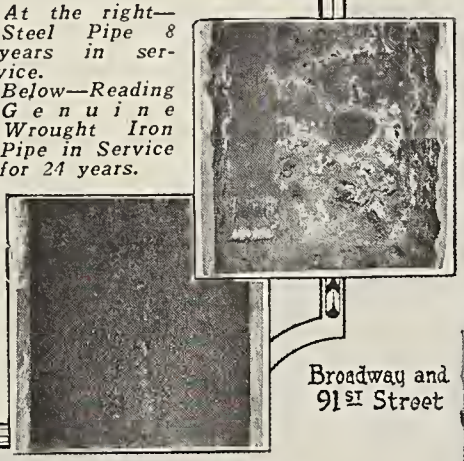
And for forty years the reputation of this nationally known organization has rested largely upon judgment exercised in the placing of building loans. Every feature of construction must meet exacting requirements—only materials that endure are acceptable, and the use of genuine wrought iron pipe is approved for the water lines of all plumbing systems.

Good pipe is a vital factor in the safeguarding of investment values. Poor pipe always *costs* far more than you pay for it at the time of installation. In the factory, inferior piping is both a menace to property and production. In the home it means the annoyance and expense of tearing out walls and floors—replastering, repainting and redecorating.

When you build or remodel your home, or the home of your business, safeguard your own investment as the S. W. Straus Company safeguards the investments of thousands of men and women throughout America.

Insist upon the use of pipe which makes your plumbing or heating system an asset rather than a liability.

The Ultimate Cost—an illustrated booklet of interesting facts and figures explains why Reading Genuine Wrought Iron Pipe has a life two to three times that of steel.



At the right—Steel Pipe 8 years in service. Below—Reading Genuine Wrought Iron Pipe in Service for 24 years.

READING IRON COMPANY

READING, PENNA.

Boston	Baltimore	Chicago
New York	Pittsburgh	Fort Worth
Philadelphia	Cincinnati	Los Angeles

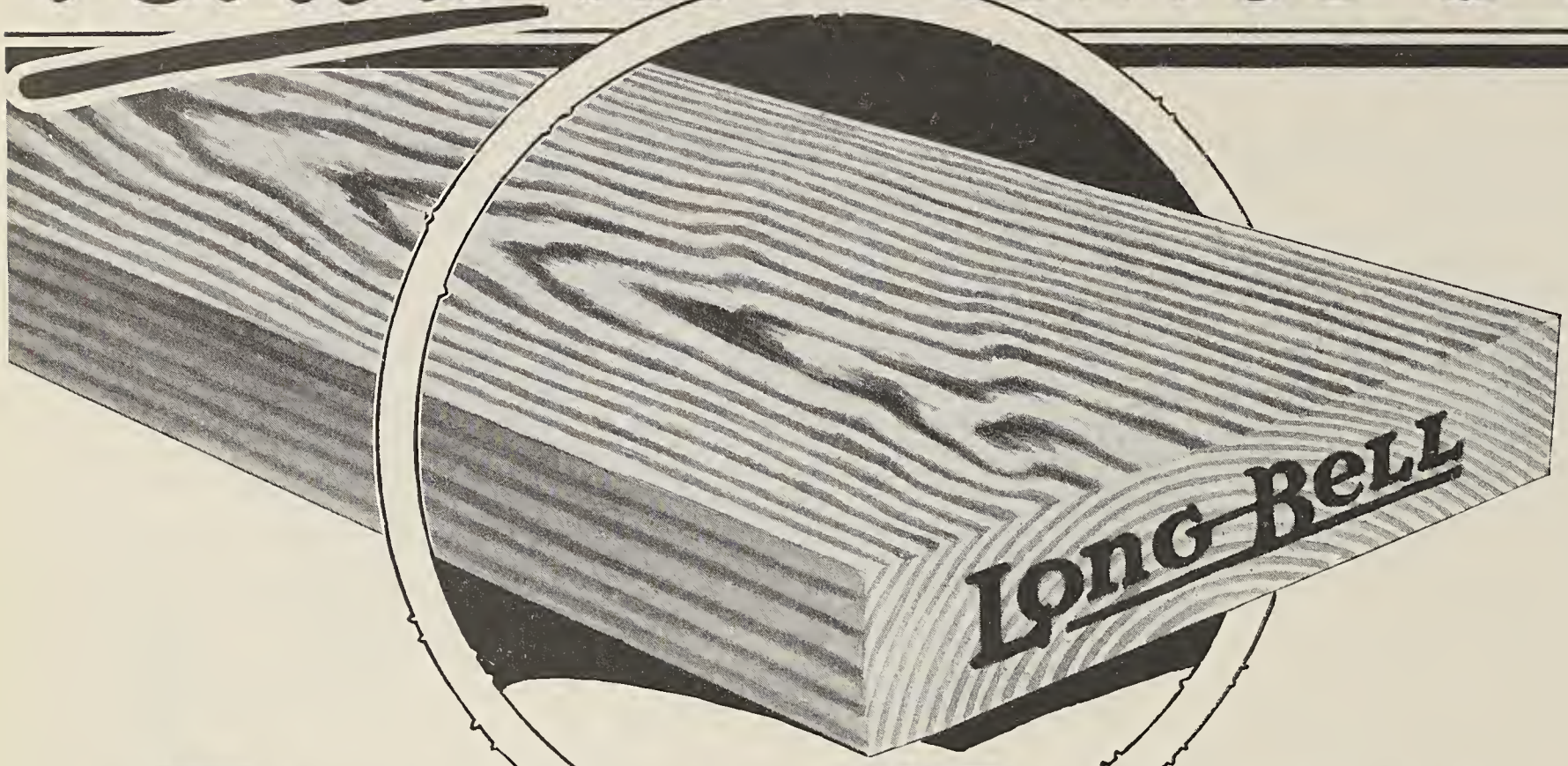
World's Largest Producers of Genuine Wrought Iron Pipe



READING
GUARANTEED GENUINE
WROUGHT IRON PIPE

The buildings above were erected by the aid of Straus loans

Know the Lumber



Long-Bell

Trade-Marked LUMBER

That Roof over your head
Those Walls about you—

mean protection and shelter to you and your family. They mean *home* where you will spend the major part of your life. Surely you want to make that home the best possible whether it is to be a modest cottage or a costly mansion; *therefore* you will put into it only materials upon which you can positively depend. You will insist upon only good workmanship in its construction. For these mean a snug and sturdy dwelling—and economy, too.

By using Long-Bell lumber in your home you are *assured* of dependable lumber. From virgin forests, carefully manufactured, properly seasoned, uniformly graded—every precaution is taken to make Long-Bell lumber dependable. Your guide to this kind of lumber is the name Long-Bell on the end of every board.

You can KNOW the lumber you buy.
Ask your lumberman for Long-Bell brand.

Why

You Can Depend On LONG-BELL LUMBER

1.—From virgin forests.
2.—Unsurpassed accuracy and thoroughness of manufacture.
3.—Unusual uniformity of grading.
4.—Uniformly seasoned.
5.—Economical, because it may be put into construction with the minimum of carpenter labor.
6.—Gives permanence to building, satisfaction, investment.
7.—Its source of manufacture is known by the Long-Bell trade-mark on every board.

The Long-Bell Lumber Company
R. A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.



DIENER'S RUFFLED MONSTER PETUNIAS
RICHARD DIENER CO., INC., KENTFIELD, MARIN COUNTY, CALIFORNIA

Diener's California Creations Will Thrive in Your Garden!

WHEREVER Gladioli will thrive and grow, wherever simple posies rear their heads towards sun and sky, *there* you may grow any of the many remarkable floral creations due to the efforts of Richard Diener. For years he has striven to produce finer forms of flowers and among them none rank higher than his

Famous Ruffled Monster Petunias

In size, beauty and free flowering qualities these are absolutely unique. Twelve weeks from the time of sowing seeds HOUSE & GARDEN MAGAZINE readers should be able to produce plants as shown above in colors. Besides this particular sort, a dozen distinct varieties are available, ranging in color from deepest mahogany through all the shades of red and pink and white, many of them variegated, all of them of largest size.

For further details consult catalogue giving also full directions for raising Petunias from seeds. Packets containing about 400 seeds, 50c each.

Glorious New Race of Giant Gladioli

At flower shows throughout the country during the past year the new Diener Hybrids continued to be the center of attraction. Such varieties as Jack London, Annie Eberius, Else Rose, and many others too numerous to mention are still constituting the finest of their type and kind. Twenty pages of the Diener catalogue are devoted to descriptions of marvelous new creations all of which may be grown to perfection wherever Gladiolus will grow and thrive. Gladiolus enthusiasts will do well to write for the catalogue at once.

Other Diener Specialties for American Gardens

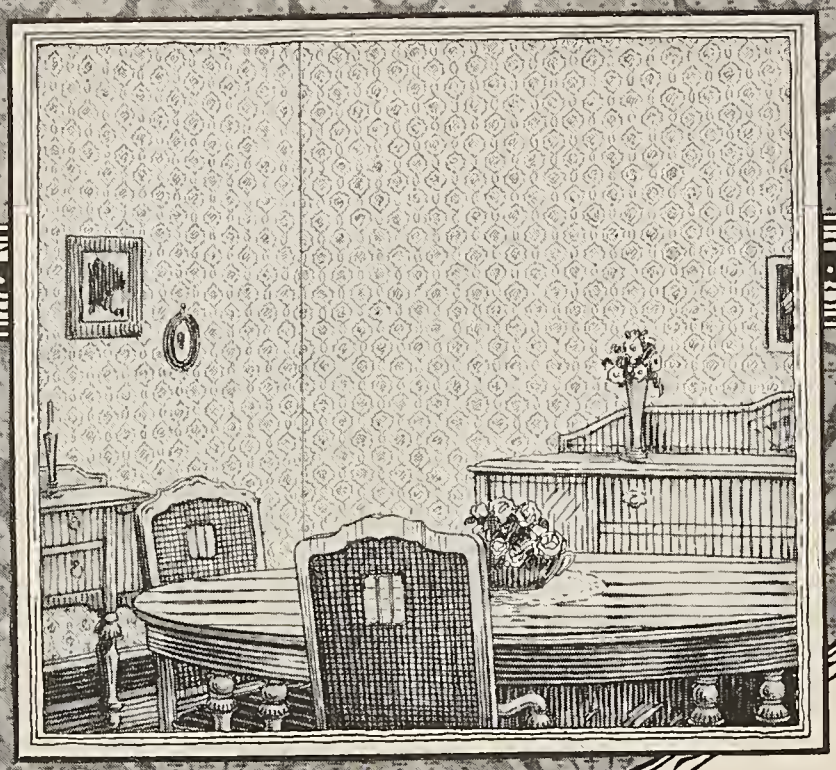
The new Mammoth Amaryllis Hybrids surpass in size any known heretofore. Seeds of these are offered as well as a special strain of Giant Excelsior Pansy, various Primroses, while we have Mr. Diener's promise that extraordinary surprises are in store for those among HOUSE & GARDEN MAGAZINE readers who are Dahlia enthusiasts. Even if you are not ready to order right now, be sure to write for the Catalogue mentioned alongside.

Beautifully Illustrated Catalogue Mailed—FREE

The Diener catalogue is a work of art with cover showing flowers in natural colors while throughout the book reproductions from photographs splendidly printed attempt to familiarize the reader with many rare and superior strains of flowers as well as some vegetables and fruits. Copy of this catalogue will gladly be mailed to every reader mentioning HOUSE & GARDEN MAGAZINE.

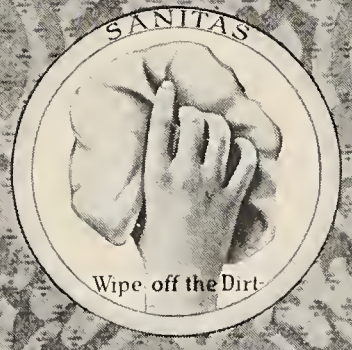
RICHARD DIENER CO.,
INCORPORATED

KENTFIELD, MARIN COUNTY CALIFORNIA



A wall covering you can keep clean

Materials that show finger marks, or water and dirt stains are unsanitary and make unsightly walls. No wall covering is permanently beautiful unless it can be cleaned easily.



SANITAS
MODERN WALL COVERING

is made on cloth; does not crack or tear. Its machine-painted surface does not fade, will not absorb grease or water, can be kept clean with a damp cloth.

Sanitas can be applied to any flat surface. Cracks in old plaster walls will not show through Sanitas. On walls made of composition boards, Sanitas eliminates panel strips, as seams will not show.

Sanitas comes in "styles for every room in the house."

Enamel Finish	*Flat Finish*	*Decorative Patterns*
in plain colors, striped, mottled, tile and mosaic effects, for kitchens, bathrooms, laundries, etc.	plain colors, for flat tones that can be paneled, stenciled, frescoed, stippled, or blended.	floral designs, reproductions of tapestry, grass-cloth, chambray, burlap, leather, rough-tile and stucco.

See Sanitas at your decorator's
Write us for samples and booklet.

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK
Dept. 21

SANITAS
THE STANDARD STP TEXTILE PRODUCTS CO.
BRAND
REG. U.S. PAT. OFFICE



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HOWEVER simple or however formal, the custom of taking tea is one of the pleasant usages that have persisted ever since the Orient became known to the western world. Associated with this rite of sociability has been the thought of other delicacies appealing alike to the sight and taste. So Jell-O, which is made as easily as a cup of tea is brewed, is an unquestioned accessory to this gentle ceremonial of hospitality.

America's Most Famous Dessert

JELL-O

The American Offices and Factory of the Genesee Pure Food Company are at Le Roy, N. Y., in the famous Genesee Valley Country.
The Offices and Factory of the Genesee Pure Food Company of Canada, Ltd., are at Bridgeburg, Ontario, on the Niagara River.



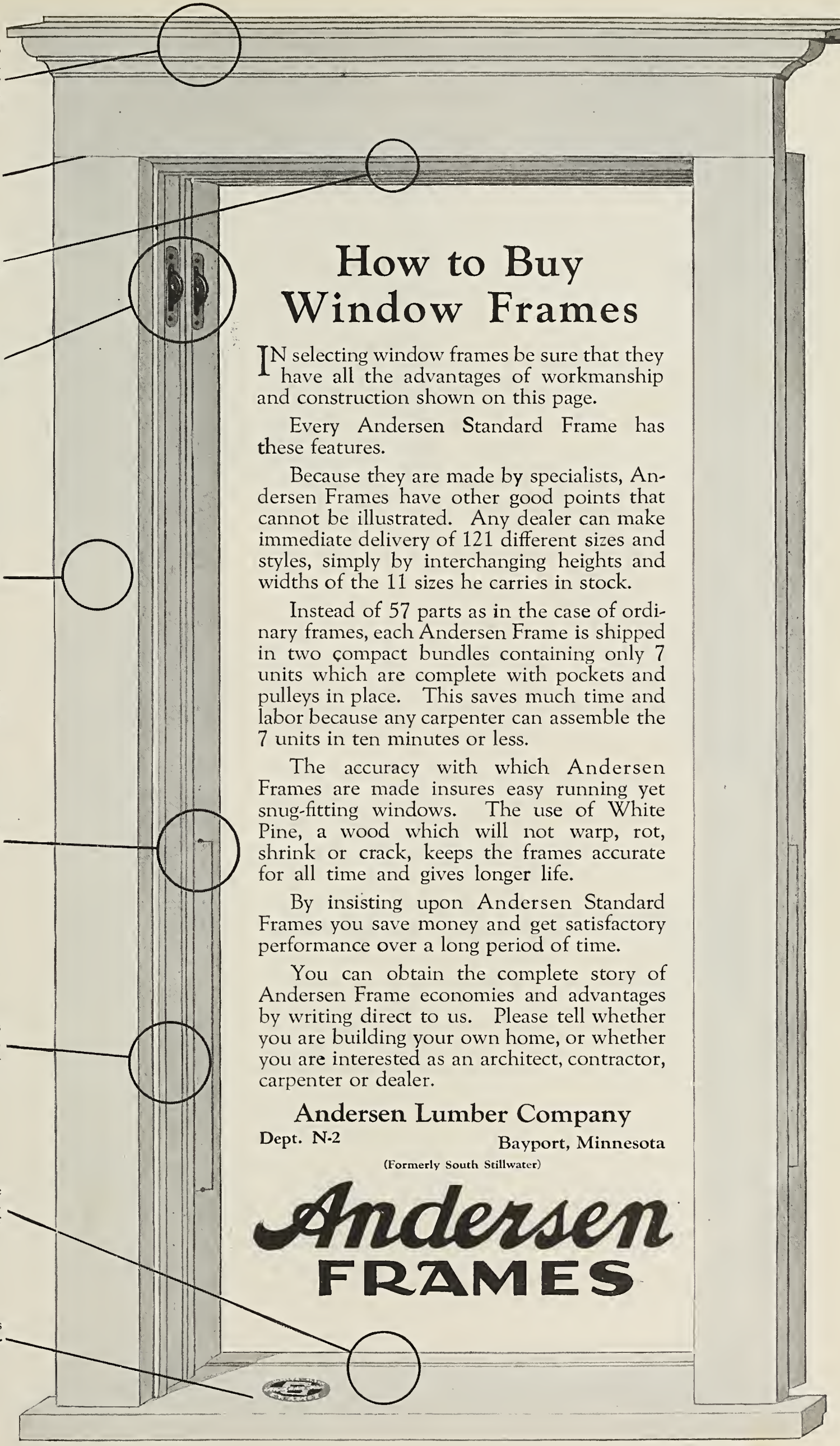


FOR the automobile owner of discriminating taste who wants something a little better, a little more distinctive, a little more appropriate for city driving, the Léon Rubay Voitures de Ville are especially intended.

Brougham 1 Coupe 1 Sedan 1 Cabriolet 1 Berline

THE RUBAY COMPANY

Cleveland



How to Buy Window Frames

IN selecting window frames be sure that they have all the advantages of workmanship and construction shown on this page.

Every Andersen Standard Frame has these features.

Because they are made by specialists, Andersen Frames have other good points that cannot be illustrated. Any dealer can make immediate delivery of 121 different sizes and styles, simply by interchanging heights and widths of the 11 sizes he carries in stock.

Instead of 57 parts as in the case of ordinary frames, each Andersen Frame is shipped in two compact bundles containing only 7 units which are complete with pockets and pulleys in place. This saves much time and labor because any carpenter can assemble the 7 units in ten minutes or less.

The accuracy with which Andersen Frames are made insures easy running yet snug-fitting windows. The use of White Pine, a wood which will not warp, rot, shrink or crack, keeps the frames accurate for all time and gives longer life.

By insisting upon Andersen Standard Frames you save money and get satisfactory performance over a long period of time.

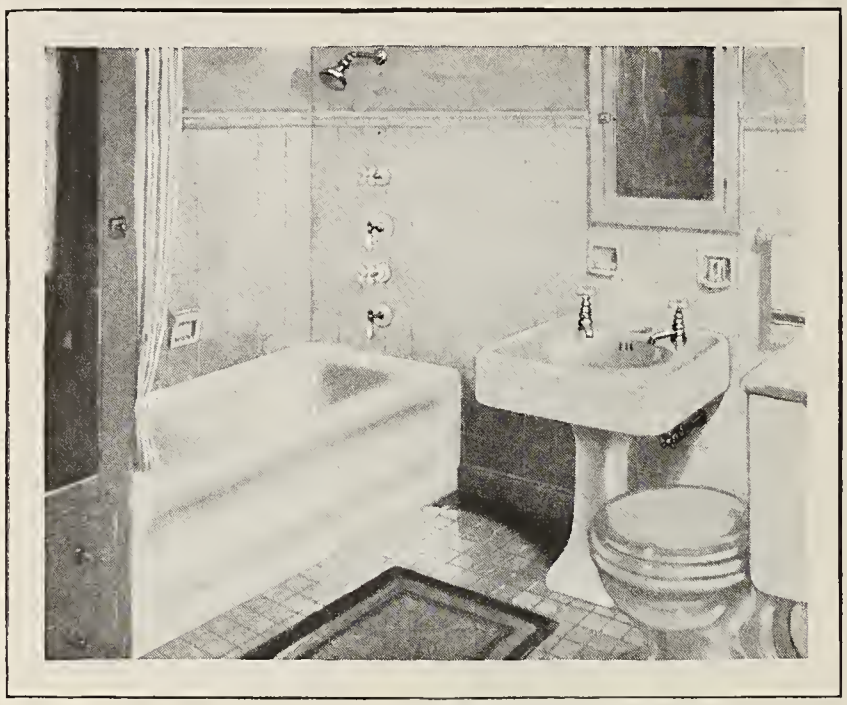
You can obtain the complete story of Andersen Frame economies and advantages by writing direct to us. Please tell whether you are building your own home, or whether you are interested as an architect, contractor, carpenter or dealer.

Andersen Lumber Company

Dept. N-2 **Bayport, Minnesota**

(Formerly South Stillwater)

Andersen FRAMES



This five-foot "Viceroy" Built-in Bath is the type used in thousands of the finest homes and hotels

BEAUTY THAT YEARS HAVE BROUGHT

THE purchaser of Kohler Ware is the beneficiary of long years of research and progress which have culminated in the incomparable snow-white, glassy-hard covering of Kohler Enameled Plumbing Ware.

The same breadth of experience is reflected in Kohler designs: not only in their perfect fitness when measured by the tests of utility and sanitation, but also in their artistic quality.

A Kohler tub, a Kohler lavatory, or a Kohler sink gratifies the discriminating taste by its grace and dignity of line. The beauty of a bathroom fitted with Kohler fixtures is as much a tribute to Kohler design as it is to the oft-remarked uniformity of whiteness to which every piece of Kohler Ware attains.

If you have not inquired recently of a good plumbing dealer, you are likely to be agreeably surprised to learn for how moderate an investment you may possess a truly fine modern bathroom with Kohler fixtures.

Or, if you are interested in an *extra* bathroom, you may find that you can easily spare the few feet of space which nowadays make possible a bathroom conforming to the highest standards of appearance and convenience.



Every piece of Kohler Enameled Plumbing Ware is exclusively distinguished for (1) the beautiful, snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

KOHLER OF KOHLER

Kohler Co., *Founded 1873*, Kohler, Wisconsin · *Shipping Point*, Sheboygan, Wisconsin

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MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.



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"BUILDING WITH ASSURANCE"

The most comprehensive book of its kind ever published.

WHAT heating system will warm your new home best? What style of lighting will combine best with your interior finish? Do you know how to select hardware that will harmonize? Is the type of building you have selected best suited to the location of your site?

Scores of such important questions must be answered, *some time,* by every home builder. Each and every one has an important bearing upon the ultimate satisfaction, appearance and cost of your home. *Of how many are you sure?*

Avoid Disappointments

How bitter it would be if the home you have cherished in your heart so long, turned out a disappointment. How heartsick you would feel to have some trivial mistake—in selecting—some oversight in the choice of design, material or color make an eyesore of some pet room or nook.

These things happen every day. Even those who have built several homes are not exempt. And once you have made your choice, the die is cast. You cannot tear down and rebuild without great expense. You cannot throw away a house like a piece of unsatisfactory furniture. You cannot sell just when and how you want. And usually the location has been your ideal for years.

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"Building With Assurance" the most widely discussed book in the building field, offers you a guiding hand.

It is designed to guide you past the errors that cause lifelong disappointments—and to help you save money.

The Contents

First, many modern cottages, bungalows and dwellings (with appropriate floor plans) are pictured in colors.

Then page after page of interiors, beautiful halls and stairways—rich dining rooms—inviting living rooms—dainty bedrooms—cozy breakfast nooks, etc. In it you get dependable advice on interior decorations and floor coverings, home lighting, modern plumbing, heating, paints and finishes, hardware that harmonizes, etc.

Mail the Coupon for Prospectus

"Building With Assurance" is not for general distribution. It is for earnest home lovers. Our prospectus tells all about it—reproduces actual pages, etc. This prospectus we will gladly send to those who mail the coupon.

There is no added cost for "Morgan-Quality"

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—how to select a building site
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Address Nearest Office, Dept. A-2

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I am a home lover, so please send me at once copy of your Prospectus, which describes "Building With Assurance."

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"MORGAN-QUALITY"
STANDARDIZED WOODWORK



A Splendid Example

which has produced a Window Screen Cloth made to wear for all time

WHEN men want to preserve for all time the likeness of an outstanding figure in their history they build a monument. With this idea of permanence foremost in their minds they seek a material that will resist the elements down through the ages, while still maintaining its original appearance.

For this all important medium they constantly choose bronze, because they know this metal has no equal for such everlasting service. With this undeniable proof of its quality in mind, the manufacturers of Clinton Window Screen Cloth accepted the obvious suggestion, and resolved to master the art of drawing bronze into wire and weaving it into screen cloth.

So the world now has at its service Clinton Pompeian and Golden Bronze Screen Cloth, made of an alloy of non-corrodible metals, ninety per cent copper, in material and workmanship constructed to last indefinitely.

The subject of screen cloth should be investigated carefully by the architect or home builder.

WICKWIRE SPENCER STEEL CORPORATION
41 East Forty-second Street, New York

WORCESTER BUFFALO DETROIT CHICAGO SAN FRANCISCO



How to polish your steel knives

MANY A WOMAN omits sharp steel knives from an otherwise perfectly appointed table merely because they are troublesome to polish. But retaining the original brilliant lustre of your steel blades is really a very simple matter.

It requires no more effort than turning the handle of this famous English Kent Machine. Within the round wooden case you see in the illustration are revolving buff leather strips and emery powder which impart a glistening mirror-like polish.

The Kent Knife Cleaning Machine is one of the exclusive imported devices you will find nowhere in America except at Lewis & Conger's—nine floors of household equipment.

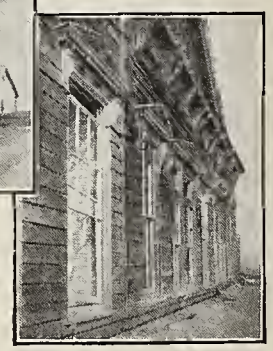
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LEWIS & CONGER

45th Street and Sixth Avenue
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Residence at New Philadelphia, O. Redwood bungalow siding, cornice and columns.



Catholic school erected at Alton, Cal., in 1870 now being torn down for its sound Redwood lumber.

Using an Old Landmark to Build a New Home

ON the hills overlooking the Eel River at Alton, California, they are taking down this old school built by Father Henneberry in 1870.

The Redwood lumber and shingles are as sound as the day they were nailed in place, half a century ago, and are being used in the building of a new farm home and other buildings—a remarkable testimony to the permanence of frame structures built of Redwood.

A *natural*, odorless preservative which permeates Redwood during growth protects it against all forms of rot and decay. Yet Redwood costs no more than woods of equal grade that cannot compare with it for rot resistance and all-round durability.

Before you build, send for our "Redwood Homes Booklet."

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THE PACIFIC LUMBER CO. of Illinois THE PACIFIC LUMBER CO.

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Redwood

The Largest Manufacturers and Distributors of California Redwood



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You will be surprised at the small cost of equipping your home with Chamberlin Metal Weather Strips. And they add so much to comfort, cleanliness and good household economy.

They keep out dirt, dust, soot and smoke. That ends one of the most tedious tasks of housework.

At 12,000,000 windows and doors Chamberlin Metal Weather Strips permanently end fuel waste and discomforts resulting from draughts.

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Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.

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They are guaranteed to last as long as the building. Any need for service or attention, no matter how many years hence, is cheerfully rendered free, by Chamberlin experts. An estimate by our engineering department, on the cost of your equipment, is free.

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Chamberlin Metal Weather Strip Company

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Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school.)

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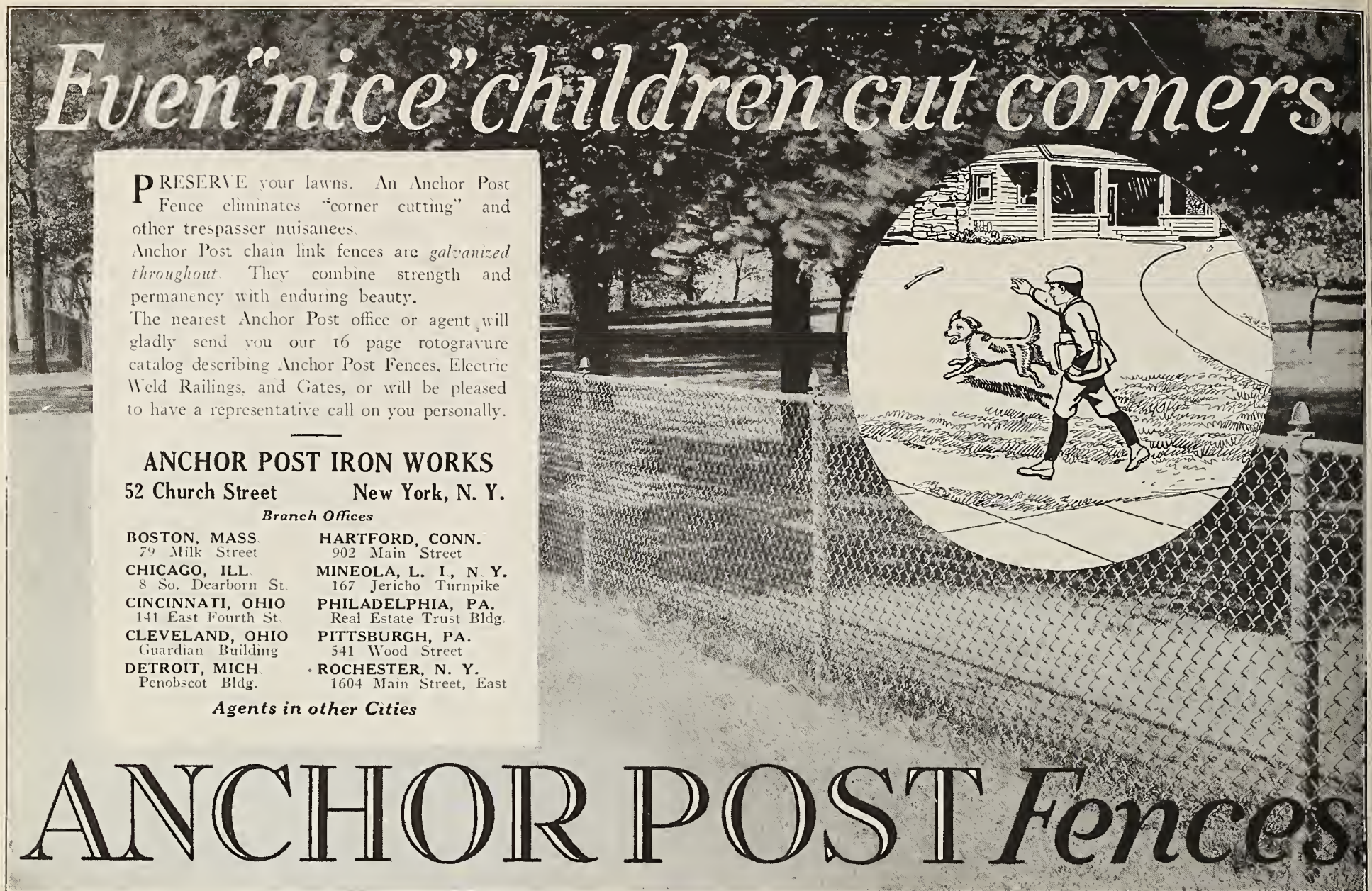
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Eng. Dept. F-3

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PRESERVE your lawns. An Anchor Post Fence eliminates "corner cutting" and other trespasser nuisances.

Anchor Post chain link fences are *galvanized throughout*. They combine strength and permanency with enduring beauty.

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Arch't. Dwight James Baum, Riverdale, used long 24-inch "CREO-DIPT" Stained Shingles finished "Dixie White" for side walls to secure an attractive wide shingle effect; Variegated Moss Green shades of 18-inch "CREO-DIPT" Stained Shingles on roof strengthened the Colonial White of the side walls.



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are windows of balance. They are the simplest—hence—most pleasing windows architecturally.

They lend themselves with equal effectiveness to any style of architecture.

And **Win-Dor** Casements are remarkably convenient and practical.

They are not special windows—as regards sash and frame—but the traditional age old casement of England—made by your local miller or builder.

Their special feature—and the secret of their present popularity—is the 'Win-dor' hardware which makes them weathertight and insect proof.

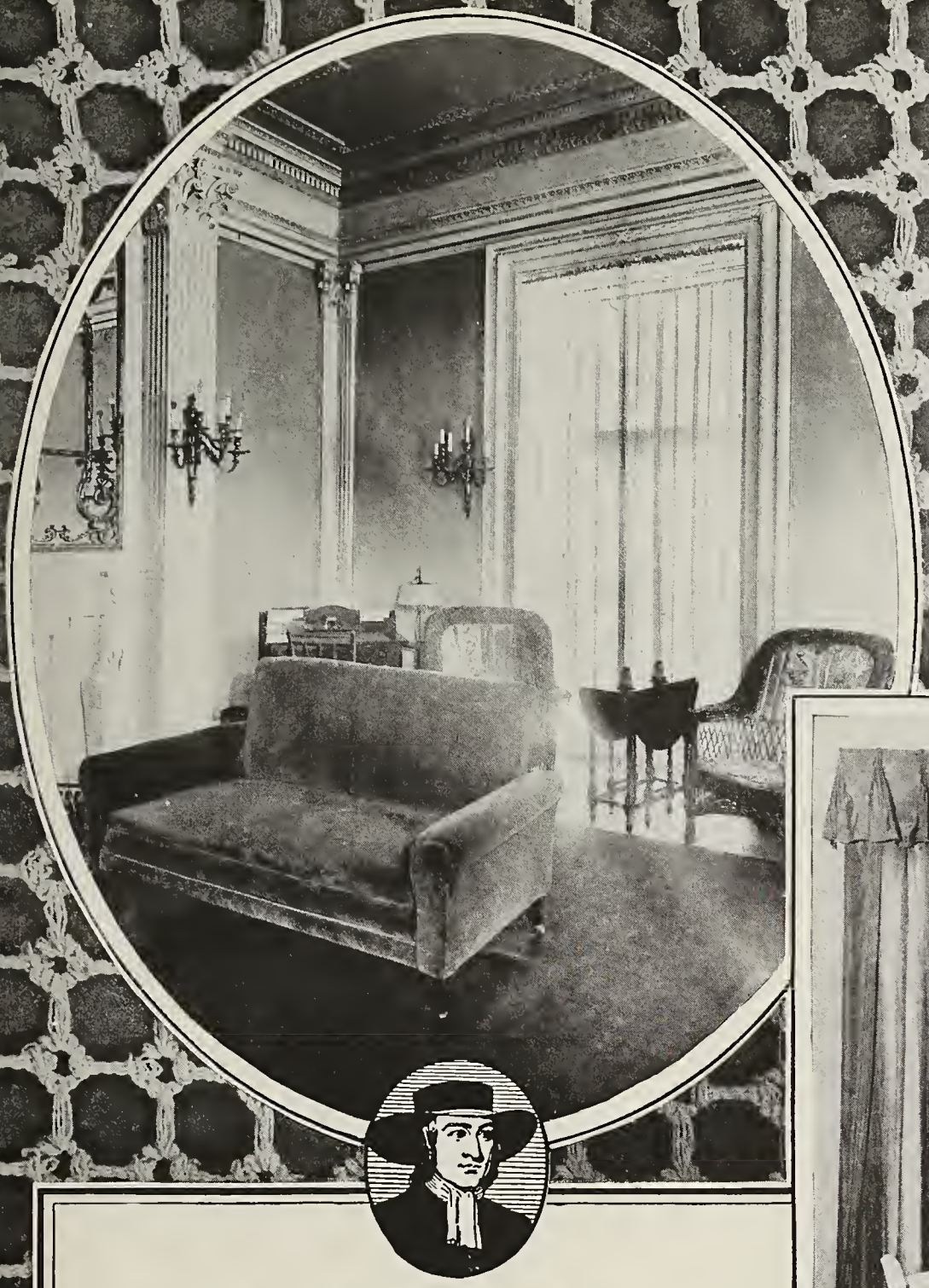
Win-Dor Casements are not expensive.

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ESTABLISHED 1906





The Real or the ---?

Many curtains are made in the image of Tuscan Net. It is not our idea to discourage any woman from buying these inferior curtains if she so desires. But we want to be sure that she who buys such curtains does not think them Tuscan Net. Plated silver only has its uses when you buy it knowing it is not sterling.

The net shown in the background is Tuscan Net —a trade marked Quaker curtain of which the trade mark is registered.

Other Quaker originations are Filet Grandee, Casement Craft, Shantung Net, and Oxford Cross Net.

Booklets That Will Help You

Booklets "Concerning Window Draperies," and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.



Quaker Lace Company

Mills, Philadelphia, Pa.

Wholesale Salesrooms, 890 Broadway, New York

The upper photograph shows the use of Tuscan Net in the lounge of the Women's City Club, New York.

The lower photograph shows a window and day bed draped with Tuscan Net in the home of Miss Madge Kennedy.



Do Your Guests Know What is Being Cooked?

THREE times a day—twenty-one times a week—over a thousand times a year—greasy fumes, smoke, steam and odors from your cooking are borne by the air from your kitchen to every room in the house, where they linger for hours. Keep your menu a secret—make your home a cleaner, more healthful place by installing an

ILGAIR

The ILGAIR is a compact, quiet-running 16-inch direct-connected exhaust fan with a fully enclosed self-cooled motor that can be easily installed in the window sash or wall opening. Costs but a few cents a day to operate. It's a joy to work in a kitchen that is ventilated with an ILGAIR.

See your electrical or hardware dealer for demonstration or write us for free illustrated booklet.

GOOD HEALTH WEEK
October 23rd-30th
Ventilation
Sanitation
Personal Hygiene

HIGH EFFICIENCY ILG VENTILATING MACHINERY

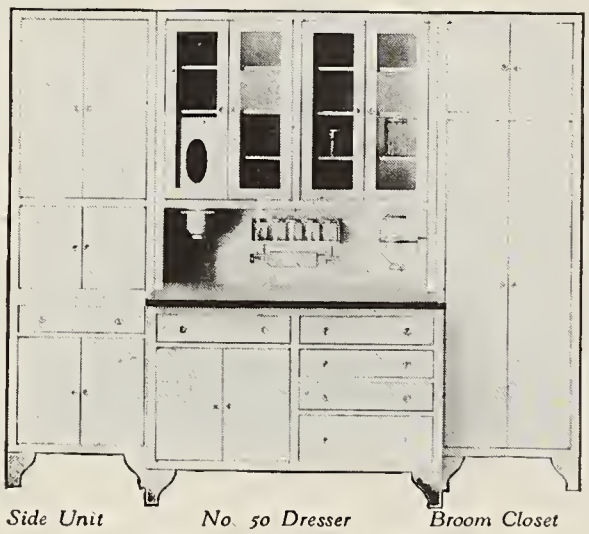
Ventilation

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ILG ELECTRIC VENTILATING CO., 2862 NORTH CRAWFORD AVE., CHICAGO

The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS



Side Unit *No. 50 Dresser* *Broom Closet*

Fills a space of 8′ 6½″ in width

The above combination of WHITE HOUSE units adequately fulfills the kitchen requirements of the moderate sized home. Construction is entirely of steel and the finish is white enamel, baked on. The compartments are pest-proof, odorless and roomy. Doors are equipped with bullet catches and semi-concealed hinges. The drawers have glass knobs, are frictionless and cannot stick or warp.

Write for illustrated catalog showing the great number of WHITE HOUSE units and the efficient manner in which they may be combined.

JANES & KIRTLAND
Established 1840
133 West 44th Street New York



MADE OF STEEL - THEY CAN'T GET IN

Lunken Windows

in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

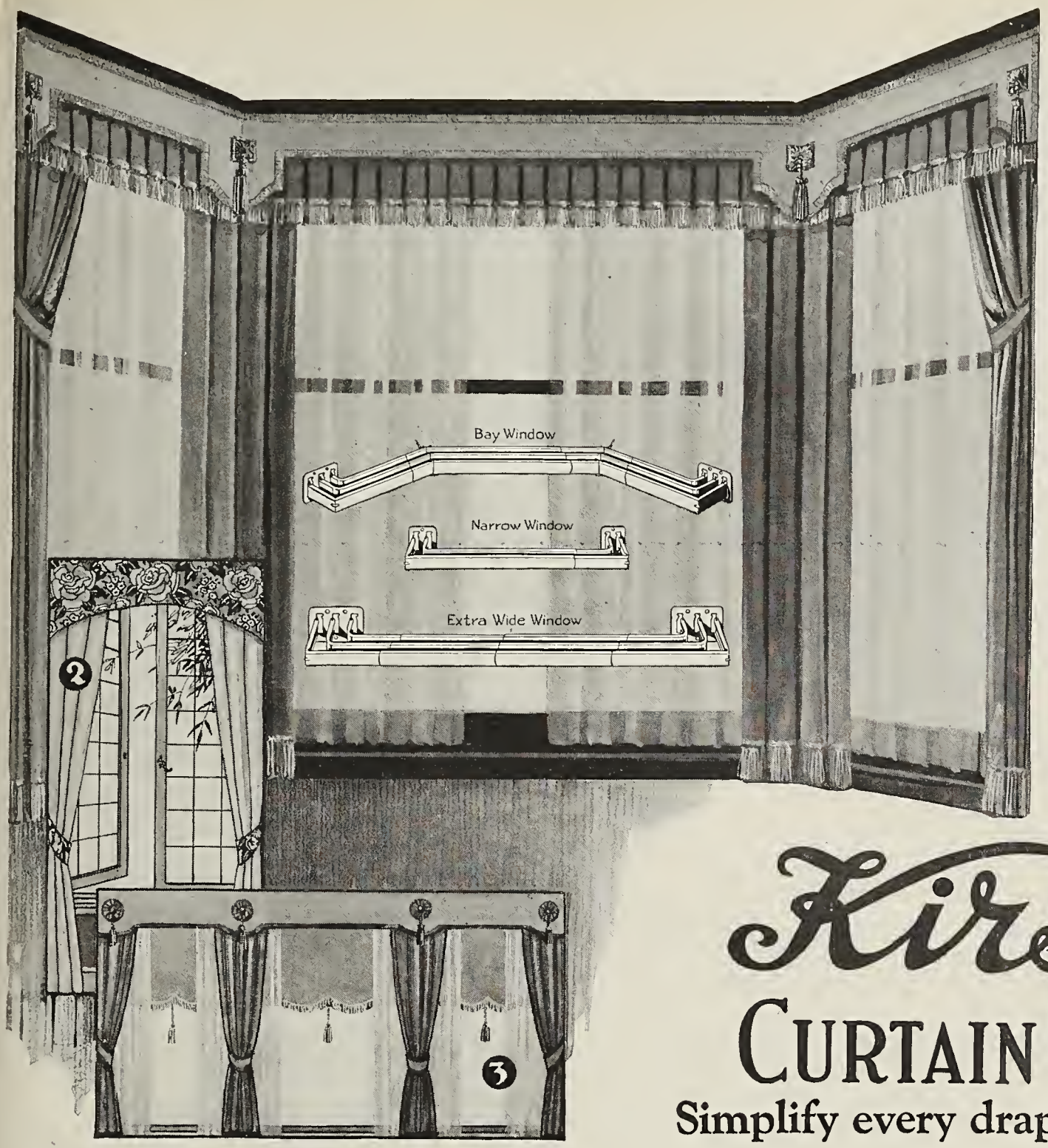
LUNKEN advantages are many—

Double hung simplicity. Factory assembly as a guarantee of quality. Any partial shading arrangement. Any degree of ventilation from a mere crack top and bottom to the full 100% opening. Disappearing sash which does not extend into the room, nor stand out in the wind, nor interfere with screens. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket. Window cleaning on both sides of the sash from inside the room without interfering with or damage to screening, and without resort to special hardware or operating directions. Zero tight when closed due to efficient copper weather-stripping—easy operation—perfect silence. Delivered from factory complete, glazed, fitted, hung, screened, weather-stripped, tested and guaranteed ready to set in the wall. Investigate the many advantages of Lunken Windows before planning new buildings. Grant us the privilege of sending complete and detailed information. Write to-day.

THE LUNKEN WINDOW CO.
4218 Cherry St. Cincinnati, Ohio



Lunken Windows Installed in Residence, Mr. Weise, Bridgeville, Pa.



Difficult Window draping Treatments made Easier

with KIRSCH Curtain Rods. For instance:

—Bay Windows
—Extra Wide Windows
—French Doors or Casement Windows.

The Extension bay window rods fit "bays" of any angle. The Kirsch extension sections build up a rod of any length for wide windows. Casement windows and French doors are taken care of effectively and easily. Some of these rods are illustrated at the left.

Kirsch CURTAIN RODS

Simplify every draping problem

They come single, double, triple, for any desired effect; extension style or cut-to-length, to fit any window. The flat shape of Kirsch Curtain Rods insures neatness and beauty, unmarred by sagging. The Velvetone Brass or Velvetone White finish stays like new for years. The Kirsch Bracket is strong, simple and safe. Unrivaled for practical utility. The rod is attached or taken off by merely tilting, yet never comes down accidentally.

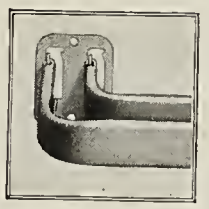
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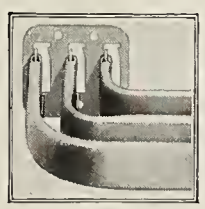
KIRSCH MFG. COMPANY OF CANADA, Ltd., 451 Tecumseh Street, Woodstock, Ontario



Single Rod showing rod as it is attached. Easily goes on or comes off the Kirsch bracket by tilting, yet never comes down accidentally.



Double Rod showing Kirsch double bracket and end of rod for securing various draping effects. Window No. 2 above is a good example.



Triple Rod showing Kirsch triple bracket and end of rod, for more elaborate draping effects, as pictured in windows 1 and 3, appearing above.

FREE BOOK

Illustrated in Color



for planning your window drapes. It's our 7th Annual Book—and the most valuable of all. The window treatments range from the simple to the elaborate; suggestions are given for every room, with practical information on materials, rods, color schemes, etc. Gladly mailed free on request.

Remember to ask for Kirsch – The Original Flat Curtain Rod.

Vogue suggests

that before you spend a penny on your new clothes, before you even begin to plan your spring and summer wardrobe, you consult these six great spring fashion numbers:

Forecast of Spring Fashions — **February 15**

You don't have to sit in Sherry's window, or tea at the Ritz—the full pageantry of the spring mode goes by in Vogue. Not only the wonderful advance French importations, the Fifth Avenue originations, the once-in-a-life-time loveliness—but the very things you'll need yourself, from earrings to shoe buckles.

Spring Millinery — **March 1**

Are you satisfied with your hats? If you aren't—study your face; study the Spring Millinery number of Vogue. Don't think of merely "shopping for a hat." Know what you want before you leave the house. Know Vogue.

Smart Fashions for Limited Incomes — **March 15**

You will appreciate this number of Vogue,—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have, to what you'll need by the middle of next month.

Early Paris Openings and Brides — **April 1**

The secrets of the ateliers are guarded like the secrets of diplomacy—but you can see them all, the marvellous evening gowns, the clever little street dresses, the hats and blouses and negligees and children's clothes that Paris has worked as never before to produce. Vogue has the very loveliest of them—sketched and described.

Paris Fashions — **April 15**

By cable and special letters Vogue has received the very latest news from the "Openings." And in this issue are all the caprices and affectations of a Paris eager for the new season.

New York Fashions — **May 1**

Jauntily self-assured, the New York Fashion Number of Vogue brings to you the new modes—New York itself—gay with the sparkle and color of a new season and its new fashions.

During the very period when these numbers appear, you will be selecting your spring and summer wardrobe, and paying out hundreds of dollars for the suits, hats, gowns, and accessories you select.

Why take chances, when by placing an order with your newsdealer for these all-important issues at 35 cents a copy, or for the eleven numbers at $2.00 —a tiny fraction of your loss on an ill-chosen hat or gown—you can insure the correctness of your whole wardrobe for the next three seasons?

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Enclosed find $2.00 for which enter my subscription for the next eleven issues of Vogue. This will include all the spring and summer numbers. I am a new subscriber.....(The regular annual subscription price is $5.00 for 24 issues.)

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Your newsdealer will be glad to accept this subscription

H. G. 2-23

VOGUE

CONDÉ NAST, *Publisher*
EDNA WOOLMAN CHASE, *Editor*
HEYWORTH CAMPBELL, *Art Director*

19 West 44th Street, New York City



She Cried!

IT was such a muss * * *— and guests expected * * * — besides the expensive repairs to come!

Worse, it was an *unnecessary* accident. *The ceiling would not have cracked and fallen had the plaster been applied over* METAL LATH.

Well informed architects and contractors know this. They will tell you that if METAL LATH is used in your home, that *you* will never experience a disaster such as this.

Kno-Burn Metal Lath
"THE STEEL HEART OF PLASTER"
"The Steel Heart of Plaster"

KNO-BURN Metal Lath not only prevents plaster cracks and streaks but makes the home fire resisting.

NORTHWESTERN EXPANDED METAL CO.
1237 OLD COLONY BLDG., CHICAGO

Ask your builder about KNO-BURN and write for our helpful book "HOME BUILDING."

AIR-WAY TRADE MARK



The Modern Way to Health

Glowing health and nature-tinted cheeks follow fresh air and sunshine. Let these health-builders into your home with *AiR-Way* Multifold Window Hardware.

AiR-Way Multifold Window Hardware provides the truly modern way of window construction. It turns any room into a sun-room or sleeping porch. Enjoy the comfort of your own bedroom with all the benefits of a sleeping porch at night.

AiR-Way equipped sliding-folding windows may be easily opened or closed without interference with screens or draperies. They are absolutely weather-tight and rattle-proof when closed. The windows of your present home can be readily remodeled. Specify *AiR-Way* when you build.



Most reliable hardware and lumber dealers can supply you with AiR-Way Multifold Window Hardware. If not, it may be quickly secured from any one of our many branches. Write today for a copy of Catalog M-28.

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

Minneapolis, Philadelphia, Chicago, Boston, New York, St Louis, Cleveland, Indianapolis, Los Angeles, San Francisco

RICHARDS-WILCOX CANADIAN CO. Ltd.

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Manufacturers of "Slidetite"—the last word in garage door hardware



Running Water for Every House

With This Private Pumping Station

For the house in the suburbs, the summer home, the farm house or any isolated dwelling, the Fairbanks-Morse Home Water Plant brings all the comforts and conveniences of city water service.

It supplies an abundance of running water *under pressure* for house, outbuildings and grounds. It is a simple, reliable, economical private pumping station for any home.





It's Automatic

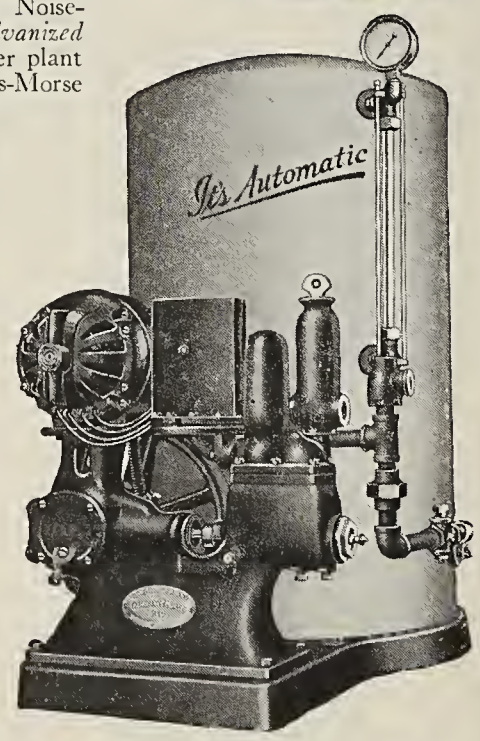
FAIRBANKS-MORSE HOME WATER PLANT

Operates from any electric light socket or home lighting plant circuit. Pumps water from shallow well, cistern, spring or lake. It's automatic. Noiseless. Has durable steel tank *galvanized* to prevent rust. The only water plant with the famous Fairbanks-Morse pump.

200 Gallons Per Hour

This gives you enough water for every ordinary need. Easily installed. Trouble-proof. Lasts for years. Now selling at low price. If you do not know our local dealer write us for complete literature.

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Now $125.00

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Tide Water
Cypress
"The Wood Eternal"

You Both Love to Linger

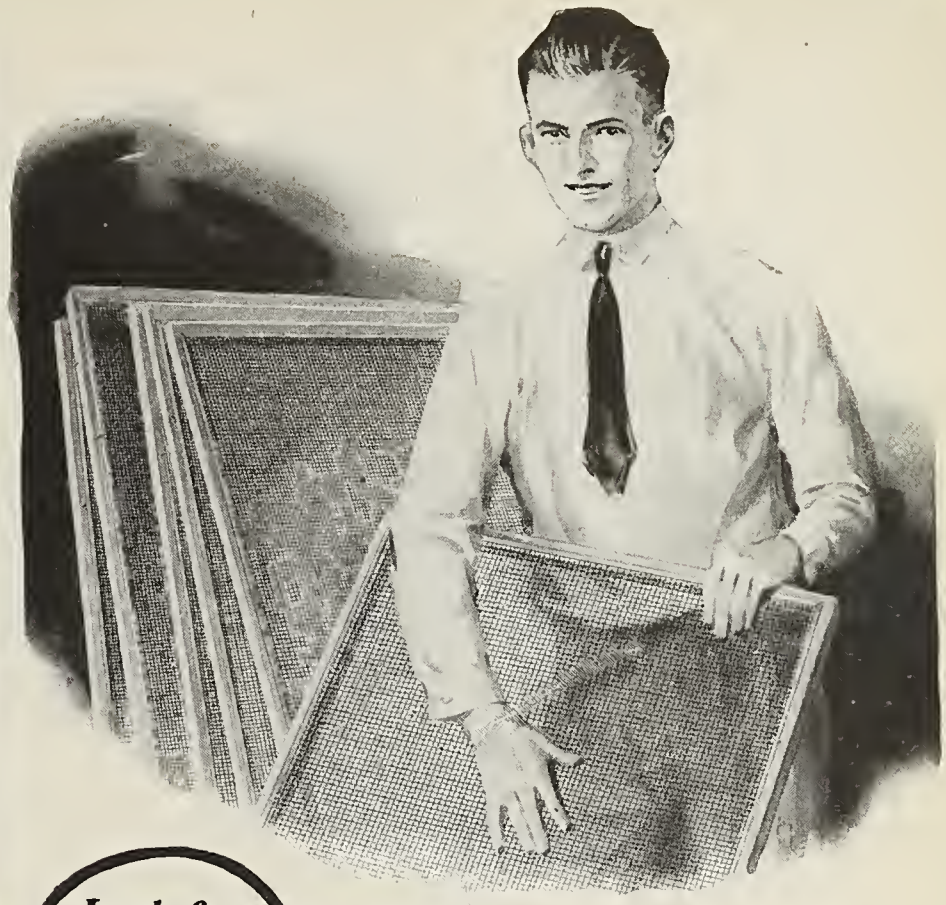
a moment on your own Cypress door-step to enjoy your own Cypress entrance-hood and those delightful Cypress trellises—and back of your happy pride is the great satisfaction of knowing that your investment is a solid asset, because with "the 'Wood Eternal' all over the place" you're pretty well insured against the repair bill bugaboo. It's a very comfortable feeling. It pays to insist on genuine Tidewater Cypress, the true "Wood Eternal." Ask the lumberman to show you the Cypress trade-mark arrow (shown below) on every board or bundle.

Vol 28 is the Trellis & Arbor Book. 68 pages. 28 pictures. 23 working plans with specifications. 2 valuable Vine Charts. FREE on request. Write.

SOUTHERN CYPRESS MFR'S. ASSN.

1210 Poydras Building, New Orleans, Louisiana
or 1210 Graham Building, Jacksonville, Florida

Insist on ***TRADE-MARKED CYPRESS*** *at your local lumber dealer's. If he hasn't it please advise us promptly and we will see that you are supplied*





WHAT condition will your screens be in when you get them out in the Spring—ready for use or in need of repair?

Unless they are pure copper—Jersey Copper—they will not be as good as they were when you put them away. Almost every metal commonly used for screening, with the exception of pure copper, will deteriorate during the winter. Often ordinary screen cloth that in October appears good for another season is good for nothing in May.

Jersey Copper Screen Cloth, on the other hand, will last almost indefinitely under normal conditions. This cloth is unusual in two respects. First, it is made of copper 99.8% pure—not bronze or brass. Second, due to a special Roebling process this copper is given a tensile strength and stiffness comparable to that of steel. No more perfect combination for insect screen cloth could be imagined.

If you need new screen cloth for next season buy Jersey Copper, 16 mesh, dark finish. And don't leave the matter until the last moment. Get in your order early. Jersey Copper Screen Cloth is sold by the better hardware dealers throughout the country.

A booklet called "A Matter of Health and Comfort" will be sent you on request. It gives a lot of interesting facts regarding screen cloth.

THE NEW JERSEY WIRE CLOTH COMPANY

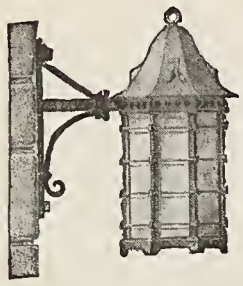
622 South Broad Street

Trenton New Jersey

TRADE JERSEY MARK

Copper Screen Cloth

Make Your Home "The Bright Spot" in your neighborhood



Smyser-Royer Fixtures adorn N. Y. Grand Central Station, Roosevelt Dam, U. S. Post Offices, many of America's leading and beautiful homes.

Give a thought to your home—make it beam a royal welcome on the darkest of dark nights.

The Smyser-Royer line of fixtures ranges from a modest lantern for the small home to the most elaborate of lighting systems for estates, communities and public institutions. Smyser-Royer Fixtures are made to last for years. In our booklet, "The Lamp of Hospitality", you will find a design that will fit artistically with your type of house. Your architect will undoubtedly specify Smyser-Royer fixtures—most architects do.

SMYSER - ROYER CO.
Main Office *and* Works, YORK, PA.
Philadelphia Office, 1609 Sansom Street

SMYSER-ROYER
EXTERIOR LIGHTING FIXTURES

Warmth means *Life*



Warm sheets may prevent chills.

WITHOUT it this world would still be "without form and void." — But what does it mean in our daily health?

Whether in the emergency, with the tiny form torn by convulsions; or in eliminating nightly for the older generation the slight chill that saps vitality—warmth means life.

Precious moments, lost in heating the old fashioned hot water bag, are now saved by the "Standard" Electric Heating Pad. To relieve even temporary discomfort there is no tedious waiting in the night hours.



Prompt relief of intense pain.

Covered with soft, fleecy eiderdown, light in weight, flexible to fit the body, with three ranges of heat, the "Standard" is the last word in bedroom and sickroom comfort. Three heat "Standard" Pad, size 12 inches by 15 inches, is priced at $8.00 and a smaller single heat "Standard" Pad is $5.50. All "Standard" Pads are guaranteed for two years. If your dealer cannot supply you, write us.

THE STANDARD ELECTRICAL APPLIANCE COMPANY
BEVERLY, NEW JERSEY



Easy to warm the baby's bottle.

Standard
the Pad Dependable







It cleans where you can and cannot see

Sprinkle Sani-Flush into the toilet bowl. It removes quickly all discolorations. No scrubbing—no scouring!

Sani-Flush cleans the hidden, unhealthful trap. Destroys *all* foul odors. Will not harm plumbing connections.

Just sprinkle it into the bowl. Follow directions on the can, and flush. Keep Sani-Flush handy in the bathroom.

Buy Sani-Flush at grocery, drug, hardware, plumbing and house-furnishing stores. Price, 25c.

THE HYGIENIC PRODUCTS CO.
Canton, Ohio
Foreign Agents: Harold F. Ritchie & Co., Ltd., Toronto, Canada
33 Farringdon Road, London, England
China House, Sydney, Australia

Sani-Flush
Reg U.S. Pat. Off.
Cleans Closet Bowls Without Scouring

REDUCE Easily . . . Naturally

To Remove Excess Weight in a Safe, Strengthening Way

EAT BASY BREAD

Whether you are uncomfortably overweight or merely wish to lose a few pounds for fashion's sake, there is one safe method which will help you without interfering with your natural mode of living, and, what is more, without endangering the system—Basy Bread.

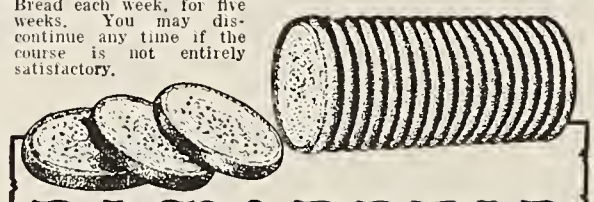
OUR FREE BOOKLET IS CHEERFULLY SENT ON REQUEST

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange New Jersey

Basy Bread supplies energy to the system and at the same time eliminates excess fat by turning it into added vitality. Thus, unlike methods such as dieting and unusual exercise which leave you worn out, weakened and starved, Basy Bread actually increases vitality while it decreases weight!

It is a wholesome, appetizing food, recommended and used by leaders of the stage and society.

Begin now. In order not to lose another day, send us five dollars and we will forward a five weeks' course of our Basy Bread to start you on your way to slimness—one loaf of Basy Bread each week, for five weeks. You may discontinue any time if the course is not entirely satisfactory.



BASY BREAD
REGISTERED — TRADE MARK

NEW YORK HOTELS

DO you like the big gay metropolitan hotel, or the quietly exclusive hotel, tucked away on a side street?

Whichever type you prefer, we know where the best ones are. And, if you care to write us, we'll not only give you a list of names, but we'll add a card of introduction so that you'll be well taken care of. And there won't be any charge for the service

Write or Consult

THE NAST INTERNATIONAL TRAVEL BUREAU

25 West 44th Street New York City

From **Coast to Coast**

MILWAUKEE
Air Power Water Systems

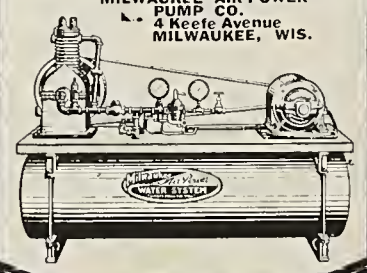


When thousands agree on one thing, they're apt to be right. Thousands of users all over the country agree on the superiority of Milwaukee Air Power Water Systems. Letters endorsing the "Milwaukee" reach us almost every day.

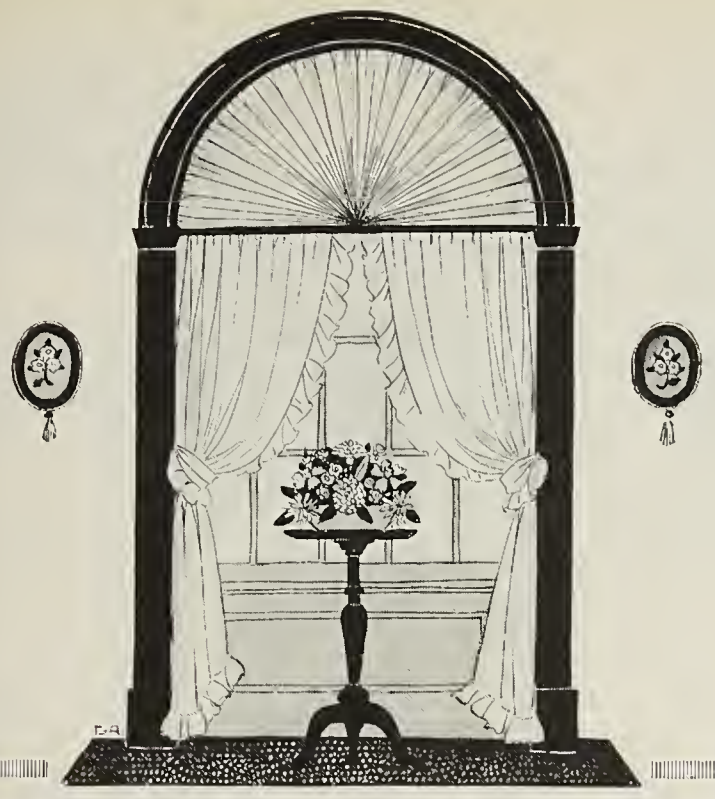
The "Milwaukee" is the ideal system for suburban homes and estates.

Delivers absolutely fresh water any distance, direct from source; maintains constant pressure. No water storage tank to foul or freeze. Simple, automatic in operation. Priced low. 64 Page catalog. Write for it.

MILWAUKEE AIR POWER PUMP CO.
4 Keefe Avenue
MILWAUKEE, WIS.



Running Water *direct* From Well



The Difficult Game of DECORATING

The fun of decorating is that it's never over. The difficulty is that it needs so much experience and so much knowledge of the shops.

Why not have House & Garden on your side when you're playing this game? Is there something you want to buy—but you haven't been able to find it in the stores you know? Probably the Shopping Service can get it. Is there something you need for a certain purpose—but you can't visualize what would be most effective? Perhaps the Information Service can suggest exactly the right article.

House & Garden has the technical knowledge and down-to-the-minute information of experts at your command. It makes no charge. Just ask us about

Clocks	*Lamps*	*Rugs*
Curtains	*Lighting Fixtures*	*Screens*
Fabrics	*Mirrors*	*Silverware*
Fire Sets	*Pictures*	*Wall-papers*
Furniture	*Porcelain*	*and anything else*
Indoor Bulbs	*Prints*	*you think of*

Remember, if you're writing, "I want so-and-so, of such-and-such size, color and price", send your request (with cheque) to

The Shopping Service

If you're writing, "What do I want to go with so-and-so, in such-and-such surroundings?" send your inquiry (with full particulars) to

The Information Service

HOUSE & GARDEN

19 West 44th Street ***New York***



ONLY frequent cutting and heavy rolling will produce that smooth, carpet-like effect seen in well-kept lawns. Ideal Power Lawn Mowers do both in one operation at less than one-third the cost when done by hand.

An unskilled man at laborer's wages may be safely trusted to operate the simple, foolproof mechanism. He will cut from a half to a full acre an hour, trimming the borders closely and rolling the open spaces to velvety smoothness. The moderate cost of maintaining a park-like lawn is obvious.

Illustrated descriptive literature, prices and valuable information on the care of lawns will be mailed upon request.

(14)

Ideal Power Lawn Mower Company

R. E. Olds, Chairman

403 Kalamazoo Street
Lansing - Michigan

New York, 13-19 Hudson St.
Chicago, 11 East Harrison St.



Ideal Junior cuts a swath 22 inches wide. Capacity from 3 to ¼ acres a day

Dealers in all Principal Cities



Ideal 30" mower cuts a 30 inch swath and mows from 6 to 7 acres a day

IDEAL
Power Lawn Mowers



Residence of Mrs. Solomon Hirsch 171 St. Clair St., Portland, Ore.

Safeguard your home by making it Beautiful

Cement and stucco homes are made beautiful with Bay State. And they are made waterproof, too! This master coating stands alone in the double service it offers.

The beauty of Bay State changes the drab, uneven color of cement or stucco to a pure, rich white or one of many delightful tints. But Bay State is more than a surface finish. It sinks into every pore and crevice. It seals a wall permanently against dampness. Not even the hardest rain can beat through a coating of Bay State.

Old homes as well as new need Bay State. On ageing homes it stops the ravages of time and brings back the newness of youth.

Bay State Brick and Cement Coating comes in a complete range of colors and white. Samples of your favorite tints will gladly be sent you at your request. Write for them and for Booklet No. 4, which shows how beautiful many homes have been made with Bay State.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
Boston, Mass.

THE BAY STATER

New York Office
211-219 Forty-seventh Street, Brooklyn
Philadelphia Office
1524 Chestnut Street
Southern Office
Greenville, S. C.

BAY STATE
Brick and Cement Coating



Built-in-China Bathroom Accessories

WHEN you build, insist on having Fairfacts bathroom accessories installed in your bathroom walls. They are made of china which will not crack or stain and they will last as long as the house itself.

Fairfacts Accessories include soap holders, tumbler and tooth brush holders, towel racks, shelves, paper holders, sponge holders and safety grips, etc.

We shall be pleased to send you our booklet *The Perfect Bathroom.*

THE FAIRFACTS COMPANY, INC.
Manufacturers
234 West 14th St., New York City

Fairfacts Fixtures
BUILT IN YOUR BATHROOM WALLS



This Historic Knocker

Was reproduced from a pattern made after the original on the famous old John Hancock home at Boston.

It is an exact duplicate of the one doubtless used by friends and others who sought admittance with its cordial welcome to the home of this illustrious character of early American History.

An ARTBRASS Knocker is a necessary part of the front door and the bedroom door. It supplants the troublesome door-bell, it never gets out of order and any one can easily attach it.

Sent prepaid to any address upon receipt of price. Interesting and Fascinating History of Door Knockers upon request.

"Hancock,"
4039 $13.50
9½ X 5 inches

ART BRASS COMPANY, Inc. Dept. H. G. 2
299 East 134th Street New York
Also makers of the Famous SAN-O-LA Bath Room Accessories



Your Casements to be Satisfactory Must Hold against Winter Winds

MONARCH

Automatic CASEMENT STAY

Holds your window securely without rattle even in the face of a strong wind. Makes your casement "stay put"—prevents slamming. Can be applied to any casement—right or left, top or bottom, concealed or exposed.

Satisfactory friction assured by a slight hand-turn of outer tube

Send for "Casement Windows"—the booklet that points the way to certain casement satisfaction.

MONARCH METAL PRODUCTS COMPANY
Makers of Monarch Metal Weather Strips
4920 Penrose St. St. Louis, Mo.



STOVER

FIRE PLACE FIXTURES

Beautify your fireplace with fixtures really worthy of it. Stover Andirons, Fire Baskets and Fire Sets are created to meet the approval of the more discriminating.

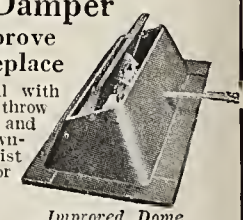
Distinctive Designs Attractive Finishes

Stover Fixtures can be supplied in special bronze and plated finishes that are particularly beautiful and cost but little more than the ordinary black finishes. Also in solid brass, brush-brass finish.

A Stover Damper Will Improve Your Fireplace

Fireplaces equipped with Stover Dampers throw more heat, save fuel and add greatly to the owner's comfort. Insist that your contractor install Stover Fireplace Fixtures.

Booklet FREE!



Improved Dome Fireplace Damper

STOVER MFG. & ENGINE CO.
1401 East Street Freeport, Ill



PLANS *for* HOMES

STILLWELL California Style Homes are suitable for any climate. They are inexpensive to build and easy to sell.

Write Today for

Stillwell Plan Books

containing pictures, floor plans and estimates of cost of building. They will help you visualize the home of your dreams and make that home a success.

"Representative Cal. Homes"
50 Houses, 7 to 10 Rooms—$1
"The New Colonials"
60 Houses, 6 to 10 Rooms—$1
"West Coast Bungalows"
50 Houses, 6 & 7 Rooms—$1
"Little Bungalows"
75 Houses, 3-4-5 Rooms—$1

SPECIAL OFFER:

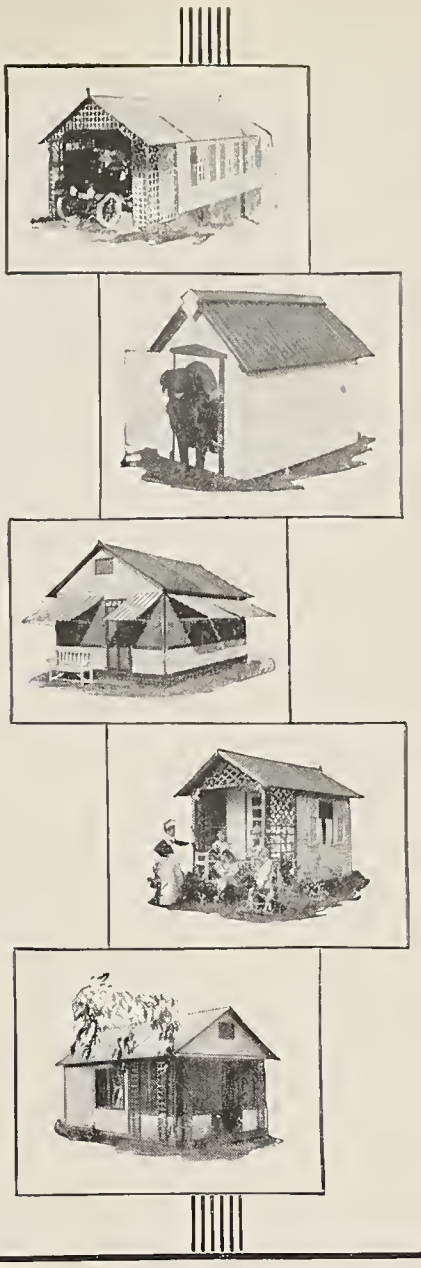
Send $2.50 for any three of these books and get Garage Folder FREE

Books and Blueprints sold with Money-Back Guarantee

E. W. STILLWELL & CO.
(National Plan Service)
889 Calif. Bldg., Los Angeles

HODGSON *Portable* HOUSES





"Complete in every detail"

HODGSON Portable Houses are made of selected red cedar. They are carefully constructed by skilled workmen and lined with heavy fiber lining.

These houses come to you in sections all ready to bolt together. Doors are hung, sashes fitted and all details attended to before they leave the factory.

The only tool you need is a hammer to wedge in the key-bolts. These bolts lock the sections firmly together and keep them rigid against the severest strain.

Hodgson Houses are made to endure. In every climate of the globe these houses are standing to-day as staunch and steady as the day they were built—some of them many years ago.

Hodgson Houses are as beautiful as they are durable. Neat and artistic in design. They are painted a French gray and trimmed in leaf-green.

Send for the Hodgson catalog G. It gives complete information and shows many actual photographs of Hodgson Houses and cottages. Also portable garages, playhouses, poultry-houses, etc. Write us to-day.

E. F. HODGSON CO.

71-73 Federal Street, Boston, Mass. **6 East 39th Street, New York City**

You Can Enjoy Soft Water

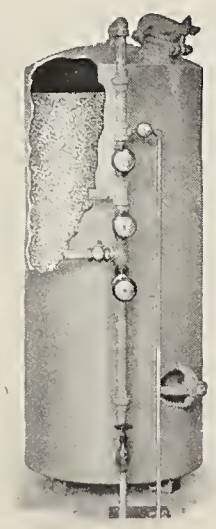
from every faucet in your house

NO matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.

Thousands are in daily use everywhere —hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."



The softener is in your basement and takes but a few minutes' time once a week to maintain.

The Permutit Company

440 Fourth Ave., New York



E. F. Hodgson Co. catalog G. 6 East 39th St

In 1917, I asked you to take House & Garden ON FAITH

Here is the appeal which I made to advertisers six years ago. In it I asked them to take ON FAITH my statement that HOUSE & GARDEN'S future had been so carefully planned and thought out that the publication was bound to be a great advertising medium.

Mr. American Advertiser,
Progressive City,
U. S. A.

January, 1917

Dear Sir:—

Now I am ready to go on record with the statement that House & Garden will shortly become a great magazine and one of the great advertising media of America. I want to say that the magazine is editorially right, that its circulation is sound and that it will assume, in its field, the leadership that Vogue and Vanity Fair have taken in theirs.

Like the promises you have read for Vogue and Vanity Fair, this is a carefully premeditated statement—based on a year and a half of deliberate testing.

In that time my plans have been made—the preliminary work has been done—and the day has come when I can confidently make you the statement you have read above.

So I want your faith—your backing—your belief for House & Garden as I have had it for Vogue and Vanity Fair.

I have valued that faith and backing in the past, and I am more careful than ever before, lest I lose the confidence that has led you to believe in my publishing judgment. Fully realizing this, I urge you to make use of House & Garden.

(Signed) Condé Nast

HOUSE & GARDEN

n 1923, I ask you to take House & Garden ON FACTS

hese columns show how the monthly magazines rank in advertising lineage from year to year for six years. You can trace for ourself House & Garden's amazing climb upward, and draw your wn conclusions. From 29th place to 2nd place in SIX YEARS , I believe, an advertising record without parallel.

In 1917		In 1918		In 1919		In 1920		In 1921		In 1922	
dies H. Jrnl.	553,587	Ladies H. Jrnl.	582,183	Ladies H. Jrnl.	886,973	Ladies H. Jrnl.	1,152,270	Ladies H. Jrnl.	775,224	Ladies H. Jrnl.	849,922
rper's Bazar	552,295	System	502,092	System	664,071	Harper's Bazar	750,833	Harper's Bazar	466,643	House & Garden	575,655
nity Fair	539,984	Harper's Bazar	419,707	Wom. H. Comp.	539,530	American	744,054	Good Hskpng.	459,566	Harper's Bazar	527,321
stem	500,455	Good Hskpng.	376,843	Good Hskpng.	538,346	Pictorial Rev.	724,685	Pop. Mechanics	425,165	Good Hskpng.	496,751
p. Mechanics	421,276	Vanity Fair	363,260	American	538,138	Wom. H. Comp.	716,723	Country Life	420,063	Country Life	438,358
od Hskpng.	417,180	Wom. H. Comp.	332,515	Pictorial Rev.	515,835	System	677,416	Wom. H. Comp.	419,416	Woman's H. Com.	435,606
untry Life	407,543	Pop. Mechanics	329,740	Harper's Bazar	487,584	Good Hskpng.	606,704	System	405,403	Pictorial Rev.	421,668
smopolitan	332,975	American	318,034	Pop. Mechanics	467,777	Vanity Fair	589,281	House & Garden	389,913	Vanity Fair	418,588
om. H. Comp.	330,455	Pictorial Rev.	309,119	Vanity Fair	456,845	Delineator	578,033	American	378,395	Popular Mech.	399,098
nerican	320,173	Country Life	302,968	Delineator	443,422	Country Life	568,891	Vanity Fair	353,283	American	396,461
torial Rev.	297,982	Delineator	295,836	Designer	411,136	Pop. Mechanics	560,176	Pictorial Rev.	335,730	Phys. Culture	359,152
v. of Reviews	293,323	Designer	293,028	Country Life	400,457	Designer	551,402	Red Book	317,284	System	339,883
p. Sci. Mo.	279,507	Cosmopolitan	250,184	Red Book	359,048	Red Book	465,826	Rev. of Reviews	309,054	Rev. of Reviews	322,561
orld's Work	272,477	Pop. Sci. Mo.	240,321	Cosmopolitan	355,169	House & Garden	435,122	Phys. Culture	296,011	Red Book	321,159
Clure's	265,546	Rev. of Reviews	219,565	Rev. of Reviews	354,997	Cosmopolitan	412,484	Delineator	291,962	McCall's	310,139
signer	255,780	World's Work	215,049	World's Work	340,863	Rev. of Reviews	394,692	World's Work	285,253	Delineator	282,048
rper's Mag.	253,547	McCall's	210,440	Harper's Mag.	281,443	World's Work	385,721	Atlantic Mo.	264,207	World's Work	274,907
lineator	247,762	Red Book	204,138	Metropolitan	272,761	Pop. Science Mo.	350,886	McCall's	251,385	Atlantic Mo.	270,257
tropolitan	246,540	House & Garden	199,469	Phys. Culture	267,379	Sunset	329,303	Harper's Mag.	249,073	House Beautiful	267,508
ribner's	204,544	Harper's Mag.	195,503	McCall's	263,944	McCall's	324,657	Designer	236,305	Field & Stream	256,835
arst's	177,385	Metropolitan	195,113	McClure's	261,933	Phys. Culture	313,405	Field & Stream	231,357	Harper's Mag.	242,686
ld & Stream	177,312	Scribner's	160,451	Scribner's	256,309	Harper's Mag.	308,353	Cosmopolitan	226,679	Pop. Science Mo.	242,047
erybody's	169,228	Physical Cult.	160,333	Po. Sci. Mo.	250,585	Atlantic Mo.	307,783	House Beautiful	216,598	Cosmopolitan	238,352
lantic Mo.	167,421	American Boy	158,006	Atlantic Mo.	249,704	Scribner's	304,459	Scribner's	206,173	Designer	234,105
ntury	164,682	Atlantic Mo.	150,735	House & Garden	249,484	American Boy	294,817	Modern Prisc.	202,725	Modern Prisc.	225,914
eatre	162,416	McClure's	146,162	American Boy	234,710	Metropolitan	266,784	Pop. Science Mo.	199,614	Photoplay	210,018
nset	161,979	Hearst's	145,929	Sunset	222,647	Photoplay	258,489	Photoplay	196,705	Scribner's	197,248
ner. Boy	155,796	Sunset	143,744	Field & Stream	200,085	McClure's	255,082	Sunset	195,027	American Boy	183,144
use & Garden	155,204	Field & Stream	141,938	Photoplay	197,777	Theatre	246,409	Theatre	174,938	Nat'l Sportsman	178,091
29th place		**19th place**		**25th place**		**14th place**		**8th place**		**2nd place**	

While House & Garden made this amazing record in advertising gains, its record of growth in CIRCULATION is even more striking. In 1917, House & Garden's average monthly paid circulation was 35,000. In 1922, according to the publisher's sworn statement to the Audit Bureau of Circulations, House & Garden's average monthly paid circulation was in excess of 100,000—a gain of 190%.

Was it not a sound prophecy that House & Garden would shortly become a great magazine and one of the greatest advertising media of America?

Condé Nast

one of the CONDÉ NAST *Group*



Schools



NEW YORK CITY AND VICINITY

Mrs. Boswell's Residence

344-346 West 84th St., at Riverside Drive, New York
A delightful home for girls attending any school, college or studio for long or short periods. Elective chaperonage. Seventh Year.
Telephone Schuyler 3106. Catalogue.

Oaksmere

MRS. MERRILL'S SCHOOL *for* GIRLS
Under personal supervision of Mrs. Merrill
Orienta Point, Box G, Mamaroneck, N. Y.

The Fontaine School

Cannes, France
Dean, Prof. C. Fontaine, formerly of Columbia Univ. Study and travel. Cultural and College Prep. courses. Trips. Sports. Resident and Day students. Address Director, Miss M-L. Fontaine, Women's City Club, 22 Park Ave., N. Y. C., or Cannes, A.M., France.

MARYMOUNT

Tarrytown - on - Hudson, N. Y.



Riding

COLLEGE — Four - year course leading to degrees

ACADEMY — Pre-academic, Academic and Two-year Finishing Courses

Domestic Science; Practical Dressmaking; Gymnasium; Swimming Pool; all outdoor sports.
For Catalogue address The Reverend Mother.

NEW JERSEY, ORANGE

Miss Beard's School for Girls

A country school, 13 miles from New York. College preparatory, special courses. Music, Art. Domestic Science. Supervised physical work in gymnasium and field. Catalog on request.
LUCIE C. BEARD, *Headmistress.*

CO-EDUCATIONAL

"A CHILD'S DAY"

A school for children 4 to 12 years of age
Winter 34 E. 62d St., N. Y. — *Summer* Houlgate, France.
Miss Wilhelm, Principal

NEW ENGLAND, GIRLS

LASELL SEMINARY

A school that develops well-trained, healthful and resourceful womanhood. Home Economics, Music, Art, College Preparatory and Secretarial Courses.
149 Woodland Road. Auburndale, Mass.

EASTERN ATLANTIC

Wildcliff

A graduate school offering two years of highest quality academic work. Splendid courses in Home-making Science, Music, Language, Secretarial Training and Art. Equals two college years. Ideal home surroundings and influences. Catalog.



Mr. and Mrs. H. McCrist, Principals,
Box 1562-G
Swarthmore, Pa.
The Graduate School of The Mary Lyon School

CENTRAL STATES

The Kenwood Loring School for girls

A boarding and day school in the finest residence section of Chicago. College preparatory and general courses. Write for catalog.
STELLA G. LORING, LOIS C. MORSTROM, *Principals,*
4600 Ellis Ave., Chicago 'Phone Oakland 0737

SEEING THE WORLD

THE years of youth are the receptive years. Great cities lived in, great music heard, great plays beheld by the eyes of youth make unforgettable memories. The boy or girl who spends these formative years in one of the famous private schools, in or near a great city, has an educational advantage not listed in the curriculum, but perhaps even more important than Algebra and Latin. Such a boy or girl sees the magnificent immensity of the metropolis; has beauty at his very door; hears great artists in the successes of the season; in fine, sees the world in its most brilliant aspects.

Private Schools Near Great Cities Offer Special Advantages to Their Pupils

BOYS' SCHOOLS

NEW YORK

St. John's School

Ossining-on-Hudson, N. Y.
For manly boys. Thorough preparation for college and business. Military training. High standard academic work. Individual instruction, small classes. Physical Culture and Athletics. Gymnasium and Drill Hall. Swimming Pool. Separate school for boys under 13.
William Addison Ranney, A.M., Principal

EASTERN ATLANTIC

Bethlehem Preparatory School

Bethlehem, Pa.
1800 boys prepared for leading universities in 44 years. Extensive grounds. Gymnasium, swimming pool, athletic fields. Summer session. Separate Junior School new building.
JOHN M. TUGGEY, M.A., Headmaster

EASTERN ATLANTIC

TOME SCHOOL FOR BOYS

The most beautiful and best equipped school in America. Faculty of Specialists. College Board Standards. Single Rooms, Individual Advisers. All Athletics. Forty-five boys entered college in September, 1922.
MURRAY PEABODY BRUSH, Ph. D., Director,
Rate $1000. Port Deposit, Md.

NEW ENGLAND, CO-ED.

Washington, Conn. Box 210
Litchfield County

Rock Gate

Country Home and School for Children
Summer and winter sessions.
CHARLOTTE O'GIRR CLARKE

SPECIAL SCHOOLS

PORTA-POVITCH

The Incomparable School of the Art of Dancing
ENDORSED BY MME. ANNA PAVLOWA
1658 Broadway, Corner 51st Street
New York City



CHALIF

Russian School of DANCING
Art in DANCING
"I admire your energy and your work"
ANNA PAVLOWA
Catalog on Request
163-165 West 57th Street, New York



Portia Mansfield School

of Classic Dancing
and its Related Arts
Carmel by-the-Sea, Cal.
Normal and Professional Depts.
Summer session, Rocky Mountain Dancing Camp, Steamboat Springs, Colorado. *Send for Booklet.*

NED WAYBURN

Producer of "ZIEGFELD FOLLIES"
offers instruction in
STAGE DANCING
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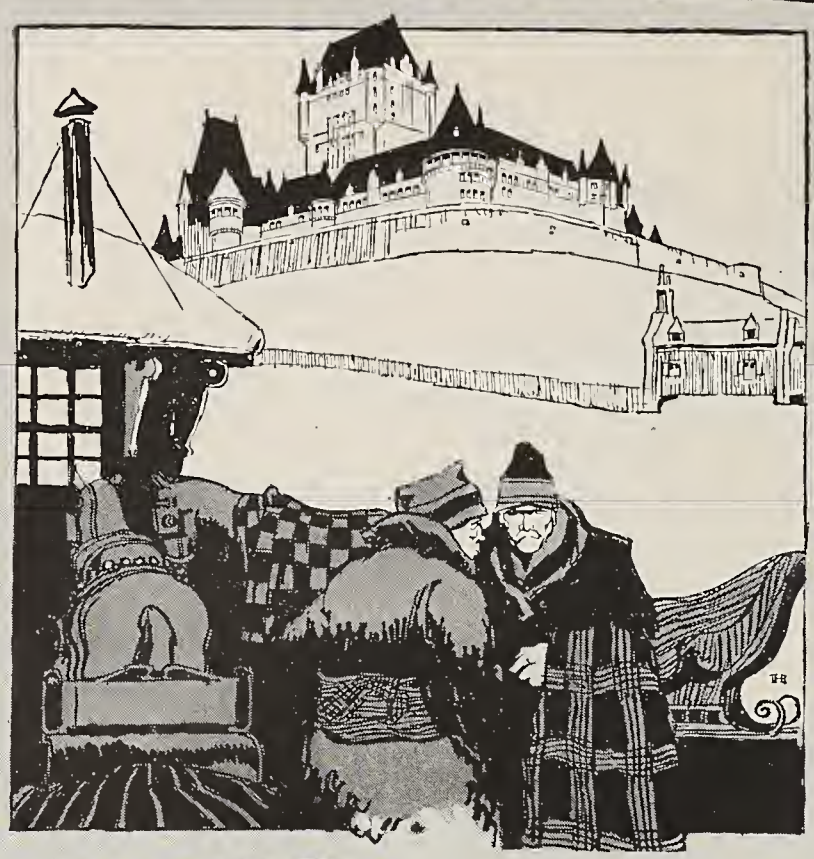
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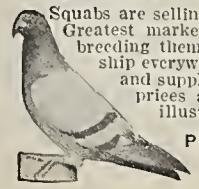
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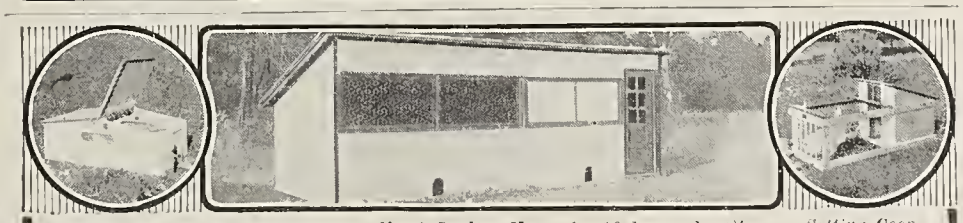


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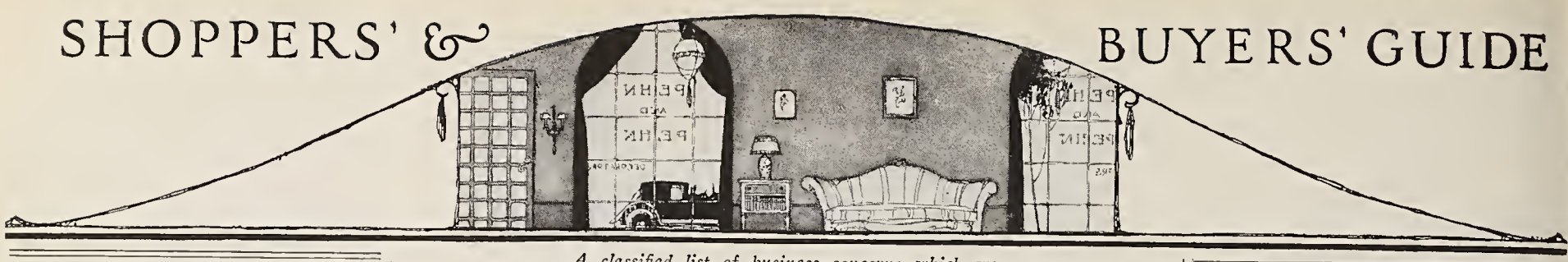
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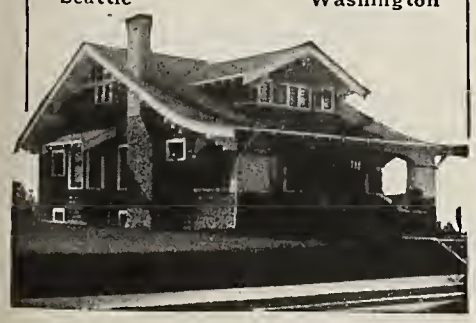
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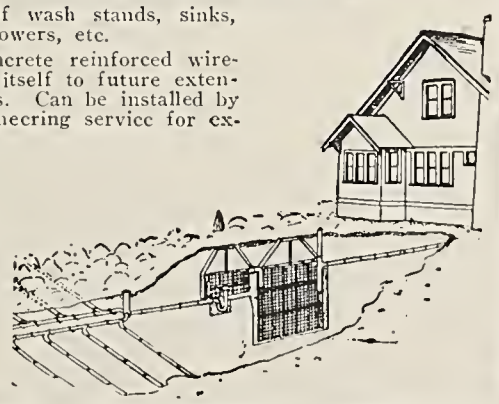
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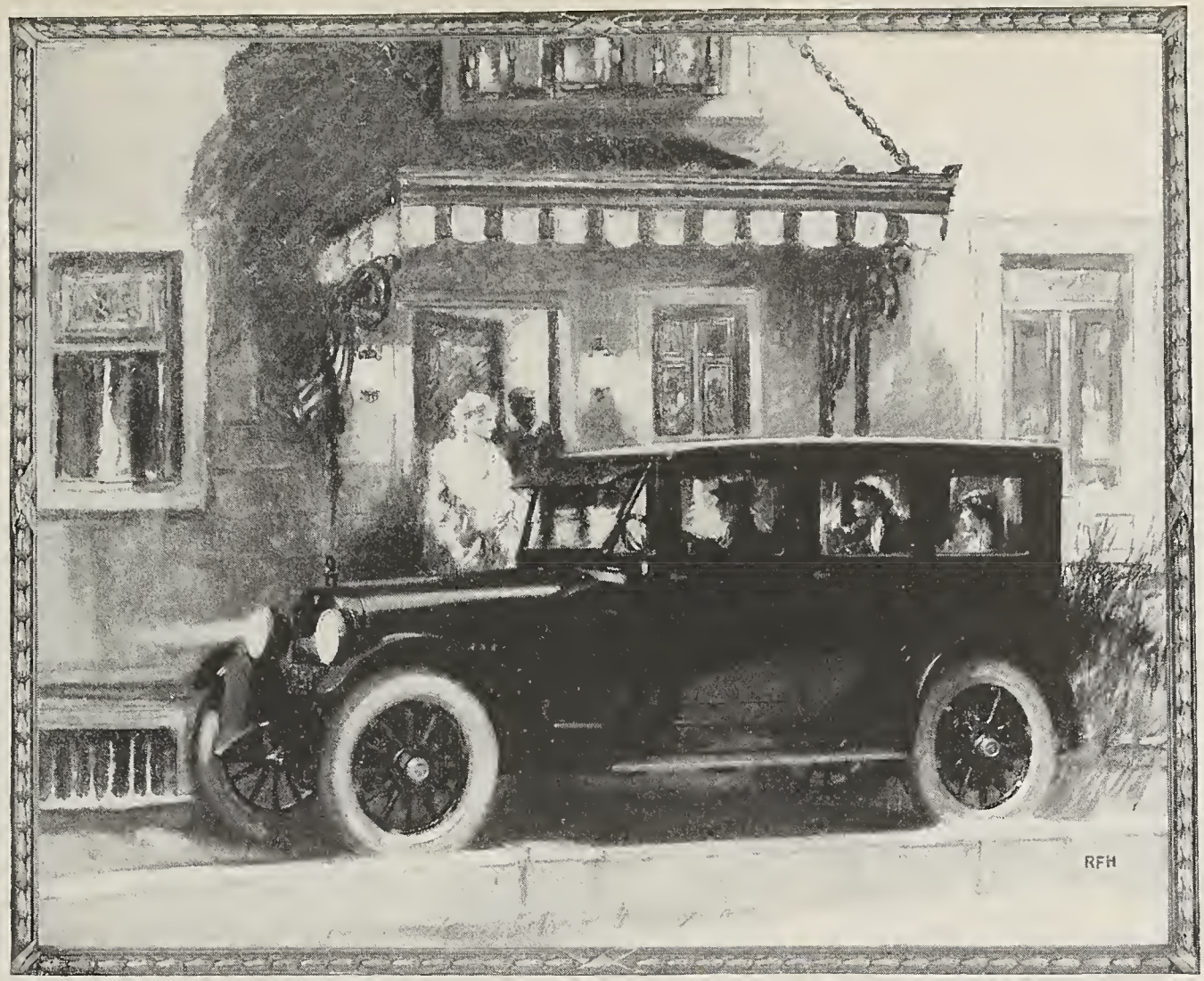
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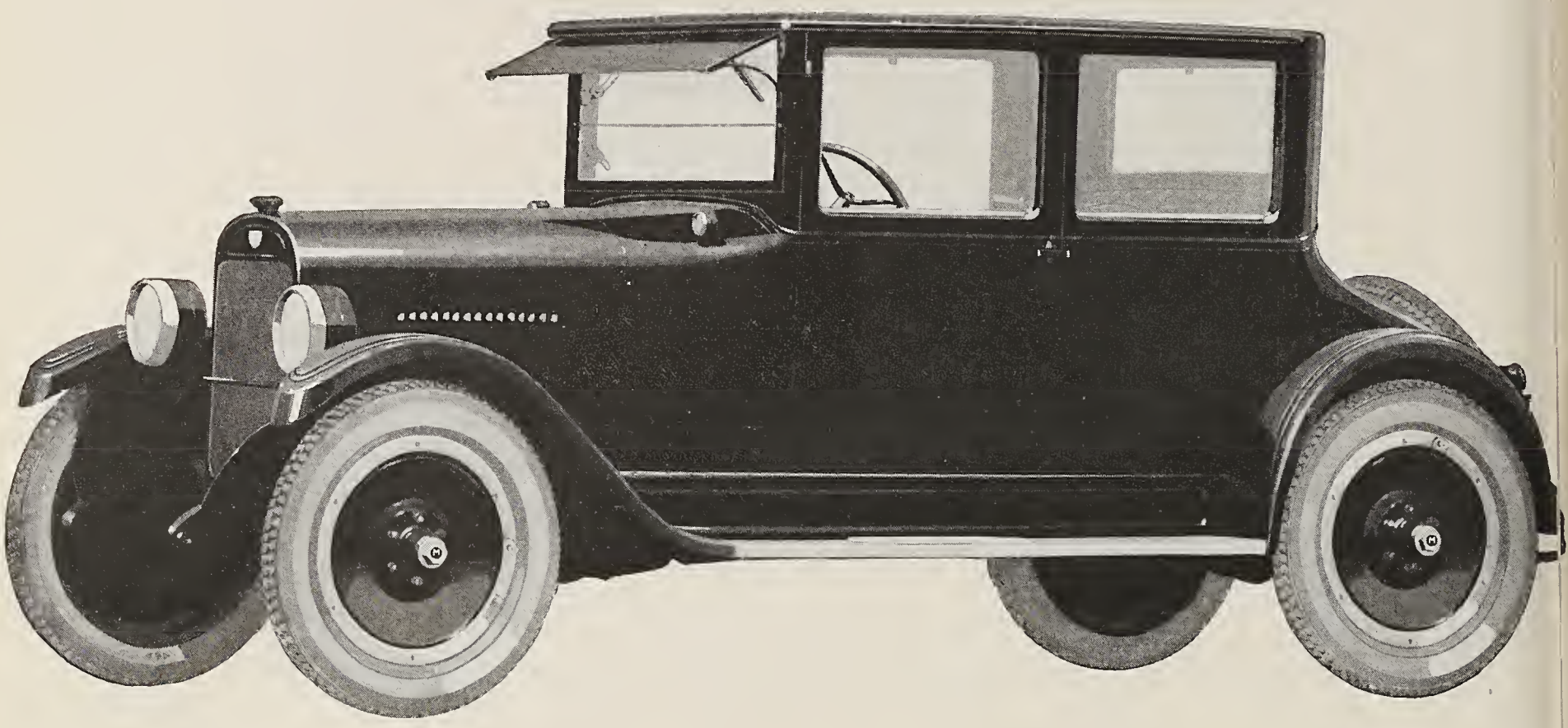
And where you find a car of comparable appeal in body and in automobile performance you will also find the cost is from $1,000 to $1,500 greater than for the Hudson Super-Six, seven-passenger Sedan.

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Prices F. O. B. Detroit. Revenue tax to be added: Touring, $885; Roadster, $885; Sport Touring, $985; Sport Roadster, $960; Club Coupe, $985; Sedan, $1335; Four Passenger Coupe, $1235

The Good

MAXWELL

House & Garden



This is a glimpse of one of the beautiful gardens shown in the March Gardening Guide

WITH the seedsmen's catalogs flooding in, it would almost seem that Spring is here. And yet, unless you are pachyderm to catalogs, Spring is already here for the true gardener—Spring in the mind. Plans are furiously being brought to completion, for the true gardener believes in preparedness. When the first warm days of Spring arrive he is ready for his annual plunge into garden work. Because we believe in helping the gardener prepare, we issue the Spring Gardening Guide in a March issue which reaches our readers before February has passed.

The issue opens up with a fanfare for roses, in the description of the Roserie at l'Hay, France, the greatest rose garden in the world. The text and illustrations are by J. N. C. Forestier, internationally known for the beautiful gardens he has created in France, Spain and Belgium, for his work on the Gardens of the Bagatelle, and for his labors as head of the park system of Paris.

Following this comes a garden in Connecticut, one of the most complete and beautiful creations we have seen for a long time. Its landscape architect was James L. Greenleaf.

An international flavor will further be given by a London garden and by the remarkable model and photographs of the Villa Caprarola made by Ralph E. Griswold of the American Academy at Rome, and to be shown at the New York Architectural League Exhibit in March.

In addition to these will be an article on fifty good shrubs and how to use them; planting plans and directions for making perennial borders; the Spring Gardening Guide which contains full instructions for the seasonal work in the garden; a contribution on zinnias; one on vegetables; one on soil preparation; and two pages showing remarkably beautiful examples of spring flowering trees. Finally, to make the measure good, there is the Gardener's Calendar, and a study of community gardens as they are being made in New York, in the rear of the remodeled houses. The Shopping pages will show articles of interest to gardeners.

But even with this amount of space devoted to gardening the other topics are not neglected. The second of the color scheme articles created by decorators is on the morning room, a desirable adjunct to any smart country house. There will be three houses shown in a group—brick, shingle and stucco, coming respectively from Massachusetts, Minnesota, and California. There will also be an article on choosing the right kind of a house for the site.

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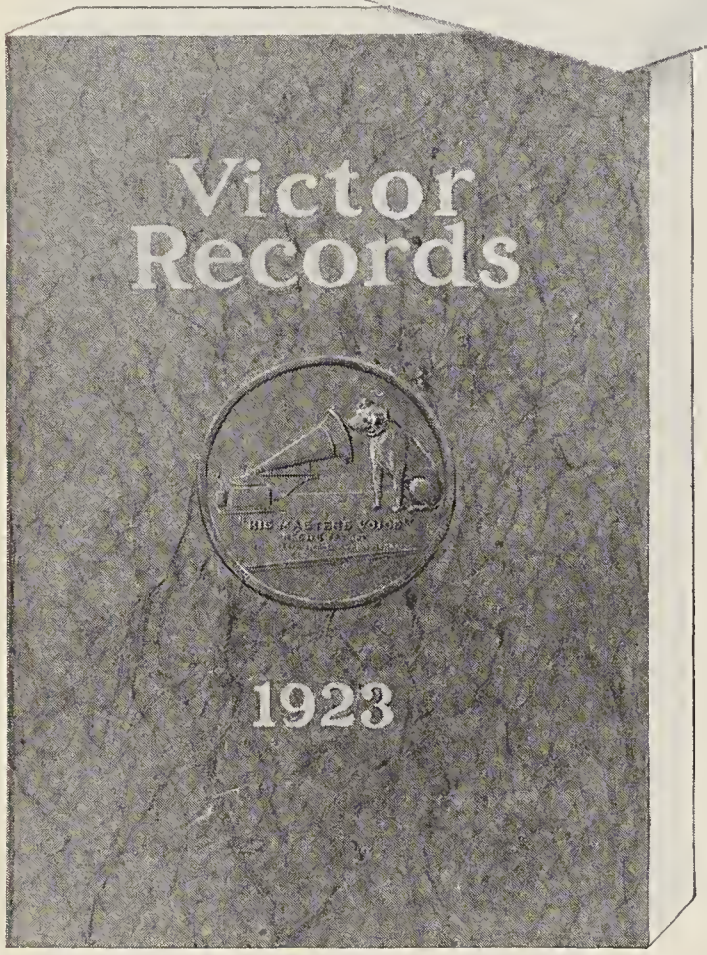
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The HOUSE & GARDEN BULLETIN BOARD



TWO hundred years ago this month Sir Christopher Wren died. And the duo-centenary of his death finds the influence of this greatest of British architects as firm and fresh as it was in the 17th Century, when it was beginning to be powerfully felt in the architecture of public buildings in the Colonial cities of Annapolis, Philadelphia, and New York. At that time he was engaged in the stupendous task of rebuilding the London churches after the fire of 1666, enlisting in his work the services of the woodcarver, Grinling Gibbons, of whom Gardner Teall writes in this issue. When G. K. Chesterton, in his "Poems for Greybeards", put into Wren's mouth the lines:

"If anyone calls
"I'm designing in St. Paul's."

he was probably thinking how casual a performance the planning of a great cathedral might have seemed to an architect with such an enormous number of commissions on his list. At any rate it was a fortunate thing for England, as well as for this country, that when all this work had to be done there was someone to do it who could make something splendid out of the opportunity.

What Wren actually did was to mould the Classic tradition so nicely to the purposes of the place and the period that it produced buildings which had, and still have, the breath of living architecture. He was not content, as so many architects have always been, to dust off the heirlooms of Rome and set them up with the hope that they might manage to live again. Sir Christopher's buildings are filled with details of wonderful richness, decorations in wood and stone which are almost luxuriant, though they are never ornate. Their proportions were always noble, but they were never too grand to be livable. The greatest monument to his fame may perhaps be called St. Paul's Cathedral, but his most important achievement was the impetus he gave to fine architecture here as well as in England. If there is anything to be regretted at this time it is that this impetus has not swelled into greater proportions. For there is hardly a more sympathetic style for public and semi-public buildings than that which sports the graceful and satisfying domes and cupolas of Sir Christopher's devising.

FOR a year or more the farm journals have been carrying on a lively campaign against motorists who steal from farms. Perhaps the motorist doesn't think it is stealing to go into an orchard and take their pick of fruit, to dash into a cornfield and take an armful of corn, but it is thieving of the lowest kind, and many states have very stringent laws against it. Fruit and vegetables are the farmer's stock in trade. It is as evil and iniquitous an act to steal his means of livelihood as to shoplift in a store.

But these motorists do not stop at raiding farms; they are equally bold in taking their toll of garden flowers. A garden lover recently brought to our attention a raid made on her place by motorists who, on a Sunday morning while the family was at church, succeeded in stripping every blossom from a bed of narcissus. The bed which measured 100′ long by 3′ wide, was in full bloom when the family left at 10.30; by twelve it had been completely cut over. Neighbors saw the car going off with the flowers.

Perhaps this is an exceptional case, but garden owners who live near the highways can doubtless report instances of equally bold garden robbing. The laws of trespass, of course, protect the owner, but before we can hope for such laws being observed we have to instill into the minds and consciousness of such thieves the seriousness of their offence. There are no fine shades of stealing. Theft is theft.

IN another page of this issue—down toward the "back of the book"—will be found a letter to the editor of House & Garden from Charles Chapin, the life termer whose garden work at Sing Sing we mentioned on the November Bulletin Board. The letter is an accounting of Mr. Chapin's gardening stewardship. Would that all gardeners could have made such a report!

On reading it, an idea came to us. Why is it not possible for the wardens of long term prisons throughout the country to delegate the work of caring for and improving the prison grounds to life termers? These men have nothing to look forward to. The rest of their days must be spent between prison walls. The care and improvement of the grounds would afford an employment that would lighten their days and certainly give them a reason for living.

It would, in a measure, be an insult to the ideals and purposes of gardening to turn this work over to the casual pickpocket, the inveterate bigamist, or the unrepentant forger, men who will go out into the world again and, doubtless, continue their nefarious practises. But a lifer is a different proposition. Here, in the growing of flowers and the maintaining of close-cropped lawns, is a noble employment to which he can dedicate the remainder of his days.

THE wide and growing interest in all forms of decoration in this country is responsible for the vast improvement in the inside as well as outside of our houses. We are slowly coming to life after a long sleep, and being fully awake demand surroundings thoroughly alive. Paris, Berlin and Vienna woke up years ago to the possibilities of a new form of decoration. But in their case it was a question of the early bird catching a very vivid and wriggly worm, one that has been pretty generally avoided in this country, until recently.

Of late, however, one can feel a growing interest in this new form of decoration. The establishment of a branch of the Wiener Werkstatte in New York under the direction of Joseph Urban, and the demand for modern fabrics, gorgeous in color and pattern point to a desire for a more robust form of decoration that has been popular of late.

THE current revival in interest in early American furniture should be given stimulus and permanent expression in the generous donation by Robert W. de Forest of a wing to be added to the Metropolitan Museum of Art for housing American art of the Colonial, Revolutionary and early Republican periods. This new American wing will be of invaluable assistance to students and collectors of early American furniture and should prove a constant inspiration to decorators and architects. While our early craftsmen borrowed liberally from work abroad, their productions were not lacking in freshness of detail and individuality.

BIT by bit Americans are beginning to realize that unless we look to our trees the future generations in this country will suffer for want of timber. The warning sounded by Theodore Roosevelt against the wasteful clearing of our forests and the shameful neglect of reforestation is beginning to find an answer in devious ways. Big lumbering firms, that are not lacking in ideals, now employ a regular system of reforestation for the land they have cut over. This, of course, does not personally touch the average garden lover.

The saving of trees, their planting and protection, must, like charity, begin at home. Your own garden is the place to make your contribution to the future. Consequently there is on foot a lively campaign to plant another tree. Plan to plant at least one tree in your garden each year; if the place is large, plant a number. Have a tree or a group of trees for each member of your family. Down in Concord, Georgia, the local garden club is planning to induce the local authorities to plant a tree for each man, woman and child in the town, the planting campaign to extend over three years.

It is quite a pleasant subject for speculation—this family and town planting of trees. In the old days of New England it was the custom for a newly-wed to plant in front of his house an elm for his bride and one for himself. These are still called "bride and groom elms". Think what fun could be made of a family Arbor Day, with a young tree planted for each child in the family. As the years pass and that child grows older, he can watch the progress of his tree. Fate being kind to him, he can pass many happy hours under its shade. It would help make him a good citizen.

Theodore Roosevelt once said: "A people without children would face a hopeless future; a country without trees is almost as helpless; forests which are so used that they cannot renew themselves will soon vanish, and with them all their benefits. When you help to perserve our forests or plant new ones you are acting the part of good citizens."

MRS. Emott Buel, who writes on "Colorful Living Rooms", is one of the best known of the New York decorators. Among her work are the homes of Mrs. Irving Brokaw and Mrs. James B. Duke.

The Tyson House is the work of Frank J. Forster, an architect whose work has often appeared in House & Garden. Mr. Forster is one of a younger group of architects who are raising the standard of architecture in this country.

Miss Nancy McClelland, who writes on scenic wall papers is another New York decorator of repute, whose specialty is interiors in the French manner.

Evangeline Adams, whose amusing summer home is shown in this issue, is doubtless well known to many as an astrologian.

Margaret McElroy, who writes on "Grouping Furniture", is the staff decorator on House & Garden.

John L. Rea, who writes on perennials, is a sculptor who has been unable to resist gardening. Once he lived respectably in New York City and worked away at figures; now he lives at Plattsburg, and, when not gardening, manages to do a figure or two. We envy him.

Richard Rothe is a builder of rock gardens, one of the best in the country, and it is always a pleasure to give him a page in the magazine where he can ride his hobby.

Miss Swift, examples of whose work are shown in the Little Portfolio, is nationally known as a decorator.



THE SUN'S PLACE IN THE HOUSE

ANDREW J. THOMAS

Architect

Paved in colorful tiles and set with a raised pool containing a gracefully pedestaled figure, this glassed over sun room acts as an ideal connecting link between the house and garden of its owner-architect at Scarsdale, N. Y.



COLORFUL LIVING ROOMS

It is Principally Through an Unusual Use of Color that an Interior is Made Individual and One's Own

MRS. EMOTT BUEL

THERE are so many different points to be considered when one is planning the decoration of a living room that it is best to begin with the essentials.

First, where is the room? Is it in town or is it in the country? What part of the year will you spend in the house in which the room is? And what is the climate? Is it a sunny climate?

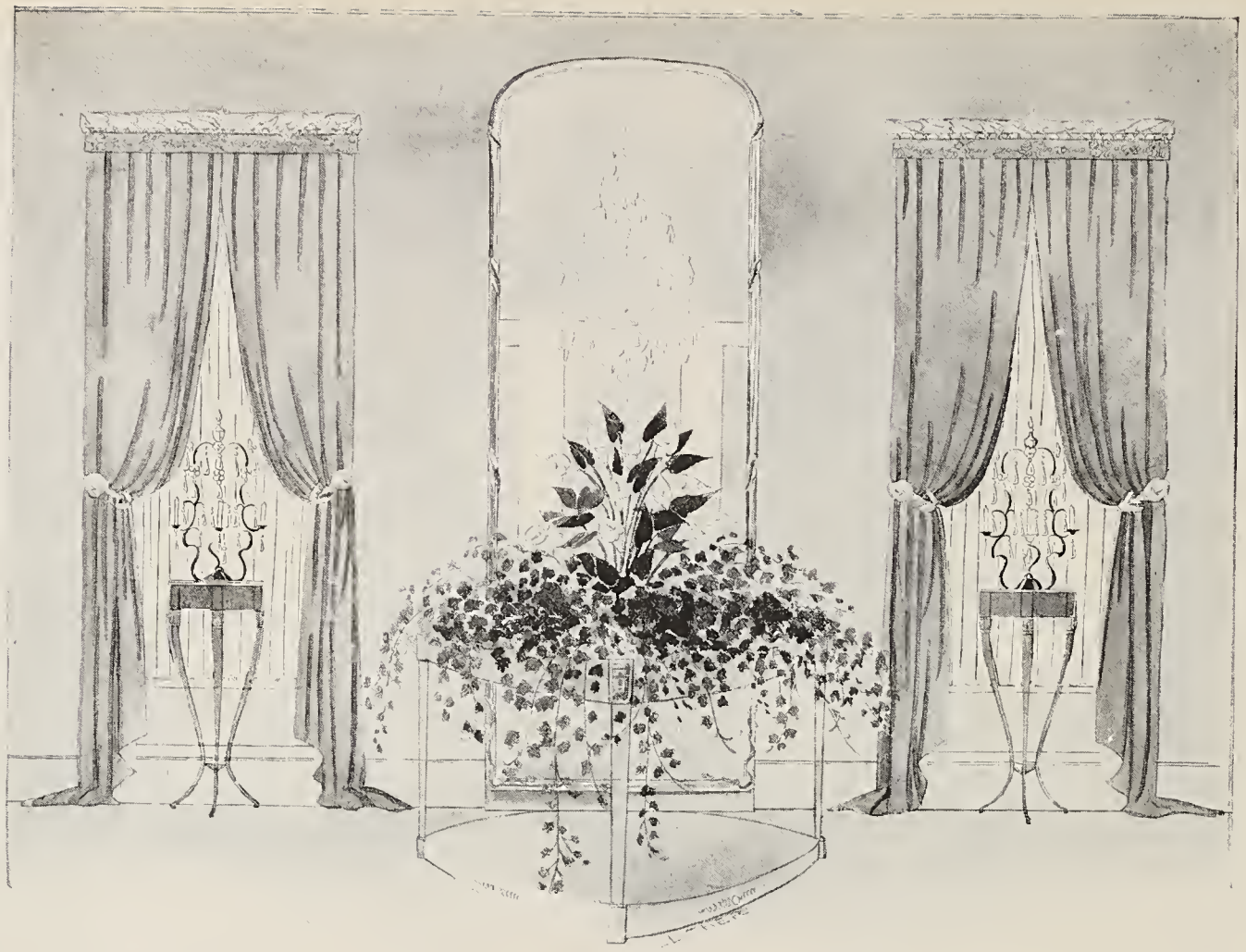
The knowledge of all of these things seems to me to be truly essential when one is contemplating furnishing a room. Many people come to me and without telling me anything ask what colors to use in the living room. "I do not know whether I want it to be English, Italian or French" is the statement one hears so often. This is apt to leave one a trifle bewildered and I fear my clients are often bored at the number of questions I ask when we first meet. One day a sweet lady resented so many questions, saying she did not have very much time and that she had only come anyway to choose material for four pairs of curtains and to get a new mantel, and that it bored her to be questioned, and so we parted.

The room to be charming must be done as a whole. Though it may be only a lamp that one wants one must know all about the room in which it is to go. If it is to be placed beside a low chair, one does not want a tall lamp out of all proportion to the chair. If it is going on a low round table it naturally must be a different shape and size than if intended for a long refectory table. The same thing holds good as to color. Learn if the lamp is to be placed near a sofa with a plain blue cover or near a chair possibly covered in chintz before deciding on its color and shade, for one lamp that is out of place can throw the whole room out.

When planning a living room try to make everything in that room first have a reason for being there, and secondly have each object bear some relation to the others. So many rooms look to me as if they were done at cross purposes and all of a sudden. Even to put a picture puzzle together one must know what the picture is that one is trying to make. The trouble with most



In a country house morning room the walls and woodwork were painted cool gray as a background for the many colors of the flowers. Mrs. Buel was the decorator



An interesting way of treating the space between windows in a formal living room is by using an old Directoire flower stand in front of a long mirror



Pale green walls tone in with the delicate colors of the Aubusson rug and old wallpaper screen behind the commode. The furniture is done in gay chintz

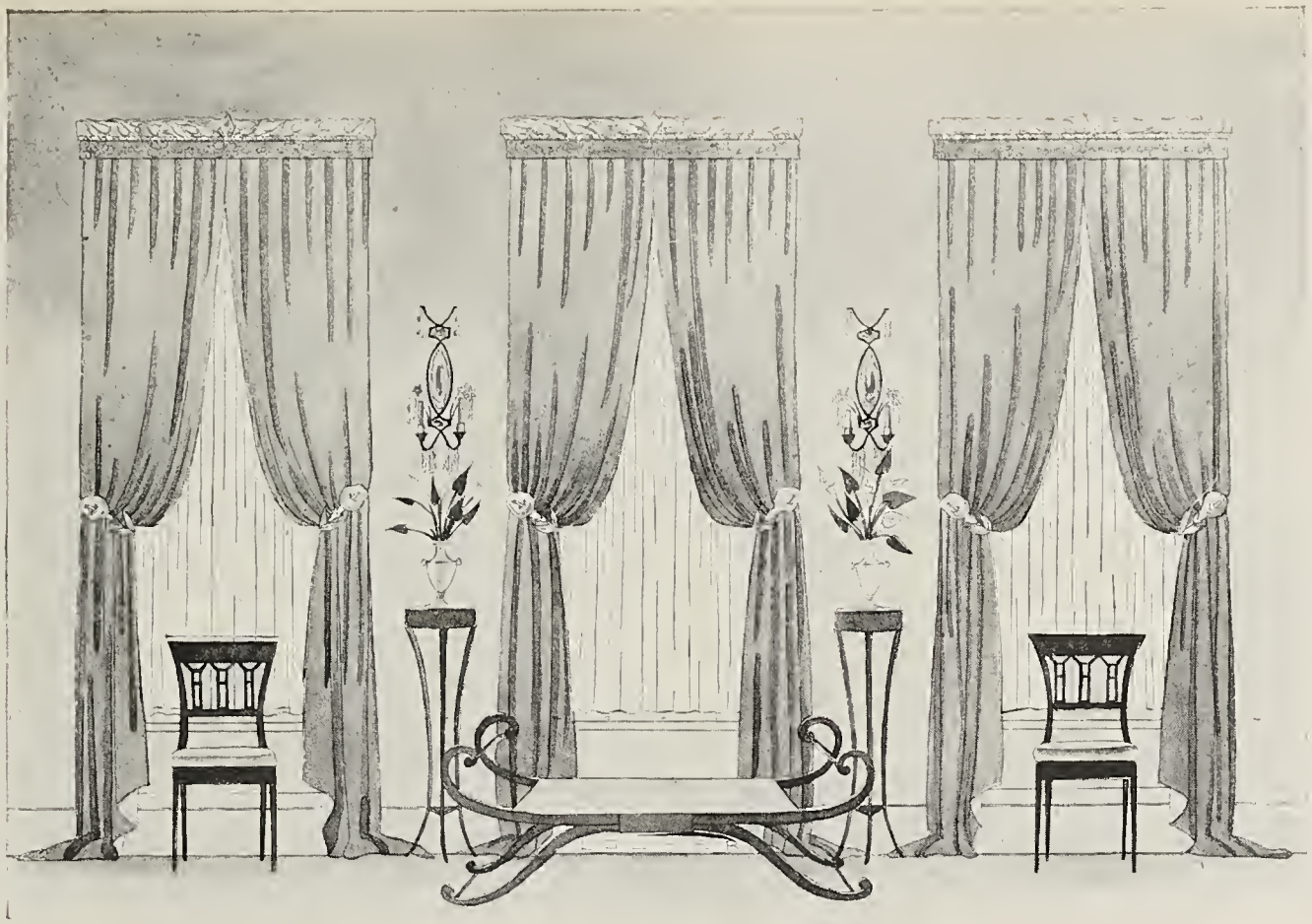


Recessed arched book shelves effectively break a long side wall in the New York home of Mrs. Irving Brokaw. All decorations by Mrs. Emott Buel

rooms is that there is so little construction and thought given to them in the beginning. No one takes the trouble at the start to visualize the picture in the end. The client has one idea, the architect discourages this, and gives the client a room that possibly he or she has nothing in common with, then the decorator is called in.

I think the picture of the living room with the recessed book shelves on this page is a good illustration of this point. The room is in a house in New York that is fortunate enough to be overlooking the loveliest part of the park on Fifth Avenue. On entering one is immediately welcomed by this lovely view, through three windows across the front of the room, the center one very naturally opposite the double entrance doors. One almost has the illusion of overlooking a real English park, so like is the view to the charming English country.

The walls were painted a very soft unobtrusive green, a color that tones in charmingly with the trees outside. In order to avoid the monotony of too much green, the room was brightened by hangings of copper damask. More green was introduced in the dark ivy in the Directoire basket



in the window, a pleasant contrast to the faded green of the walls. Another decorative note was the glass bowl on an iron stand hung with green crystals. This was deep enough for the gold fish to be truly happy in. On the surface floated two lovely large crystal balls, one pale green like a glorified soap bubble and the other a lovely pinkish copper tone, the only one that I ever saw in that color.

On either side of the window were small walnut commodes with rose marble tops. On these lovely old green hawthorn Chinese jars held branches of dogwood. Alas! the dogwood only lasts so short a time. and there are no other blossoms quite so decorative.

The most attractive room in the world takes on an added charm when an open fire blazes on the hearth. It is amusing to see how people unconsciously drift toward a fire, the focal point of the room. This is especially so when a most comfortable couch is drawn close, covered, as this one was, in a luscious plum color, with charming old needlepoint cushions.

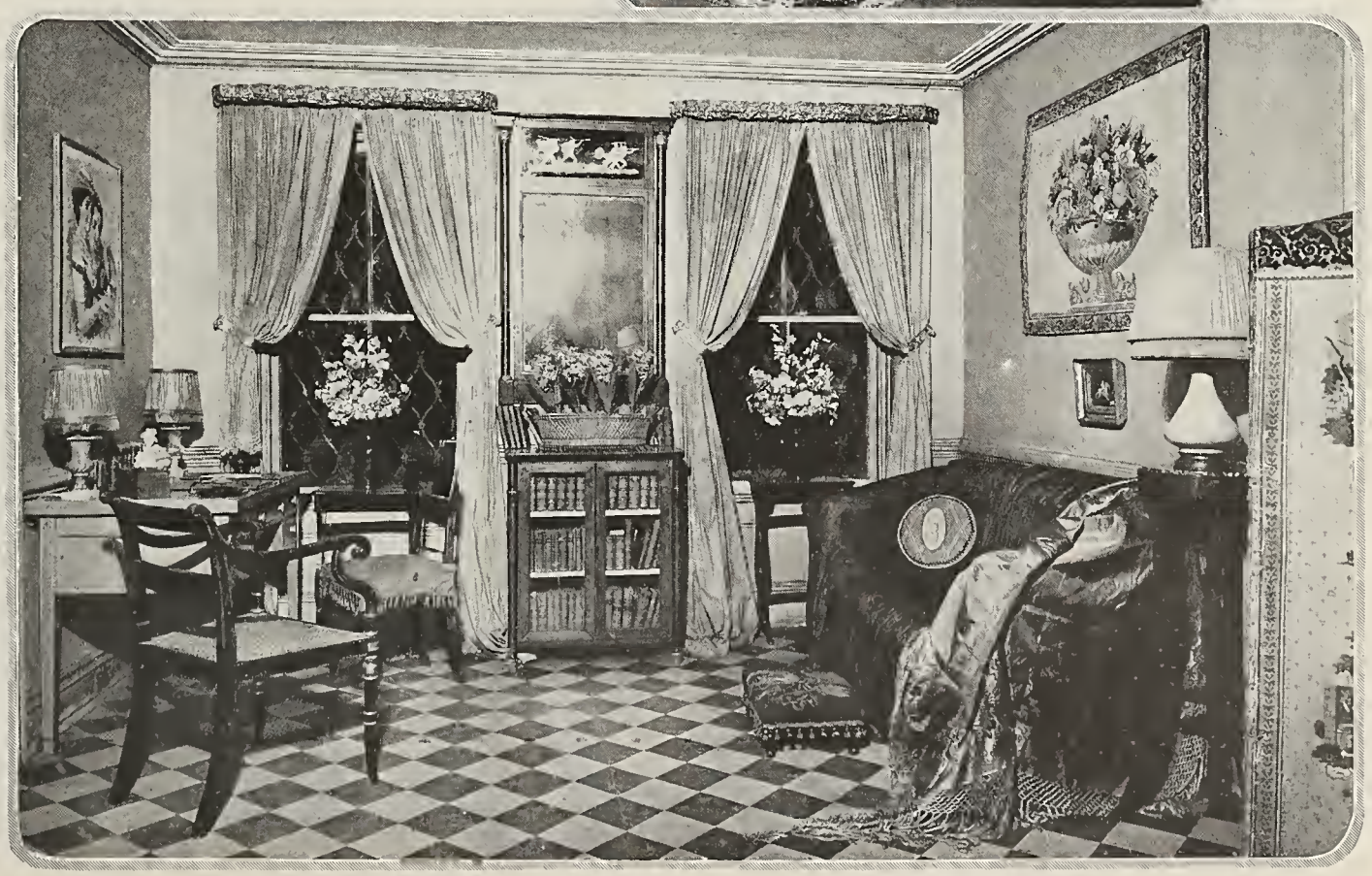
An interesting touch was the picture above the old black marble mantel of a hunting scene in an English

(*Continued on page 96*)

The other end of the room on the opposite page has long windows hung with pokeberry colored satin curtains under gilt cornices and valances of old brocade



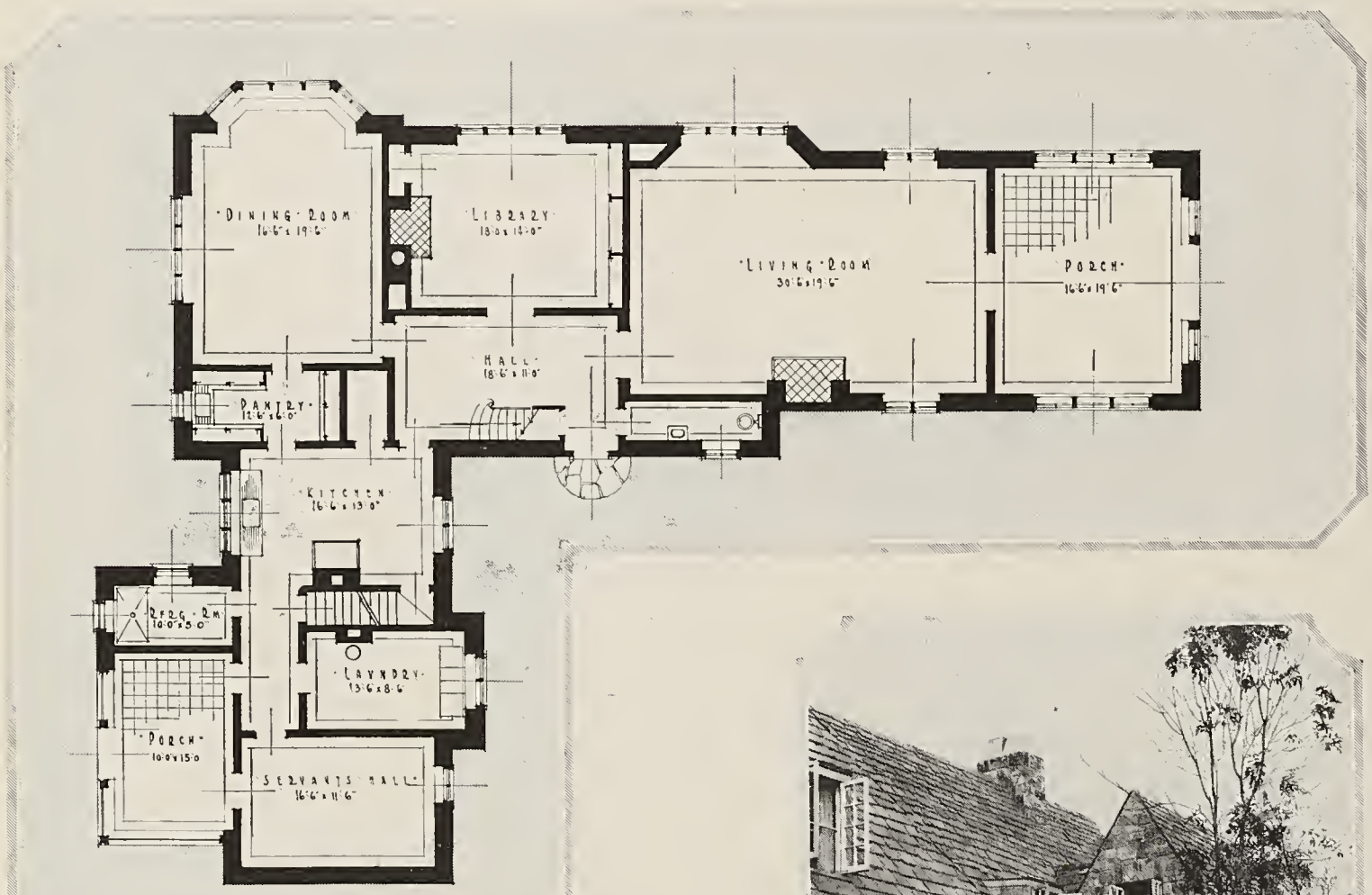
In the morning room at the right the walls are hyacinth blue, a charming foil for the black marble mantel and old Italian consoles that form the keynote



A flower painting above the couch repeats the tones of the flowers scattered about the room. The walls are pale gray, the curtains yellow calico



Few architects in this country have built any better argument in favor of the picturesque than this low, rambling house. It has the dignity of an ancient manor house; it belongs on its site, and achieves from the start a look of age



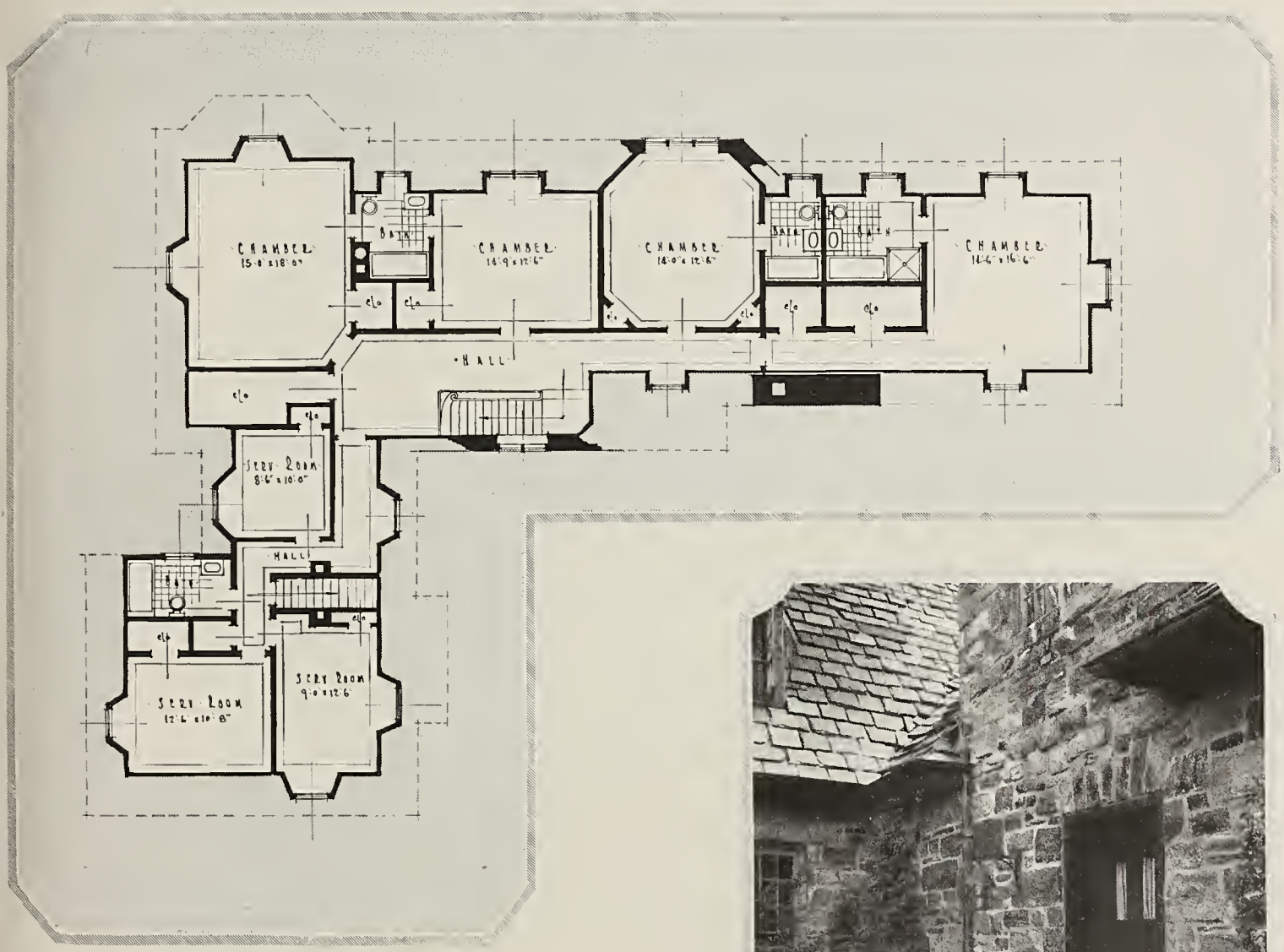
Here is a plan which is as consistent with its house as the house is with the plan. The placement of the service wing on the entrance front is a device first practiced by English architects, and recently popularized here



Color and texture in materials contribute a forceful part in the whole treatment of this house. Both the local fieldstone, roughly squared up, and the graduated slate roof present a varied range of dull-hued natural colors



As a study in profile this house is almost unique—easily and unobtrusively related to its site and excellent in its own related proportions. Its mass conveys a sense of weight, but the weight is so well distributed that there is no feeling of heaviness



The second floor plan discloses, in a pleasantly rambling arrangement, a complete adequacy to the normal requirements of comfortable country house living and entertaining

RESIDENCE OF JOHN H. TYSON

Riverside, Connecticut

FRANK J. FORSTER, *Architect*

The entrance, approached by a cracked flag walk, is unusually restrained but highly consistent with the character of the house. The effectiveness of the materials and the technique displayed in their use are apparent in this detail photograph

THAT MATTER OF 6%

Which Is An Effort To Prove That The Financing Of Life Is More Important Than Making a Fortune

SOME day I am going to consort with an accountant. And I will ask him these questions:

"Why is it necessary for a man, when he is spending money, to figure up what that same money would have brought him had he not spent it?"

"Why is it necessary to eternally compute the matter of 6%?"

A man buys a place in the country, for example. He wants to live in the country, he wants to be able to leave the noise and bustle of the city at night and come back to the quiet place where he can sleep and rest in peace and where, of Sundays, he can potter around his garden. So he invests several thousand dollars—but forthwith begins to compute a loss of 6%!

I am wondering if pleasure and health aren't worth more than six per cent: if the reminiscence of happy days isn't a return bigger than any interest money can bring. Perhaps the accountant can say:

There was the case of my friend Gilford.

GILFORD came into my world the night I fell among brokers. They were pouchy men who wore silk hats, rode in limousines and could eat filet whenever they wanted to. They also smoked good cigars. I enjoyed their cigars. But even more I enjoyed their conversation. It was perfectly unintelligible, yet it was interesting.

After they had tired of markets and margins they fell to talking about the ways they spent their money. Brokers do that sometimes, even the best of them. Mind you, they didn't come out in the open about it, they didn't boast—they spoke covertly and made hints, and I saw giddy visions of these cousins of Croesus who had so much pelf that they could afford to spurn it.

One went in for Rolls Royces; another remarked that a wife and family were expensive luxuries. Gilford, a little fellow with rosy cheeks confessed he spent $10.000 last year on his garden.

We started up. "On a garden? Winter Garden or....?"

"No, flower garden."

"And what did your investment yield you?"

"Flowers."

"That all?"

"That's all I wanted."

Now, had he said his investment yielded him a high grade of vegetables that he marketed at a good profit, no one would have been surprised. But flowers—pretty things to look at and sniff, fragile things that fade before dawn!

Of course, no one understood Gilford. The idea of a man spending $10,000 a year for flowers does not enter into the calculations of most men. Little wonder that he blushed to see his heart uncovered. But he was proud of it, at the same time. If the market didn't play tricks, he expected to spend more next year.

Before the night was over a different atmosphere pervaded the circle. It was as though a cleansing air had blown in from across stretches of lawn and woodland. On the way up the street one of them confided in half-ashamed sort of way, "That man Gilford makes me look like a piker. He gets so much out of life."

The point wherein Gilford differed from all the rest was in his complete refusal to balance pleasure and health against money. He refused to spoil the good times he was having by computing how much it cost. Gilford was not a 6% man. He wasn't satisfied with getting a paltry 6% out of his life. He looked on life as a 100% investment—and you saw it in his color and his eye.

Gilford had been playing partners with Nature that year. He had invested $10,000 in the firm. To be sure, he was drawing a staggering profit in pleasure and health. But 6%! What did 6% mean to him? He was playing for bigger stakes!

That is the way he looked at everything about the place. He had one fortune to invest—and that was his life, and he planned to invest it where it would bring the biggest returns. He had written his philosophy all over the place. You read it in the flowers, in the velvet lawns, in the clean-kept paths. You saw it in the stalwart limbs of the oaks and the swaying elms wrote it on the sky. It came as a voice from every bush and bower. Your ears rang with the motto: "It is more important to make life than make a fortune."

MEN are divided into these two classes—the 6% and the 100%: men who balance their books with figures and men who balance them with flowers. One cannot draw all money and all health from the same investment. Something must be charged off against life and flowers, against the warmth of sunshine and the cool of rain, against sunsets and drifting clouds and the wind through the trees.

Perhaps the day will come when a man will figure up his health and pleasure in the same way he now figures on money. How much can he invest? How much dare he spend? He will sit down and calculate if a flower garden is a good investment and if the sight of long shadows through the trees will bring their worth in pleasure to his eyes.

These are matters that the world would call silly and sentimental, yet they are the very foundation of life and living. They were the things men once worshipped.

What is 6% compared to them?

This editorial, first published in January, 1917, brought quite a number of requests for copies of that issue. Unfortunately the number was long since exhausted and we were unable to supply these copies. One prominent Cleveland firm did us the honor of reprinting it in a booklet for its private holiday greeting of 1922-23. This and the requests for copies emboldened us to repeat it





Gillies

A STUDY IN STONE AND SLATE

Fieldstones, retrieved from years of fence duty in the neighboring pastures, have been laid with their weathered face exposed in the walls and chimney of the house of John Tyson at Riverside, Ct. The roof of varicolored Vermont slates slopes steeply and picturesquely down to the wide, overhanging eaves that lie at different levels above the ground. The great width of the chimney at its base is lessened toward the top by being stepped in at various points, so that the final effect is one of sturdy grace rather than of what might easily have been massive bulk. Frank J. Forster, architect

GAY SCENIC PAPER FOR DINING ROOMS

Dinner Parties Are Apt to be More Successful if One Has Something Colorful and Interesting to Look at as Well as Eat

NANCY McCLELLAND

WHAT makes the success of a dinner party? Is it what is on the table? Or who is on the chairs? Or what is on the walls of the room?

Had you asked this question of an illustrious hostess of three generations ago, you would undoubtedly have been answered: "The secret of a successful dinner party, sir, lies in what is on the table".

A very simple, very solid, very satisfactory reply. If lacking in subtlety, there is at least a refreshing plumpness and directness about it that must have been encouraging to guests of that day, who knew that they would be at table three and four hours at a time.

I fancy that such a hostess must have looked with scorn at those who followed her and took for their slogan, "Not what's on the table, but who's on the chairs". Despite such disapproval, however, dinners grew shorter; courses were fewer and the milieu meant more than the menu.



M. E. Hewitt

The paper in the New York dining room of Mrs. Frank L. Crocker tells the charming story of Renaud and Armide in color as fresh as when they were printed in 1830

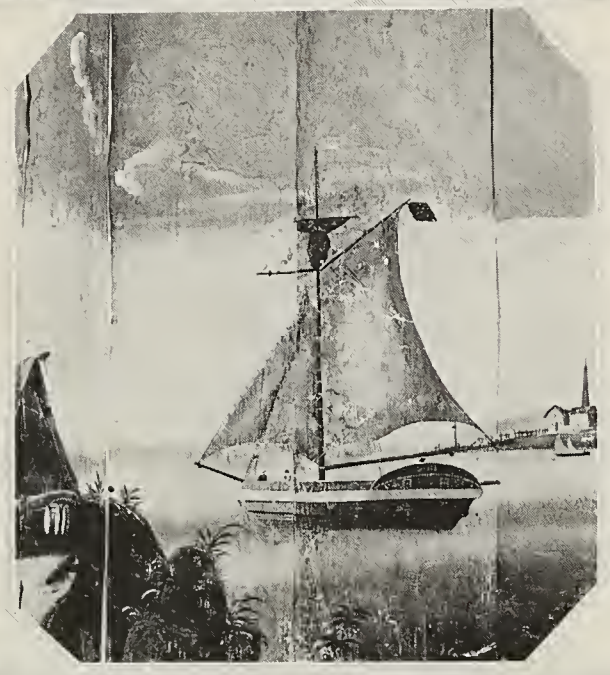
And now it is possible that a new era will be inaugurated, for there are hostesses who have just discovered that some of the success of their dinners depends on something not thought of before—the surroundings. They have learned that a depressing room contributed to dull dinners and now give quite as much attention to the decoration of the room in which the dinner is to be served as to the ordering of the dinner itself.

If you have read Pere Goriot, you must recall Balzac's description of the dining room in the Pension Vauquier, where the young ladies who ate their miserable soup amidst the odor of the pension were regaled and tantalized by the scenes of feasting that were spread upon the walls before their eyes. The





Panels of paper in a Louis XV design are especially gay against custard yellow walls. Decorations by Nancy McClelland, Inc.



This sailing vessel flying the American flag with thirteen stars is part of an old French scenic paper painted in tempera about 1796

scenic paper that adorns the room was "The Adventures of Telemachus in the Island of Calypso", and in the most prominent place, between the cross-barred windows, was the episode of a sumptuous repast proffered to the son of Ulysses. Small wonder that the eyes of the poor little pensionnaires strayed from the food they were condemned to eat to the highly colored and alluring viands in the picture.

As yet, no New York hostess that I know of has tried this vicarious method of providing sustenance for her guests, but a large number are beginning to realize that the decorations of their walls will add a certain zest to their dinners, just as flowers and music and soft lights contribute to its success. And a few have succeeded in finding very unusual and beautiful papers to use for wall decorations.

In the dining room of Mrs. J. Watson Webb, at Westbury, Long Island, is a fascinating old French paper with tossing waves and boats that seem to bring the sea into the room. Over the mantel, as the scene wanders on without repetition, is a sailing boat flying the American flag with thirteen stars.

Many and merry have been the disputes at the dinner table over this flag. The question is always raised as to whether it was painted especially for the over mantel decoration, but Mrs. Webb convinces doubting Thomases by telling them the history of the paper. It was found in a little town near Verdun, where it has been on the walls of a cafe ever since it was made. This was about the time of the French Revolution, as the Liberty caps on the sailors and other personages in the paper show. America had already won her independence, and as a compliment, her flag was painted on one of the vessels in the picture, and has never been touched since.

This old paper, with its blues and greens and touches of bright color in the costumes, is a lovely

(Continued on page 94)



Yellow chairs with fat blue cushions tone charmingly with the colorful paper panel in the dining room of Mrs. Louis Ranger

WHEN YOU PLAN YOUR GARDEN

The Arbor and the Pergola, Which Are Really the same Thing, Can Make or Mar the Final Appearance of the Scheme

RICHARD H. PRATT

IT seems a fairly credible theory that arbors were made before gardens. Yet if one were to investigate the matter in a history of garden design (which would mark one immediately as a curious sort of garden enthusiast) one would probably find the whole subject rather mistily discussed. This historical vagueness makes it easy to put forth the theory that no one ever thought of making a garden until after they had built a little summer house close at hand from where they could overlook the view. Then they began to fix up attractively the space in between, and the space in between gradually became a garden. Sometimes it must have seemed a good idea to make a shaded walk to the arbor. Naturally, then, when the impulse came to decorate the intervening area this long arbor became a part of the garden.

In this way there were created two kinds of arbors; the type which was a sort of retreat, or overlook, or resting place, and the type which was a sheltered passage. The sheltered passage kind was made to cover a path that led from the house to some definite object beyond the house, or that connected two definite points in the vicinity of the house. The kind of arbor which served as an outdoor retreat was located at some nearby spot of vantage and became eventually the focus point of the garden.

The origin of these things are not only interesting but they are valuable items to keep in mind when gardens and arbors are being built today. For occasionally one sees detached arbors that are so located and designed that they cannot be used suitably either as a resting place or as an overlook. And there are long arbors that neither lead anywhere or connect anything. And if it is true that gardens were first devised as a pleasant accessory to arbors the position and purpose of the arbor in the garden must still be of considerable importance.

But before discussing in detail the matter of the arbor's place in the scheme of the modern flower garden it would be well to consider the various types of construction to which it is susceptible. The simplest, of course, is that which consists of a light frame of wood, or of metal rods, covered with vines. This type is an outgrowth of the desire to emphasize the importance of plants over architecture, and it can be extremely effective in gardens that are informal in treatment. The rose arbor in the center of the opposite page, for instance, is an example of this method of design, in which the arched supports are of secondary importance and the bloom and foliage of the roses the main objects of interest and beauty. The arbor in this case is nicely appropriate to the spirit of the border garden over which it has been placed.

When an arbor begins to take on an air of structural sophistication it may properly be called a pergola. It will always remain an arbor, but when it is made up of columns or piers and cross-beams whose details are consciously decorative and thought-



An arbor of cedar poles done artistically in the rustic manner and covered with hop vines and roses



This pergola covers a curved, sunken path and is supported on piers of white-washed brick



An arcade of ivy covered archways in an unusually effective derivative of the arbor idea in foliage



A formal arbor set against the background of a high garden wall. Richard H. Pratt, landscape architect

(Center) Showing how attractive the most simply designed and inexpensive rose-hung arbor can be realized



A wide flung pergola, elaborately designed, whose central section is covered with beams in hipped roof form





The use of squared and stained oak timbers is especially appropriate to a garden in the English spirit

fully proportioned, it acquires the right to change its name. The degree to which the pergola is made formally or ornamentally impressive should be determined by the character of the garden. The materials of which it is built, and the way these materials are handled, may be suggested by the architecture and construction of the house belonging to the garden. The pergola at the right is an excellent example of design in complete harmony with the house; the building, seen beyond the fountain, being a brick, half-timbered structure, and the pergola being built of the same materials similarly treated.

There are four principal parts to every cross-beamed arbor and pergola: the supports, which may be posts or piers or columns; the lengthwise beams, which rest upon each line of supports; the cross-beams which, in turn, rest upon these long girders, and the strips which may be either heavy or light and which run lengthwise over the cross-beams. In arbors where posts are used, such as that illustrated above, angle braces are generally necessary to provide additional strength, and when occasion demands they can be made a very decorative element in the design.

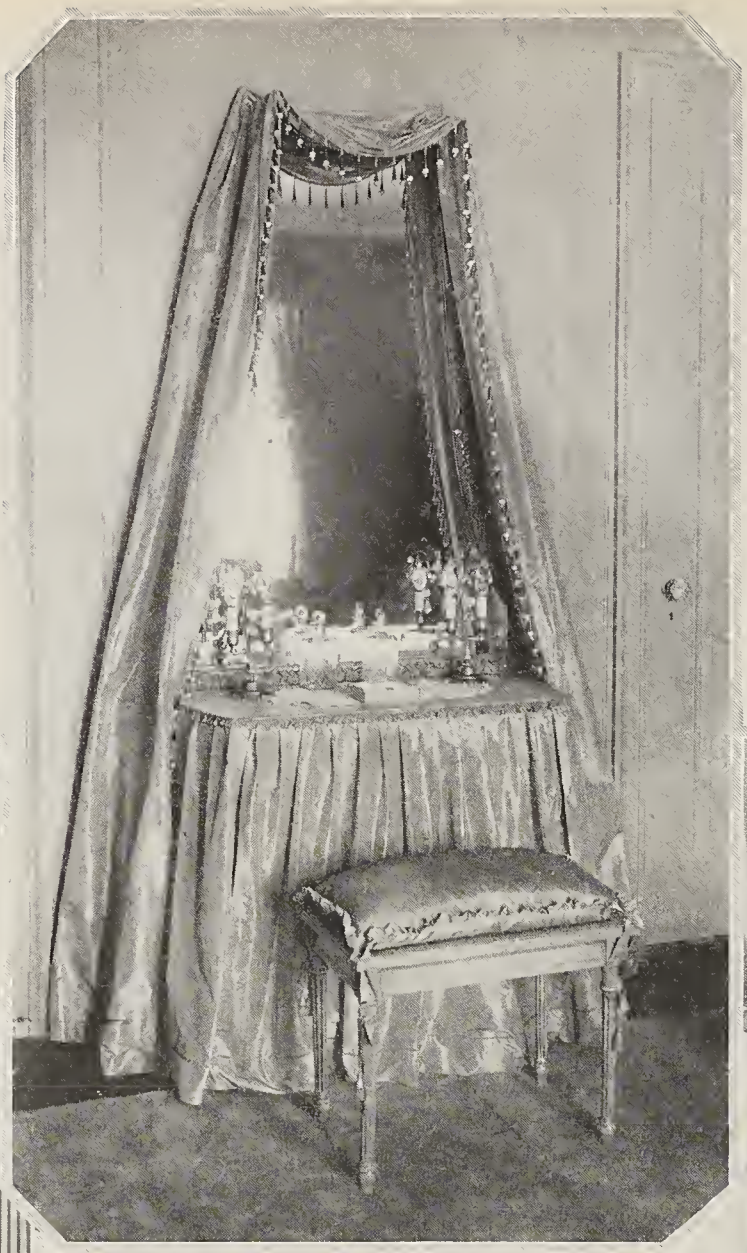
Posts, of course, are always made of wood. In arbors like the one shown on the left hand side of the opposite page, done in a rustic manner, the posts, as well as the beams and braces, are small sized timbers in the natural state, cut from cedar trees. This same kind of small timbers, by the way, is very often used on pergolas altogether different in character, such as that well known one at Amalfi, in Italy, where the stuccoed Tuscan columns are almost massive in scale compared with the slender cross pieces of cypress poles.

(Continued on page 92)

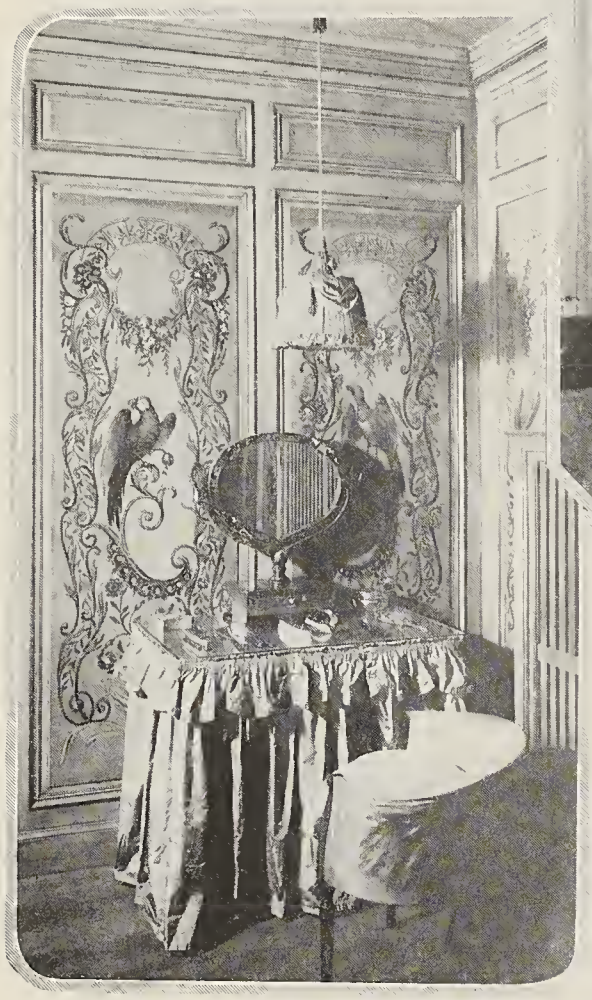


This pergola, with its brick piers and heavy oak cross beams, leads onto the courtyard of a half-timber house

FOUR WAYS TO DRAPE DRESSING TABLES



The graceful dressing table at the right is of mauve taffeta, its smart drapery edged with a long bead fringe. It is in the New York home of Mrs. George Sloane. Agnes Foster Wright was the decorator



If one is so fortunate as to possess paneled walls, gaily painted, the dressing table will be most effective draped in taffeta of some plain color. Here the graceful mirror provides another decorative note. Chamberlain Dodds, decorator

M. E. Hewitt



Shirrings of fine net headed with narrow French ribbon effectively trim the blue and pink shot taffeta flounce of this dressing table. The ruffled curtains are plain blue glazed chintz and the chair dull pink. Courtesy of Miss Swift



In a country house bedroom one might have such a dressing table as this with draperies of yellow organdie over a background of coral and yellow glazed chintz. The canopy effectively conceals the lights. Designed by Robert Locher



A graceful group near a bedroom window consists of a chaise longue, floor lamp and low table. From Elgin A. Simonds Company

GROUPING FURNITURE

A Large Part of the Grace and Livableness of a Room is Due to the Manner in Which the Furniture is Arranged

MARGARET McELROY

TWO kinds of rooms, each effective in its own way, come instantly to mind when one begins to plan a living room. The first is the coldly lovely period interior with everything exactly right and in its right place, everything "faultily faultless. icily regular, splendidly chill" as Tennyson doesn't exactly say. Over such a room one is apt to exclaim on entering, to be intrigued with the period knowledge evident in the furnishings, to compliment the owner on her perseverance and skill in gathering and assembling furniture, hangings and accessories in keeping with each other and representative of a vanished era. A room of this kind has a restfulness about it that is very appealing. It is only when faced with the disturbing thought that nowhere in evidence is there anything strongly indicative of the interests or personality of the owner that we breathe a sigh of relief at not having to live permanently in surroundings so cold and lacking in the personal touch.

The other room is quite a different story. Equally restful, perhaps many periods have been combined to create its ultimate charm. Every feature reflects in some slight manner the personal tastes of the occupant. The quaint ship model above the fire-place, the colorful Jacobean design of the printed linen hangings, the bit of porcelain or jade, arouse an interest quite apart from their decorative value. Knowledge of what combines happily is more essential here than in an interior clinging closely to one era. It is the introduction of widely differing objects, which when brought together form a pleasing and decorative ensemble as well as revealing some vivid interest of the owner, that makes a room alive, takes it out of the commonplace and gives it the snap and individuality essential to success.

Much of the grace and livableness of a room is due directly to the manner in which the furniture is grouped. The arrangement almost as much as the beauty of the pieces themselves is responsible for that air of being lived in which is the secret of a really successful interior. Quite as important as what pieces one puts into a room is where one puts them.

Furniture cannot be arranged all of a sudden. It must be tried out in various positions, tested for both its effectiveness and comfort and thoroughly lived with, before one can be sure of its being placed to stay.



A lacquer cabinet and two chairs silhouetted against long windows effectively solve the problem of a dining room side wall. Miss Swift, decorator



The window group is one of the most important in the living room. The settee above is balanced by chairs and two small tables. Miss Gheen, decorator



In a corner one might put a comfortable couch and overstuffed chair with a small table between to hold a lamp. Courtesy of Nancy McClelland, Inc.

The piano in the picture below is fortunately placed at the end of a room near a window and between an arm chair and settee. Miss Swift, decorator



One of the first rules to be observed is to avoid overcrowding. Too many pieces give a room a cluttered-up look and destroy the sense of balance so essential to a restful effect. Threading one's way in and out among a mass of meaningless tables and stools to reach a fireside chair does not tend towards a peaceful state of mind; it merely serves to emphasize the fact that it is a great deal better to have too little in a room than too much.

An excellent way of determining the most appropriate places for pieces of furniture is to study a room after several people have left it. Heavy sofas and tables of course cannot be changed but the positions of chairs, stools and small tables, which have been moved about for sociability, will often be found to form nicely balanced groupings that are frequently as decorative as they are practical.

It is quite natural that the fireplace should be the central point of interest in the room. Here hospitality begins, here the guest is welcomed and made to feel at home. Here talk is at its best and when one is inclined to silence, a comfortable chair in front of a blazing fire is the very best spot in the world in which to dream. So unlimited care should be given the placing of furniture around the hearth.

If the room is large a good arrangement in the winter is a long couch in front of the fire with a chair at either side. In this way a group of people can enjoy the fire and talk more comfortably than if all were seated in a line on the sofa. There should be low tables for smoking things within convenient reach and a long table directly back of the couch for magazines, books, a pair of lamps and a bowl of flowers. This arrangement lives well but needs a large space in order not to look cramped.

When the room is small a settee on one side of the fireplace with a floor lamp can be balanced by a comfortable overstuffed chair and table on the other, or two easy chairs will serve the same purpose. The main things to be considered in a fireplace grouping are comfortable places to sit, good lights to read by and convenient tables to hold books and smoking things.

Next in importance is the window group. People naturally linger near a window especially if there is a garden or an interesting view beyond. Such a group

may consist of comfortable chairs or a little low settee, or in the case of a bay window, an upholstered window seat with comfortable chairs nearby. Always a low small table should be included in the grouping. If there is a wide span of windows and a large room, an attractive arrangement is a long table placed directly in front of the windows with a low sofa in front of it or chairs at either end. A pair of lamps and a large bowl of flowers on the table are particularly effective silhouetted against the light.

A long wall space is often a difficult problem if one is to avoid monotony of arrangement. Two commodes on either side of a long sofa will serve to break the line or one might use a console and mirror flanked by two chairs. This group, slightly formal in effect, is very charming and can be used in practically every type of living room. If one has some treasured piece of furniture such as an old Queen Anne lacquer cabinet, for instance, it should be given a place of importance, as the center of a long side wall. The surrounding furniture should be chosen and placed to complement the main piece. In this way a cabinet or old desk with perhaps a chair on either side and a small rug in the front will form quite a charming formal little group that instantly pleases the eye and solves the problem of what to do with a long wall.

A desk constantly in use should be placed by a window with the light preferably coming from the left side. Often a low table or stand for magazines or books will be near at hand and this with a chair and possibly a floor lamp forms another grouping that is graceful and adds immeasurably to the livable aspect of the room.

Of all rooms in the house the hallway is most apt to be neglected. This is a mistake for the first impression of a home is gained in the entrance hall and unusual care should be given the selection and arranging of its furnishings. Because it is an interior that one does not linger in for any length of time, it is too often allowed to remain dark and uninteresting, its hit or miss furniture without any semblance of charm or raison d'être. As people have come to realize the value of first impressions, halls have braced up and even the long narrow ones that are merely passages to other

(Continued on page 98)



One might break a long side wall with a secretary, two chairs and a decorative screen, as it is effectively done in the room above. Courtesy of Miss Gheen, Inc.



The nice balance in this side wall arrangement creates the air of formality so necessary to a successful hall grouping. Courtesy of Adeline de Voo Cummings

The furniture in the living room below is exceptionally well arranged as there are many large pieces and no crowding. Chamberlin Dodds, decorator



A COLONIAL FARMHOUSE RESTORED

Much of the Charm and Atmosphere of a Vanished Era are to be Found in The Week-end Cottage of Evangeline Adams at Yorktown Heights, New York

PERCHED on the top of a hill, quite hidden from the winding road below by masses of shading elms, and overlooking wide, gently rolling land once the site of the American trenches during the Revolution, stands what served a hundred years ago as a Friends' Meeting House. Since then, during the slight remodeling necessary to transform it into a delightful week-end cottage, there was plenty of time to modernize, decorate and, in the end, thoroughly spoil it. None of these things happened, however, for Miss Adams and those who assisted her in the process of restoring were wise enough to see that success lay in preserving as much as possible the atmosphere of that vanished period. Today the tiny cottage is not only immensely livable but its gay and amusing interiors, filled with quaint relics of Revolutionary days, possess an interest quite apart from their decorative value.

Mellow old mahogany, with here and there a piece of maple, lovely gilded mirrors, old portraits and silhouettes, colorful glass and countless accessories of the period combine to make the little living room a spot of very real charm. This has the added interest of walls done in a gray scenic paper, a reproduction of one found in an old house in Deerfield, Mass. In delightful contrast are the hangings of glazed chintz, deep Burgundy in color with a design of pink roses.

The house is lit by candles, in graceful brass sconces on the walls, in sturdy pewter candlesticks on mantel and table. Over the fireplace in the living room hang two old lanterns, weather-beaten



The wall paper in the dining room is bright yellow sprinkled all over with blue and rose butterflies This makes a delightful background for the old chairs and cupboard painted shiny black and lined in yellow



This simple bedroom with its sturdy, mahogany furniture has Venetian blue walls and woodwork, a black window trim and colorful rag rugs on the floor. Grover Cleveland and John Randall were the decorators



Although the veranda is a modern addition it is in character with the robust lines of the original meeting house. Unpretentious and yet unusually pleasing are the steps of rough stone with their graceful curved railings, painted white, as is the rest of the house



Over the brick mantlepiece hangs a weathered brass lantern, dating back to Revolutionary days. The ship model, clock and old warming pan are among the decorative accessories



This little recessed window nook has amusing benches upholstered in Burgundy colored glazed chintz. Ruffled muslin curtains frame the window and its shelf of colorful glass

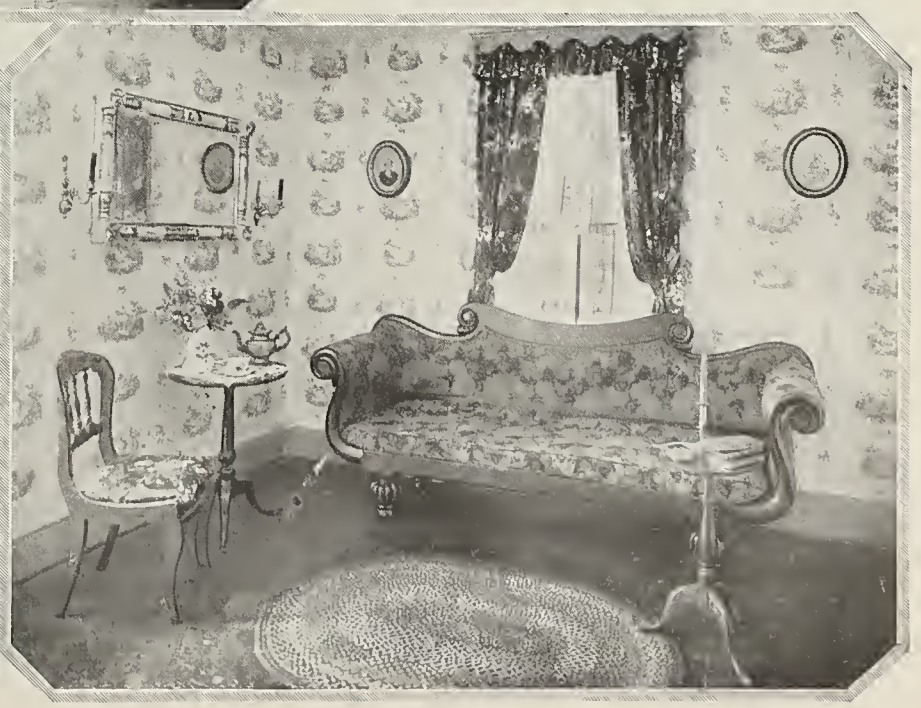
and darkened by time. One came from the house of Miles Standish, a worthy companion of the pewter platter boasting a Revolutionary bullet hole which stands on the mantel in the dining room.

This is the gayest possible little room with walls done in a decorative paper, faintly Chinese in feeling, a vivid yellow sprinkled all over with blue and rose butterflies. The furniture and woodwork are painted black and lined in yellow. Soft white muslin curtains edged with little fluted ruffles, colorful hooked rugs and an old woven blue and white table cover, echo the color of the old china and lustre ranged in shining rows on the shelves of the mellow-toned Welsh dresser.

A reproduction of an old gray scenic paper has been used with unusually good effect in the little living room. It makes a charming background for the maple and mahogany furniture

Hangings of Burgundy glazed chintz with a design of big pink roses are especially effective against the gray walls and woodwork. Grover Cleveland and John Randall, decorators





THE WOOD CARVING OF GRINLING GIBBONS

GARDNER TEALL



Some of the finest work of Grinling Gibbons is contained in his panels, The Four Seasons, of which this, with its fifes, flageolets, and fiery torch, is Winter



Until Gibbons' day wood carving was done in low relief. His work was the first to be marked by such complete undercutting, as in this vertical panel



This carving is the Spring of The Four Seasons group and, as in all of Gibbons' work, it is done with rare fidelity to nature and with amazing skill

ONE winter's day in the year 1671, John Evelyn of diary fame was strolling in the neighborhood of Sayes Court, his estate in Deptford, some four miles east of London Bridge, when the following incident took place which he chronicled under date of January 18:

"This day I first acquainted his Maty with that incomparable young man Gibbon, whom I had lately met with in an obscure place by mere accident as I was walking neere a solitary thatched house in a field in our parish, neere Sayes Court. I found him shut in: but looking in at the window I perceived him carving that large cartoon or crucifix of Tintoret, a copy of which I had myselfe brought from Venice, where the original painting remains. I asked if I might enter; he open'd the door cordially to me, and I saw him about such a work as for ye curiosity of handling, drawing and studious exactness, I never had before seene in all my travels. I questioned him why he worked in such an obscure and lonesome place; he told me that it was that he might apply himself to his profession without interruption and wondered not a little how I had found him out, I asked if he was unwilling to be made knowne to some greate man, for that I believed it might turn to his profit; he answer'd he was yet but a beginner; but would not be sorry to sell off that piece, on demanding the price he said £100. In good earnest, the very frame was worth the money, there being nothing in nature so tender, and delicate as the flowers and festoons about it, and yet the worke was very strong, in the piece was more than 100 of men, etc. I found he was likewise musical and very civil, sober, and discrete in his discourse. There was only an old woman in the house. So desiring leave to visite him sometimes, I went away."

This "Gibbon" discovered by Evelyn was none other than Grinling Gibbons who was to achieve high fame for his wood-carvings and whose work was to reach the apex of English achievement in this art. Evelyn always referred to him as "Gibbon" and by that name he was more generally known to his contemporaries than by the name of Gibbons. The carved piece on which Evelyn found Gibbons at work was "The Stoning of St. Stephen" and is now in the Victoria and Albert Museum in London. Of Grinling Gibbons' antecedents when Evelyn came upon him we know very little—almost nothing. It is believed he was born in Rotterdam. One of his parents was English, perhaps both. His father may have been Simon Gibbons, who worked as a master carpenter under Inigo Jones and was descended from three generations of English musicians, a suggestion based on Grinling Gibbons' own ability as a musi-



cian. Horace Walpole appears to have found little information on Gibbons' early life but comforted himself with the remark that as he was "an original genius, a citizen of nature, consequently it is indifferent where she produced him." Perhaps it is. We can, however, give the date of his birth as 1648, for his horoscope, once in his own possession, is extant. He died in 1721.

The hand of Grinling Gibbons brought a refinement and delicacy into English wood carving that theretofore had not been found. His influence on the art of his own time and of his succcessors was enormous. A love of nature was innate with him, and to his ornament he brought a beauty and virility new and bizarre. Evelyn did well to enthuse over his protegée. No wonder he wrote in a later entry of the *Diary* than the one quoted above, "Of this young artist, together with the manner of my finding him out, I acquainted the King (Charles II), and begged that he would give me leave to bring him and his worke to Whitehall and that I would adventure my reputation with his Ma^ty^ that he had never seen anything approach it, and that he would be exceeding pleased, and employ him. The King said he would

(Continued on page 92)



With crossed flails, a sheaf of wheat, a scythe, a sickle, a melon, and a snake, this panel of The Four Seasons is nicely symbolic of the Autumn

Summer, of The Four Seasons group, is a rich, luxuriant bit of carving, extremely decorative in design and unmistakably suggests the season



This delightful over-mantel decoration was carved out of limewood and set against an oaken panel. The primroses are exceptionally fine pieces of work

ROCK GARDENS FOR SUNNY SLOPES

When These Avalanches of Color Fall Toward the South There is Need of Tall Growth for Protection and Winter Display

RICHARD ROTHE





In addition to being an artist in plant arrangement one needs to be something of a geologist when it comes to developing rock gardens such as these, for the rock formation, even though it is not always genuine, must appear authentic before the plants can seem to grow naturally



Bold masses of color cover broad areas on these sunny, rocky slopes, while delicate details of rare alpines line the crevices between the rocks. Mugho pines, laurel, and azalea create the necessary shade from the too direct rays of the sun. Richard Rothe was the garden designer

OF ALL garden types none is quite so sensitive to its site as the rock garden. It expresses a very definite kind of ground formation; therefore it must either be a development of some situation or it must be cleverly built to simulate a natural outcropping of stone in a place where such an outcropping might sensibly exist. It is not enough that stone be brought to a spot and arranged there in an authentic manner; the spot itself must be in character. And as rock gardens are essentially naturalistic their plantings should be plausibly naturalistic also. On certain slopes and exposures, for instance, grow certain varieties of plants with habits controlled by the conditions of the site. On other slopes and exposures the whole scheme may be entirely different.

The open sunny slope is an instance frequently met with, and in many respects it proves decidely favorable for rock garden work. On rising ground there are opportunities for pocket-building, and it is by means of these different sized compartments for the soil that we get the everchanging surface levels whereupon to establish our plantations. We get the picturesque ruggedness in character by using bulky surface rocks. On elevated ground we can place them to the best effect. The laying out of paths necessitates the building of stair work, and stair work always heightens the beauty of a rock garden.

Referring to the planting, we usually first provide for background and side-flank-

(Continued on page 100)

A LITTLE PORTFOLIO OF GOOD INTERIORS



The rooms in the Portfolio this month are from the house of Mrs. H. R. Munger, Dallas, Texas. Above is an attractive fireplace group in the living room. Although the paneled walls and comfortable chairs are low in tone, the Oriental rugs and bookbindings provide plenty of color. Miss Swift, decorator



It is good to be able to turn from one's writing and look out onto a garden in full bloom. The old walnut Queen Anne secretary in a corner of the living room is happily placed near a long window which has pale gold gauze glass curtains, pushed well back, and deep blue satin overhangings framing the view

In the owner's bedroom cream paneled walls make an effective background for the flowered chintz used for hangings and to cover the chaise longue. This is trimmed with pleatings of blue taffeta, matching the rug in tone. Blue and cream and plain satin covers the chairs

Much of the restful effect of the dining room is due to the paneled walls of dark walnut that make such a dignified background for the rare old tapestry and colorful needlepoint chairs. Another color note is to be found in the blue-green damask chairs and silver fixtures

In this sun room, open on three sides, the rough plaster, pale buff walls, form a charming background for all kinds of growing plants. The chairs are painted bright blue and have cushions of green linen bound in lavender. The tiled floor is blue-green

The spacious entrance hall, with its wide stairway, dark woodwork and paneled walls painted pale tan, relies for all its color interest on a pair of fine Oriental rugs. The furniture is of oak, early English in design. All decorations are by Miss Swift

A GARDEN OF MULBERRIES AND ROMANCE

Whose Shade is Crowded With The Half-forgotten Glamour of Nell Gwyn
And Whose Design is Filled With Ideas For Other City Gardens

MINGA POPE DURYEA

THIS London garden was part of her mulberry yard when Nell Gwyn, two-and-a-half centuries ago, was finding high favor in John Dryden's comedies. Without a doubt the pretty little actress received her distinguished playwright there, and it is even possible that among its over-sweet fruit she lingered with Charles, her royal suitor. Now, of course, her garden is gone, but some of its progeny in the shape of two great mulberry trees, still stand in this present day section.

And almost as notable as their romantic shade is the fact that there should be a kind of tree, able through twenty-five decades of London soot, to reproduce and thrive so vigorously. Yet in addition to this well established record of its hardiness the mulberry is a tree of delightful shape and foliage. These must be encouraging items for those owners of town gardens who have watched every sort of tree but the scrawny ailanthus droop and grow dismal in the heavy atmosphere of the city.

A garden of unusual charm lies below the spreading branches of these trees. It is a place filled with a sense of snugness, seclusion, comfort, and leisureliness, brought on by its deep-set design, its well knit enclosures, its shade, and opportunities for repose. It also has abundant beauty, though you find yourself taking this for granted, very much as you sometimes take the accompaniment of a song for granted. First of all you notice the garden's calm and comfort, then you find that these things have been produced in a way strangely agreeable to the eye. You notice the warm loveliness of the terra cotta water jars in each corner of the central space; the pleasant tone and pattern of the red tile pavement; the blue shade of the mulberry branches on the white painted furniture that fills so neatly the semi-circular bay of the garden; the clipped acacias in the angles of the walls; the compact yet uncrowded arrangement of plants in the beds, and most of all the sunken paths which give the garden its most indelible stamp of distinction. Finally you realize that none of these details of mere beauty has been achieved at the expense of the garden's peaceful delight. Nothing has been devised solely for admiration, but everything has been planned for enjoyment.

The most important feature of the



The stone wall at the end of the garden is set with a Della Robbia plaque, which makes of the old masonry a beautiful mass of outdoor decoration



The beds are raised 2' above the path and central plot and held by dry retaining walls of brick, a method of construction which insures good drainage



The paths and open spaces are paved with warm red tiles that have become mossy with age. Formally clipped acacias stand on either side of one of the paths

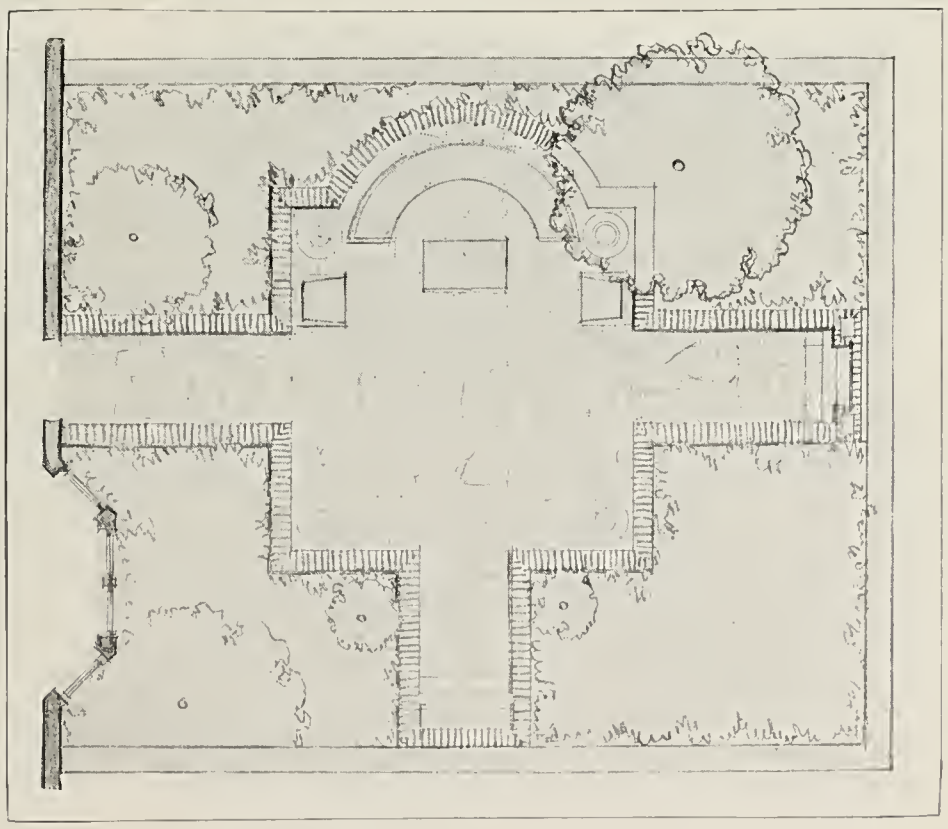


H. V. Duryea

A semi-circular bench fits perfectly into a side bay and is flanked by two chairs similar in design and by a pair of blue water jars repeated opposite

garden's design is that of the raised flower beds, held in place two feet above the level of the paths by retaining walls of brick. In the matter of appearance it gives to the garden an added feeling of snugness and seclusion already made effective by the surrounding enclosures of wall, lattice, and foliage. The coping of this low retaining wall, coming as it does to a comfortable sitting height, invites repose and offers a leisurely way to get at the plants growing along the edges of the beds. Viewing the scheme in a practical light it becomes a solution for one of the most difficult problems which confront the builder of a backyard garden, namely the necessity for excavating a foot or more of sterile earth to replace with top-soil, and further, as is often the case, to excavate still deeper in order to lay drainage tiles over an impervious sub-soil before putting the top-soil in place. With the method of construction used in this garden no excavation is necessary. Over the original surface of the ground the drainage tiles may be laid; arranged, of course, to divert the water toward convenient outlets, and over the tiles the new top-soil may be spread. The retaining walls should be erected before the soil is brought in and spread, and they should never be higher than the width of the narrowest path.

(Continued on page 94)



The plan of the garden shows how well its arrangement occupies the space. It will be noticed that, happily, there has been no undue effort to achieve absolute symmetry

DECORATING THE HOUSE FROM WITHOUT

WHAT can be done in the way of accomplishing beauty by the wise use of applied ornamental detail on the outside of the modern house has not yet been fully realized. History shows us architecture repeatedly reacting from simplicity to elaborateness and then back again to an ultra simplicity. Francis the First could not endure the thought of an undecorated inch of space in any of his rooms. The Puritan, on the other hand, stripped his life bare of every expression of beauty; color, design, sweet sounds, were all the devil's means to render more seductive that wide and flowery pathway sloping so easily and comfortably into the black pit of pleasure.

The simplest kind of stucco house can be made a dwelling place of personality and charm by the building in of ornamental stone details. Panels, lintels, and friezes of terra cotta can be used to decorate such a house. Or, if preferred, tiles can be set in over the doorway, over the windows, in

(*Continued on page 106*)



Unusually luxuriant in its ornamental detail is the pargetry that surrounds the also lovely casements on this old English house of brick and half-timber



A block of cut stone, mediaeval in character, set effectively in the rough plaster surface of this blind gable, makes a fine bit of integral decoration



For spots of brilliant color on the exterior of the house nothing can take the place of ornamental detail in glazed tiles, such as the circular design that forms here an over-window decoration

Decorations for the walls of a room can be suggested by almost any object in it. In this case old needle-point chairs supplied the inspiration for the treatment of the walls, which are painted to simulate needle-point

A ROOM IN PAINTED NEEDLE-POINT

IN THE London home of Francis Harper, who is well known for having collected things of rare beauty and interest, is an old wooden wainscoted room which long ago some clever artist was inspired to paint to go with four beautiful old needle-point chairs and a quaint old settle. He took the story worked on the paneled seat and back of each piece of furniture and used it for the design of a wall panel. The rich reds, soft blues and dull greens of the worsted are echoed beautifully in the colors of the walls.

The woodwork in the room belongs to the 16th Century and Time has been kindly to it, mellowing it to a beautiful gray-greenish brown, a color conducive to dignity and restfulness. Even the old corner cabinet with its Lowestoft plates and china bears out the same feeling.

The windows are draped with long, loose lengths of colored gauze which form a combination of the colors portrayed in the wall. At the center of each window hangs the gray-green gauze of the sky, blending into deeper blue, which in turn fades into grayish brown as it leaves the woodwork.

The "embroidery walls", as they are called, relieve the monotony of what one so often feels in small paneled rooms of too much woodwork—that impression of being "boxed in".



The general color scheme of the room is grayish green-brown. The entire walls are covered with the decorations

After the ornamental Louis XV and XVI styles, a reaction set in in favor of simpler lines with nothing that savored of pomp or royalty. The classically graceful Directoire style was the outcome. The furniture and screen below are in this period. From Fakes, Bisbee, Robertson, Inc.



Fabrics as well as furniture became classic in design. In the picture on the right a Directoire linen gracefully drapes a painted bed and makes the hangings in a bedroom furnished with pieces in this style. Chandler W. Ireland was the decorator



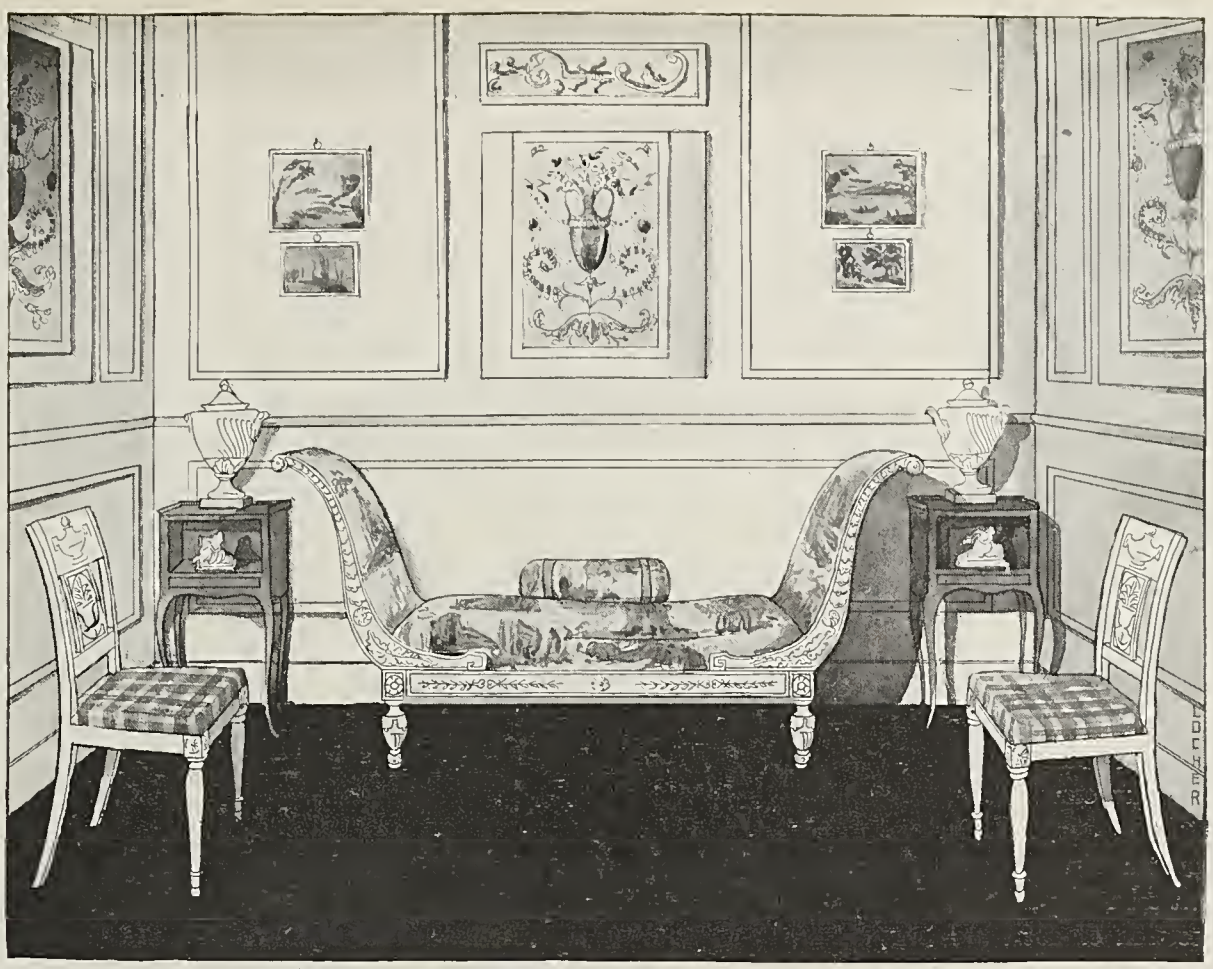




The Directoire group above contains a tiny bed painted antique green, a walnut chair and small table. Courtesy of Fakes, Bisbee, Robertson, Inc.

Directoire chairs are used effectively with a Louis XVI commode. The mirror is in black, gold and green. From Fakes, Bisbee, Robertson, Inc.

FURNITURE *in the* DIRECTOIRE TASTE



Nothing could excel in grace the lines of this daybed painted antique ivory with gold decorations. A balanced grouping is made by the matching walnut tables and painted chairs. From Nancy McClelland, Inc.





The urn is a favorite motif in Directoire decoration. We find it carved on chairs, forming the base of lighting fixtures and used in designs for screens. The urns above are purple against a green background. From Nancy McClelland, Inc.

This classically simple Directoire hall has green marbleized walls, the panels set into black and gold moldings. The ceiling is dull gold and the lighting fixture characteristic of the period, is cinnabar red. Chandler W. Ireland, was the decorator

GETTING STARTED WITH PERENNIALS

Since Perennials Form the Backbone of the Border, the Beginner Can Well Consider Them First

JOHN L. REA

FOR numerous and perfectly good reasons hardy perennials have largely taken the place in many a flower bed and border of the gay annuals we so long loved and labored with. It took a long time to make some of us quite appreciate the advantages of making the change. Those of us who did, and had the courage and the price of our convictions, set resolutely about it and began all over again. Others, a trifle sentimental perhaps, to which section of society I must in all truth admit belonging, clung and still cling more or less surreptitiously to certain of the old favorites and, knowing all the time that it is a losing battle, yet persist in seeking out even in the shadow of their more enduring neighbors the ever more and more circumscribed odd corners where we may have our nasturtiums and marigolds, our bachelor buttons and zinnias. It is different with the poppies. I just scatter them hit and miss all down the double border. But for all that, it would be a conservative estimate to suppose that there are in my garden to-day fifty perennials for every annual to be found there.

This change has come about not without difficulty, and that not altogether one arising from the passion with which I instinctively cling to the old. Whoever has brought a slender purse and a copy of the modern hardy plant specialist's catalogue to the writing desk together understands as well as I how apparently hopeless a case it is. And what with the restrictions upon plant importation and the consequent increased cost of renewing stocks, the problem seems one of ever increasing difficulties, for in the newer issues of the catalogues plants that formerly one could purchase for twenty or twenty-five cents are now listed at thirty and thirty-five or even forty cents. It is, however, a difficulty which patience, a certain amount of capital, and a measure of time and perseverance will finally overcome.



Early planting of perennials can be made in pots or flats in March indoors. Sow the seed thinly



Transplant seedlings when the first true leaf appears



A glass placed over the pot will help germination



The seedlings may be placed into separate containers, which makes an easy way of handling them when they are transplanted into the garden

I have in my own case largely succeeded in finding a solution for the problem. My money outlay has not been great and seems almost negligible now, extended as it was over a number of years. Yet to-day my garden is not only extensive but well stocked. In building up my collection of plants I have learned many things. For instance I have learned that I could only become the proud possessor of even a one eyed rootlet of "Kelway's Glorious", one of the three or four handsomest peonies in existence, by sending a check for ten dollars for it, and I have likewise learned that for the outlay of two shillings and sixpence and a little watching and waiting I may have a patch of long spurred columbine seedlings in a series of lovely colors to quite take your breath away. The commonly grown perennials, as this would indicate, fall into two great classes in this regard. There are, on the one hand, a few that it is useless trying to grow from seed and, on the other, a large number that are just as well and perhaps even better obtained in that way.

The peony most decidedly belongs to the former of the two classes. They may be and are grown from seed, for only in that way are new varieties to be produced. But it would be quite impractical to start out to furnish a border with its peonies in that way. And it is not entirely that it would take too long either, but that the results would be so unsatisfactory. The blooms in a group of seedlings would most likely average far below those of the cheaper named sorts that may be had for less than a dollar a root. The trouble is that the seedlings are prone to run to uninteresting and more or less inferior singles and small flowered types. There are doubtless thousands of peony seedlings, take the world over, coming into first bloom each year, but the good new sorts introduced annually could be numbered on the fingers of one hand. With peonies, then, one must obtain a root of each of the sorts desired, which root may, after a year or two, be divided if one prefers increase in the number of plants to quality and quantity of bloom. With peonies nowadays one gets started right

(Continued on page 132)

A GROUP OF THREE HOUSES

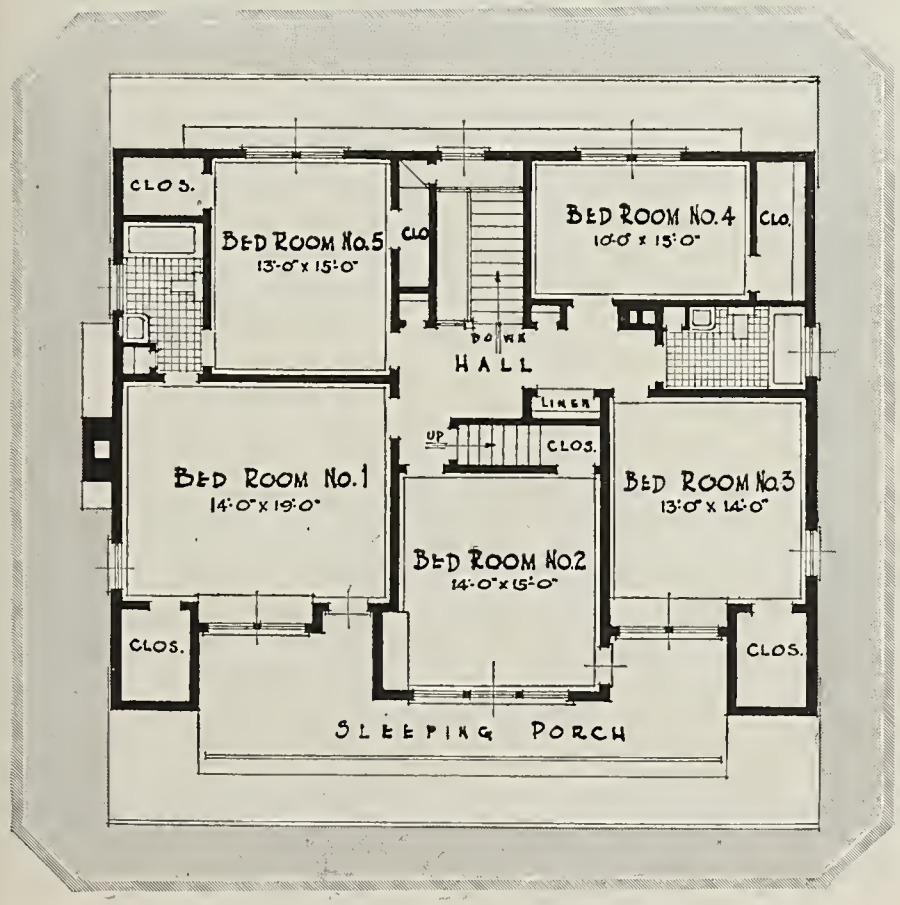
From New York and Virginia



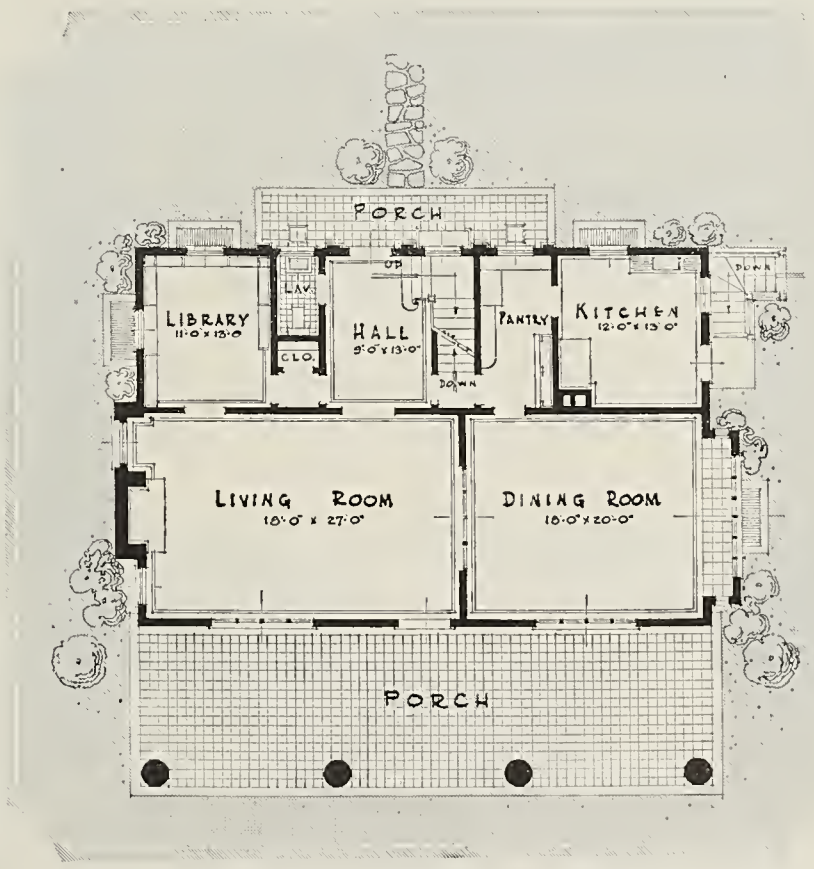
The home of George L. Street, Jr., in Richmond, Va., sits snugly behind its white paling fence with the charming air that accompanies long roof lines and deep set eaves



The deep, low eaves of the front are repeated at the side of the house where a hood, handled in a similar fashion, covers the dining room bay and the kitchen entrance porch



The five bedrooms on the second floor are entered from an interior hall, thereby affecting a fine economy of space. There are two baths, and a closet to a room



The living and dining rooms take up the entire garden side of the house, which is separated from the lawn by a wide, tiled porch. W. Duncan Lee was the architect



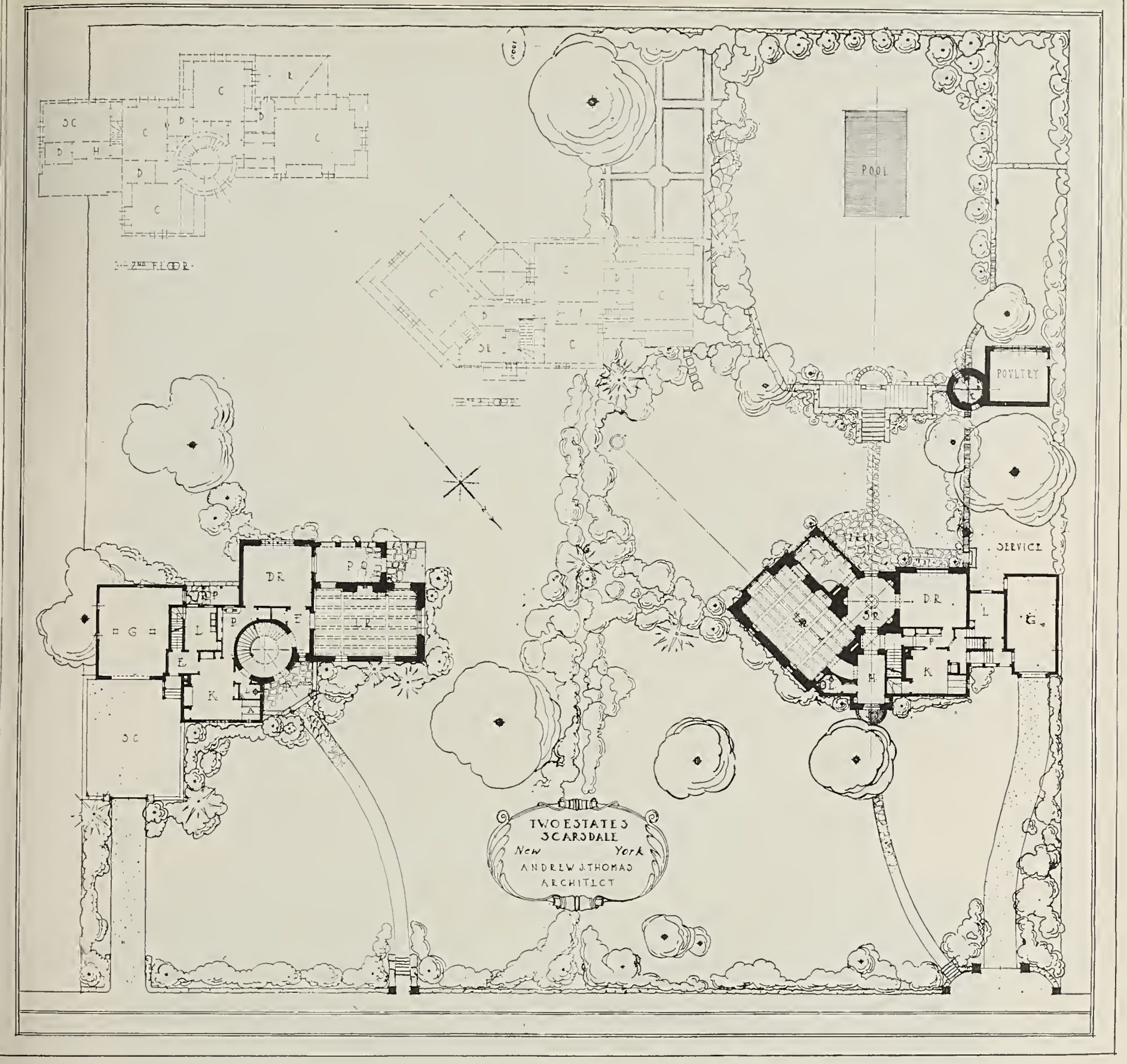


In the Kohler house, shown at the left and above, as in the Thomas house adjoining, the walls are of brick laid in Flemish bond with wide flush cut joints and with occasional sections built up of native ledgestone thickly parged with mortar so as to get a rough and interesting texture



The Thomas house presents a delightful mass from the garden that is reached by steps descending over an arched pool. A large rectangular tank forms the most important feature of the garden in the corner of which stands a conically roofed cote for peacocks, pheasants and doves. The path and driveway entrance, shown below, is cleverly contrived, with gates of hand hewn oak and piers of rough brick masonry





AN ARCHITECTURAL DUET

AT SCARSDALE, NEW YORK

The Homes of Arthur W. Kohler and Andrew J. Thomas, the Architect of Both

Without sacrificing the individuality of either, and without admitting anywhere a hint of monotony or mere repetition in the matter of architectural treatment, these houses were designed to form a tiny residential group of two. The style used in each case is an elusive mixture of Norman and Flemish, though it would be difficult to pin it down to anything more definite than a very happy inspiration. For it is one in which opportunity has been given the roof lines to rise and fall in nice conformity to the contours of the gently sloping site that eases away toward a heavy grove at the rear. The floor plans and ground layouts are admirably suited to such a joint arrangement as this. There is form without formality. Each house is planned about an offset center. In the Kohler house this central motif takes the form of a staircase tower; in the architect's home a sun room is the pivot point of the plan. The living portions in both instances are laid toward the interior of the site in order to achieve the greatest amount of privacy, while the garages and service sections flank the outside property lines. The planting indicates the party line without making the separation seem too abrupt.



This beautiful masonry arch bridge done in the classical manner at Chiswick House in Devonshire, and noted for its fine ornamental detail, formerly spanned an artificial canal, now practically dried up



This wooden foot-bridge is built with steps on a steep curve after the Japanese manner. Room is thus given for sailing boats beneath, while the high and bold span is effective in the flat landscape

This causeway, with its simple rails and primitive planking, is supported on stone piers and rises in mid-stream to allow of the passage of boats. Its design is singularly appropriate to the scene's tranquillity



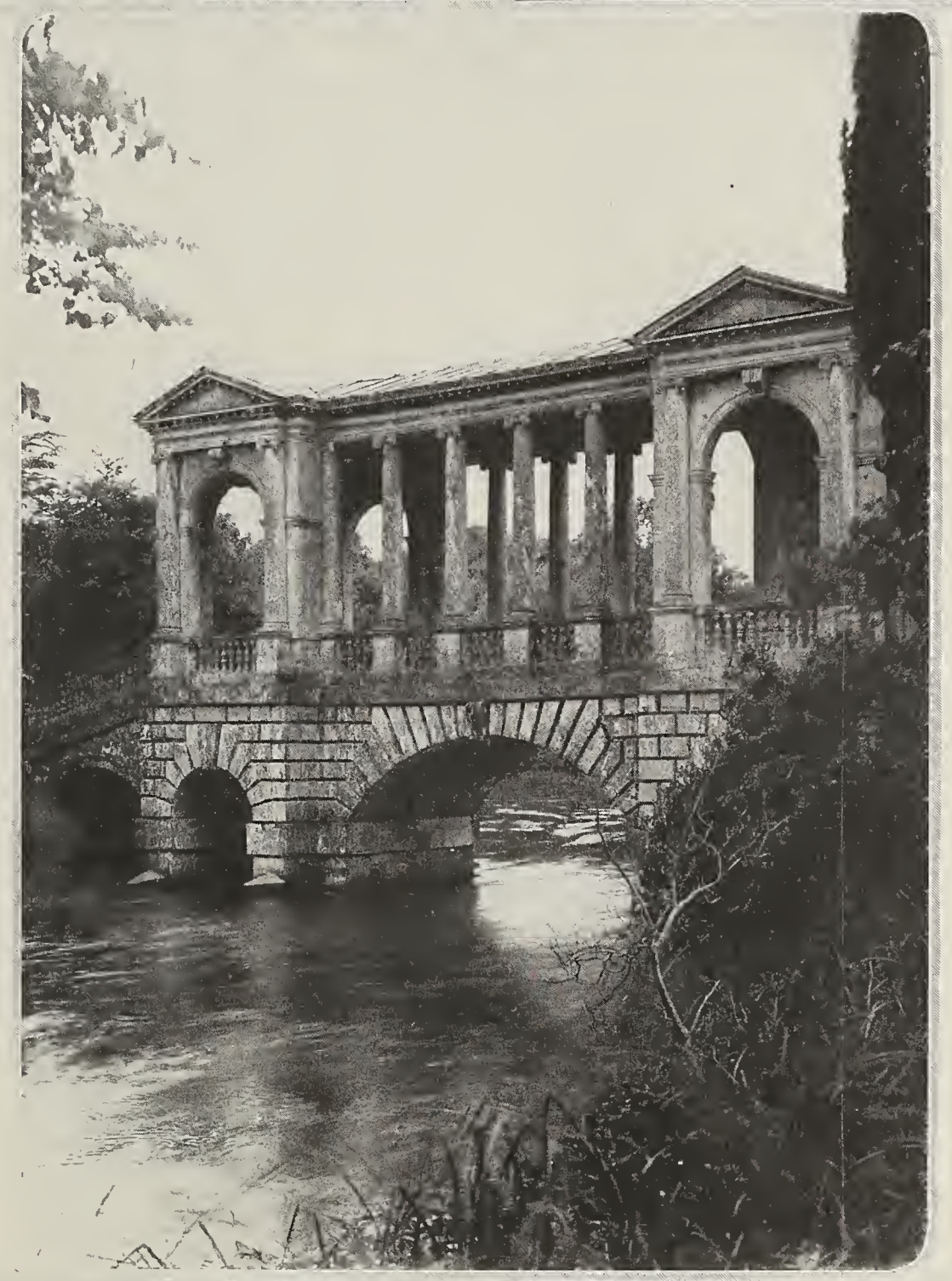


Built in sections clamped together with iron bolts, this single span wooden bridge, with the uprights of its balustrades radiating with the curve of the bridge, is reminiscent of Japanese work



This wooden foot-bridge with its slightly curving span, built in three sections and bolted together, gives access from a house in the town to its garden on the other side of the dividing stream

BRIDGES *in the* LANDSCAPE SCHEME



The great Palladium bridge at Wilton House was built in the late 17th Century in the purest Renaissance classical model. It represents the ultimate accompaniment to the country estate in the grand manner

A foot-bridge made by fixing between blocks on either bank two boards slightly longer than the distance between blocks, causing an upward bend; then laying on other boards and bolting them



This drive to a country house is spanned by a straight wooden foot-bridge of rustic design. It is supported on one side by a dry-built stone bastion whose masonry bulk is masked in santolina



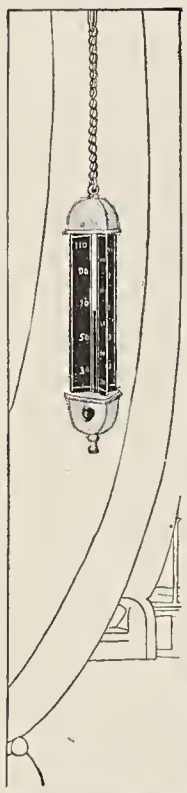


An outdoor thermometer visible from within, held away from the walls by tiny brackets

THERMOMETERS YOU SHOULD KNOW

The Wide Range Of Uses To Which These Instruments May Be Put Makes Them Invaluable In Many Ways

ETHEL R. PEYSER



Suspended in mid-air for accuracy and readable from any direction

CAN YOU tell whether your oven, your baby, your bath, or your incubator is at the right temperature; whether a storm is coming, a shower imminent, or the boiling candy at the right consistency? In other words, do you know all about the instruments that settle accurately these absorbing problems?

We think the marble top of a table is colder than the mat on it. It isn't at all; the marble simply is a better heat conductor than the mat and takes the heat from your hand more rapidly. There is the same apparent difference between the carpeted floor and the bare one.

To take the guess work out of temperature-telling the thermometer is used. A thermometer is usually a glass tube onto the end of which a glass bulb has been sealed or blown. Usually it is filled with mercury, sometimes alcohol. After it has been tested a scale is made on it which measured the height in degrees to which the mercury rises.

The kinds most in use in the household are room thermometers, outdoor thermometers, bath thermometers, milk thermometers, candy and jelly making thermometers, oven and refrigerator thermometers.

In determining the temperature of a room remember that, because heat rises, the floor temperature is cooler than that at the ceiling. If you want a real record, place the thermometer 4′ above the floor, away from hot stoves and cold walls. The best thermometers, moved from one room to another, take 15 to 20 minutes to adjust themselves to the different environment. Mounted on heavy furniture, too, they will register slowly during a change in temperature.



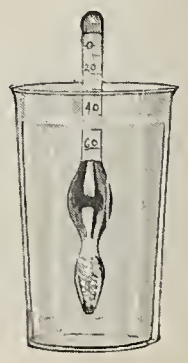
A thermometer to determine the temperature of the fireless cooker. This and the other instruments shown are from Taylor Instr. Co.

The bath thermometer is set in wood, has a handle, and should be read under the water. Milk thermometers for use in pasteurizing milk, whipping cream, etc., must be very accurate. They are all of carefully made glass. Some float and others do not. The bulges on the sides of a floating thermometer give it the necessary buoyancy.

Oven thermometers are blessings, but they can be damaged easily by the banging of an oven door. Many a good and bad stove has sold itself by having any kind of an oven thermometer. The dial type is used, as well as the inset column, on the outside of the oven door. They register to within 10° to 20° of the oven heat. The ideal oven thermometer is the one that is placed inside. It must be made of fine strong glass. These thermometers should read up to about 550° Fahrenheit. Some can be encased in metal and hung inside the oven, if there is a glass panel through which it can be read without opening the door. Others stand up in the oven and register accurately.

In the refrigerator regular thermometers can be used. Of course the temperature on the shelves will vary at different heights. Remember that ice must melt to cool your refrigerator. If you wrap ice you will save ice at the expense of your food. The lowest shelves should be coolest, as cold descends and heat rises—it is this interchange of place that keeps the air in current action in your refrigerator.

Thermometers for candy making, syrup making, jelly making, etc., are usually glass tubes set in metal, and must be accurate. The best results are obtained, of course, only when thermometers are used carefully. Place them always where the boiling is most violent and not too near



An hydrometer to test the consistency of liquids

the bottom or side of the vessel.

The following paragraphs will enable one to read and care for a thermometer intelligently.

"Naturally it is essential in the first place that the thermometer being used is of *known accuracy and will remain so.* A little extra cost in the original purchase of a thermometer will never be regretted.

"All thermometers are affected by the surrounding air. When observing the readings be careful not to stand so near the bulb that it will be affected by the warmth of your body or breath.

"Take care in noting the proper division on the scale. Some thermometers have their divisions in 2° lines, some in 1° lines, some in 1-2° lines and some in 1-5°, 1-10°, etc. Errors are often made in reading 2° lines as 1° lines.

"In reading be sure to get the eye level with the mercury. If you read it from below the reading will appear too high and if from above too low.

"In moving a thermometer into a fresh place remember it takes some time for it to adjust itself to the new temperature. This, of course, depends on the sensitiveness of the instrument. Fanning it, or passing it carefully through the air for some time will greatly help it.

"Do not condemn a thermometer because it does not agree with one hung near it. Remember these instruments indicate the temperature of the air which surrounds them and not the temperature of the air one inch or twelve inches away."

The hydrometer is an instrument to take the guess work out of candy, syrup, jelly making, etc. It looks like a long bulbed thermometer—with lead shot in the lowest part of the bulb to weigh it down. It gives you a definite knowledge of when to stop "boiling down." It will also tell you if your milk has enough butter fat in it.

The hydrometer tells you the density or specific gravity by sinking to a certain level in the liquid (which you can see by reading just at liquid line). If the syrup, for example, is thick, the hydrometer will not sink as low as if the syrup were thin. Hydrometers, out in the garage, may be used to test motor oils and battery fluids.

To read the hydrometer the eye should be on a line with the main surface of liquid. for where the liquid cuts the stem the reading is recorded. If the liquid is opaque read as near as possible above the surface. See that your hydrometers are marked according to the temperatures at which they should be used, for specific gravity varies with the temperature.

The effect of too little or too much moisture in the air of a home can have very grave consequences. The state of one's health, as well as the life of furniture, woodwork and pianos, is most dependent on air and normal humidity. When air is dry (humidity low) high and low temperatures are more bearable. In summer the humidity often makes life miserable. Indoors in winter, especially when there is illness, the moisture as well as temperature should be regulatable.

To test the air for moisture, hygrometers are used. A mason hygrometer usually consists of two thermometers of known accuracy, set about four inches apart and mounted on a board of wood, or a frame of metal, in such a way that the thermometers

(Continued on page 96)



This thermometer, with its wooden handle, has been especially devised to test the temperature in deep fat frying



For an oven unequipped with a thermometer this one, on a stand, has been made. It is marked to read from 100° to 600° and is insurance against under-baking and burning



Always to have your bath drawn at your favorite temperature is a luxury this bath thermometer will afford. In the case of a baby's bath it is invaluable

FOR THE SEWING ROOM

All the Articles Shown on These Pages May be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City



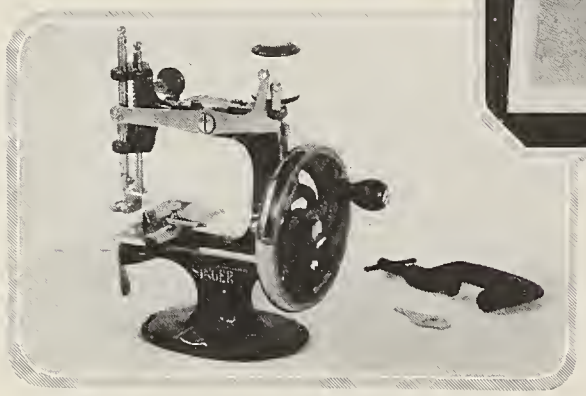
The graceful, mahogany sewing stand above has four compartments for spools, etc. and a deep space to hold work. It is 27" high and 24" wide when open, priced at $22



No more back breaking, foot pumping machine sewing! At the right is an electric motor which can be easily attached to any sewing machine, $15. A practical sewing table has a yard measure painted on the top, $3.50

Below is a board covered with fine wire used to press velvet. It brings life back to any material on which the nap has been crushed. All sizes. 6" x 18" $8



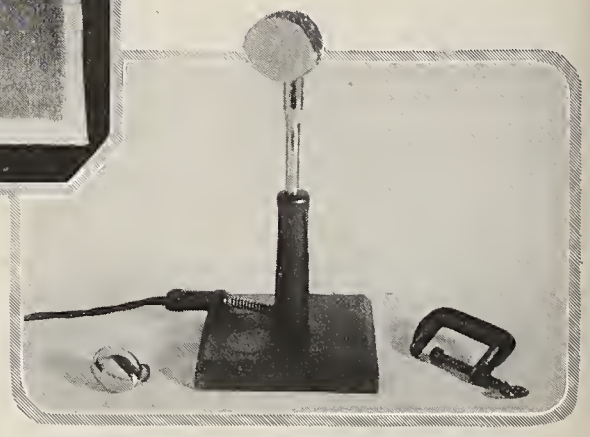


This is a practical chain stitch hand sewing machine that can be easily clamped to any table. $5

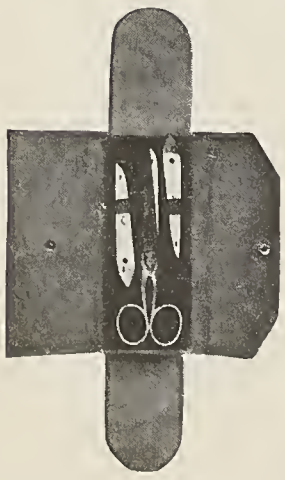




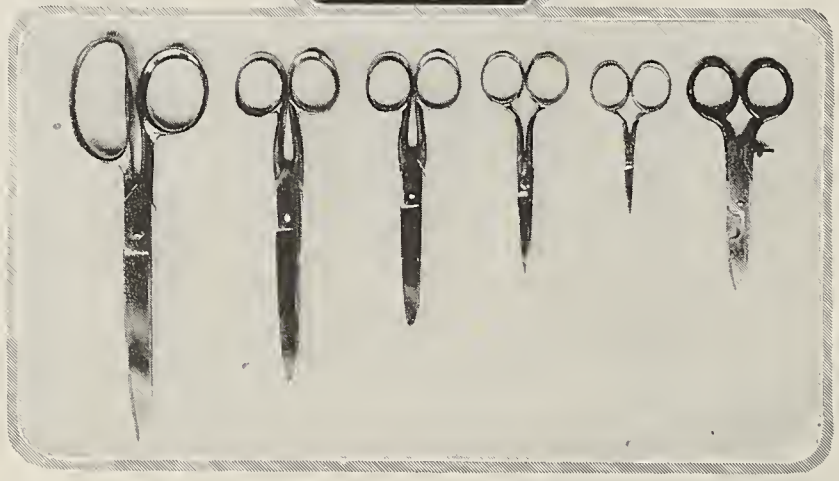
A tan and brown Philippine scrap basket is 13" high and 12" wide at the top. Priced at $4



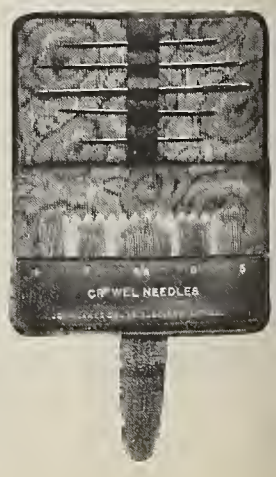
This electric iron with its two odd shaped heads fits into nooks and crannies and is useful in ironing sleeves and flounces, 12" long, $9.25



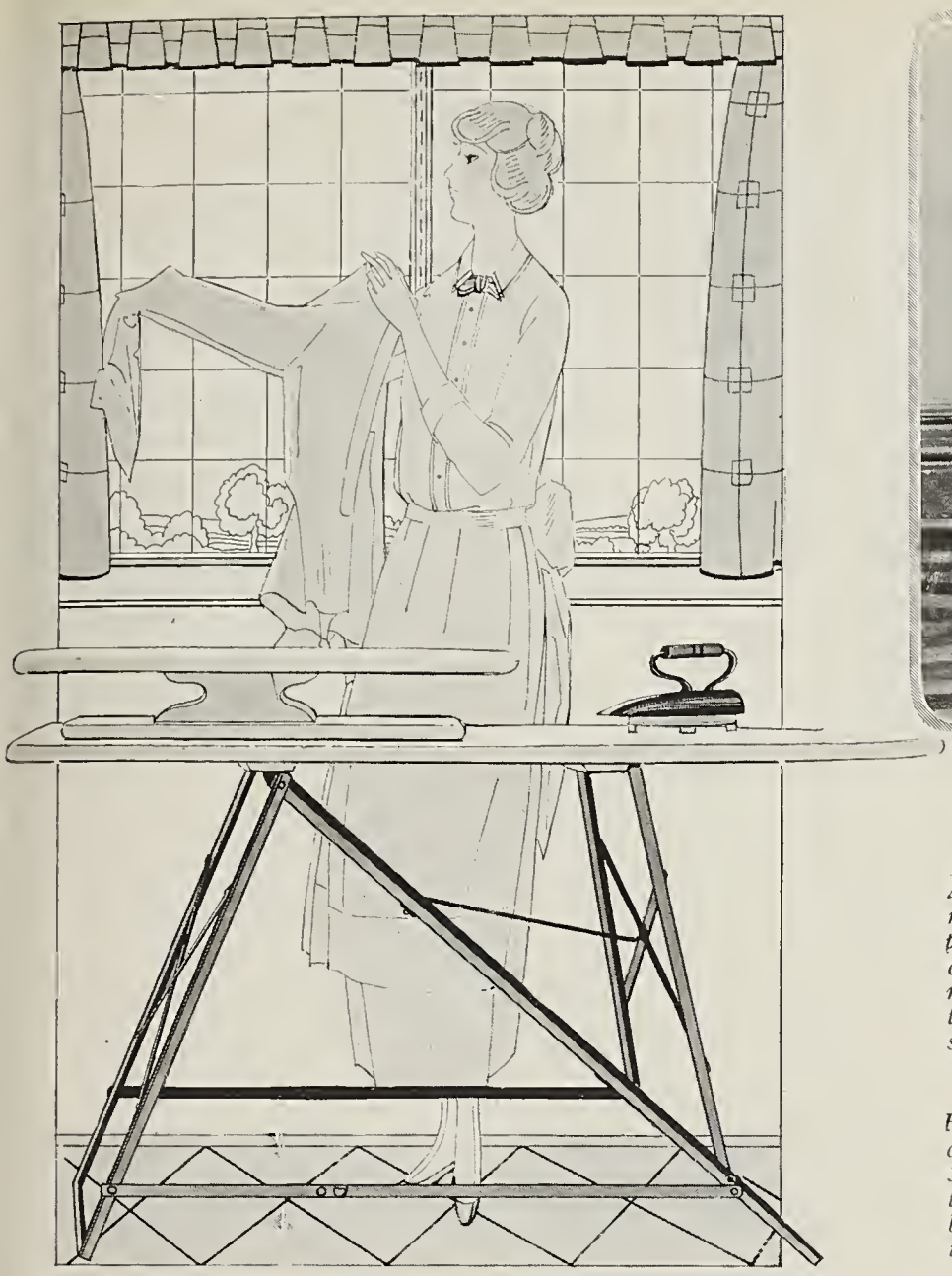
A pair of scissors 5½" long with extra blades comes in a leatherette case for $1

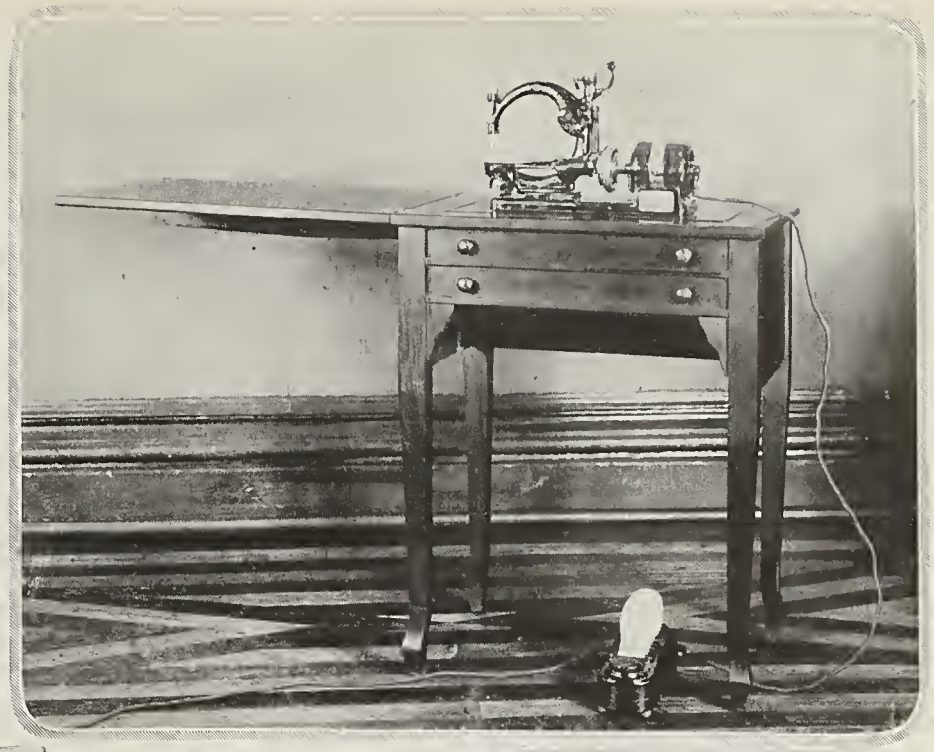


Fine steel shears 8" long, $1.50, 7" $2.25, 5½" $1.63, 4½" $1.15, 3" $1.05 and buttonhole scissors $1.38



This leather case 5½" x 4½" open holds a complete assortment of embroidery and darning needles. $1.75

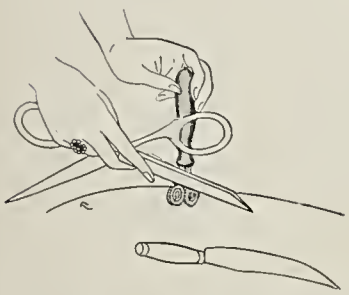




A sewing machine need not now be an unsightly piece of furniture. Above is an electric chain stitch machine which fits into the brown mahogany table shown at the right, $150



For the sewing room comes a folding ironing board 32" high with a substantial stand, $5.50. Sleeve board 32" long, $2. Fluting iron 6" long, $1.88



The new knife sharpener above is so easily operated it should be in every sewing room, $.50



The covered sewing basket at the left, 7" across is $6.50. Center, 12" wide $4.50. Darning basket 8" high $1.25. They are tan with brown decorations



A practical sewing basket 11" wide and 3" high can be stained any color, $3.50



This comfortable low chair is excellent to sew in. Seat 14" high. In blue rep, $26.50



The sewing room should contain a practical chest of drawers to hold materials and unfinished work. This is mahogany, 42" high, 19" x 30", $48



A good sewing room chair in mahogany, with spool turning and a rush seat, $21.

The GARDENER'S CALENDAR for FEBRUARY



RAPHAEL SANZIO
(1483–1520)

By no means the least significant phase of Raphael's art was his garden designing. When he did the gardens of the Vatican he achieved something as great in landscape architecture as he did in his frescoes and buildings.



HUMPHREY
REPTON
(1752–1818)

Born at Bury St. Edmunds, Repton began life as a merchant, but failing in business became a landscape gardener, succeeding "Capability" Brown; though he carried on his work in a much more sensibly naturalistic manner than this ravager. His "Observations on Landscape Gardening" is a valuable treatise.

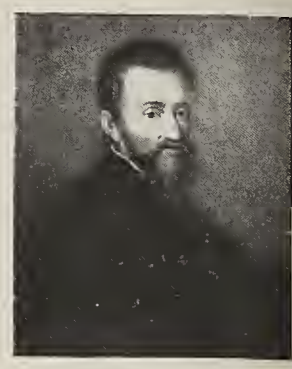
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its suggestions should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.						
				1. Plant stakes are necessary evils, we all wish that the plants would not require supporting, but they do, and we must accommodate them. Order stakes now. If you can't do this, cut some in the woods.	2. Better get out the sashes for the hotbed and cold-frame, and see that they are in good condition. Broken glass may need replacing, and the wood should be painted to protect it from the weather.	3. Have you pruned your fruit trees? They will produce if left in a natural state, but not nearly so well. Good fruit is produced only where intelligent pruning is practiced, so your labor will be well justified and repaid.
4. Summer flowering bulbs such as cannas, gladioli, dahlias, caladium, etc., should be looked over carefully. Excessive heat or moisture will start them into growth; dampness with a low temperature is apt to cause decay.	5. No one can garden well with dull or poor quality tools. This is the time to do any repairing that may be necessary. All edged tools must be sharpened; kerosene and grease will check the rust on all the metal parts.	6. All plants that have been in the same pots for any considerable time, such as palms and other decorative things, should be re-potted before their active growing season starts. Top dressing is the alternative to this.	7. Have you progressed any further than your mind with that rose garden you have been considering all these years? Each year that you postpone establishing it means that you are losing just that much pleasure.	8. Pea brush, bean poles and tomato stakes are necessities of a productive garden. A few hours spent with an axe in the woods will furnish you with these needed accessories. Gather them before they leaf out.	9. Bay trees, hydrangeas, oranges and other plants of this type that are used for decoration outside in the summer should be looked over to see if the tubs will stand up through another season's use. If not, repair now.	10. Start to prepare your hotbed now. At least 12 inches of good hot manure will be necessary for making it. Tramp this firm and cover it with about 4 inches of good garden soil that has been well screened.
11. Deciduous trees and shrubs also require pruning to keep them in good health. Early flowering subjects such as the lilac or spiraeas are best pruned after they have finished flowering along in the spring. This save blossoms.	12. Have your trees looked over carefully to determine their true condition. It takes a lifetime to grow good trees but they are subject to injuries of many kinds. A little tree surgery at the right time will save them.	13. Have you ordered your supply of seeds? They should be on hand now. An old bread tin makes a good mouse-proof storage for them. Don't let the seeds get damp—a cool, dry place is the ideal storage place until planting time.	14. If you like golf you should have a practice green constructed on your grounds — some screened corner where you can practice when you want to. Sow it with fescue and creeping bent grass in equal quantities.	15. Now that the war is over let us think again of greenhouse construction. Greenhouses certainly raise the standard of any grounds, whether they be for fruit or flowers. Early planning means fewer errors.	16. It is much easier to overhaul your lawn mower now in the garage than it will be next summer on the lawn. At least the gear boxes must be cleaned out and repacked with vaseline, and the other bearings oiled.	17. Have you ever given a thought to the comforts of our greatest garden friends, the birds? Why not get a few houses where the birds can nest? A bath for the birds will give even more pleasure to you than to them.
18. Have you studied the merits of a fruit border? No place is complete without one. Raspberries, currants, gooseberries, blackberries, grapes—all these make excellent border plants for the garden.	19. If you cannot afford a greenhouse there are numerous styles of plant protectors that are helpful to gardening. They should be ordered now, as their greatest value is in the early season. Glass ones are excellent.	20. Start sowings now in the greenhouse of the hardy vegetables, such as cabbage, cauliflower, lettuce, celery, tomatoes, etc. Use flats or seed pans for greater convenience, and provide plenty of drainage.	21. No garden is complete without some well selected and properly arranged garden furniture. In formal gardening pottery is very necessary to the completeness of the scheme. Make your selection and order now.	22. Garden arbors as they are now made are very attractive and necessary accessories of the garden. If you wish to enjoy them this summer they should be ordered now, as well as the roses or other vines for them.	23. Flowering plants of all kinds that are wanted for Easter must be started into active growth. By postponing this and then trying to rush them along the plants are invariably grown too warm and in many cases ruined.	24. All dormant trees are shrubs that are subject to the attacks of San Jose scale should be sprayed with one of the soluble oils. Trees that are already infested must have at least two thorough sprayings.
25. Sweet peas may be started now in the hotbed or greenhouse. Paper pots are excellent for them. After the seeds have germinated the plants must be kept rather cool to prevent their getting soft and weak stemmed.	26. Before work is started outside you should make an inventory of your tools. Any new ones necessary must be ordered now. Tool designs keep on being improved as well as other things, so look them over.	27. Stock plants of all kinds of bedding subjects should now be started into active growth so that the necessary quantity of cuttings will be ready for taking when the proper time for them comes in the spring.	28. Sprays of all the early flowering spring shrubs can be cut and placed in water in the house where the flowers will quickly develop. Pussy willow, golden bell, Japan quince, etc., can be forced in this way.			

The four great Italians, the Frenchman, and the Englishman, whose portraits are shown on this page, may well be called the most influential figures in the art of garden design. In style Le Notre would be put at one end of the list and Repton at the other, for the designer of the gardens at Versailles was as formal, grand, artificial, and flamboyant in his manner of working as the Briton was informal and naturalistic. The Italians would occupy the middle ground, for their object was to effect an architectural but fair compromise with the site at their disposal. In each of the three schools, and according to our tastes, there is much to be learned for the development of garden design in this country.

THE ROSE

A rose, as fair as ever saw the North,
Grew in a little garden all alone;
A sweeter flower did Nature ne'er put forth,
Nor fairer garden yet was never known:
The maidens danced about it morn and noon,
And learned bards of it their ditties made;
The nimble fairies by the pale-faced moon
Water'd the root and kissed her pretty shade.
But well-a-day!—the gardener careless grew;
The maids and fairies both were kept away,
And in a drought the caterpillars threw
Themselves upon the bud and every spray.
God shield the stock! If heaven send no supplies,
The fairest blossom of the garden dies.

WILLIAM BROWNE



MICHELANGELO
(1475–1564)

Sculptor, painter, architect, as well as garden designer, this tremendous genius of the Renaisance must be considered one of the greatest figures in history. His finest gardens are those of the Florentine Villa Bombicci.



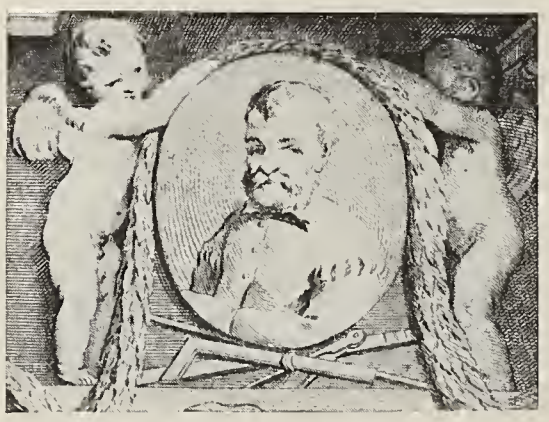
ANDRÉ LE NÔTRE
(1613–1700)

The opportunity to succeed his father as superintendent of the royal gardens lured Le Notre away from painting and started a career that, for sheer magnitude of achievement, has never been equalled in garden design. Versailles, Fontainebleau, Vaux le Vicomte, Chantilly and St. Cloud are only a few of his commissions.



ST. PHOCAS
(2nd Century)

St. Phocas the Gardener toiled among his plants about his dwelling near the gate of Sinope, a city of Pontus; a humble, god-fearing man. He was a martyr to his Christian faith.

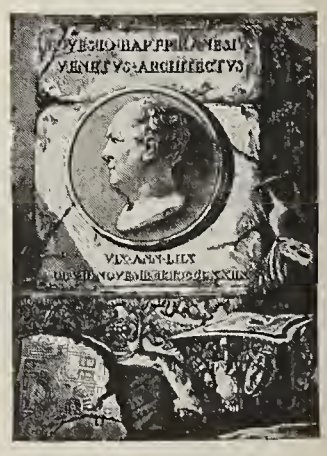


VIGNOLA (1507–1573)

One of the greatest architects of the 16th century, Vignola followed Michelangelo as architect of St. Peter's. He also designed gardens. His masterpiece, the Villa Caprarola with its gardens, will be shown in the March issue.

PIRANESI
(1720–1778)

Because of his engravings Piranesi is called the "Rembrandt of Architecture." As a garden designer his most famous work is that of the grounds of the Priory of the Knights of Malta.




Pitman's
Sampler
& Confections

The Wood Carving of Grinling Gibbons

(Continued from page 69)

himself go see him. This was the first notice his Majesty ever had of Mr. Gibbon." But it was not the last: Grinling Gibbons became master carver in wood to the King and served the crown until the time of George I, creating masterpieces in carving, making friends, marrying happily and waxing prosperous. The portrait of Gibbons and his wife, painted by their friend John Closlerman, was engraved in mezzotint by John Smith. We have also a fine portrait of Grinling Gibbons painted by Sir Godfrey Kueller and engraved by Smith.

Grinling Gibbons appears to have taken a swift leap from his apprenticeship. Evelyn had introduced him to Hugh May, Sir Peter Lely, Samuel Pepys and others, and in turn he was introduced to Sir Christopher Wren, then busily engaged with the rebuilding of the London churches after the disastrous fire of 1666. Wren immediately gave Gibbons employment at Windsor, and later at St. James Church in Piccadilly and at St. Paul's Cathedral. By 1678 Gibbons was carving the chimney-pieces for the Queen's Privy Chamber and for the King's Drawing Room. The superb reredos which Gibbons carved for St. James Church some years later established his reputation. This was carved in cedar over a marble carved Cena. Here we find a perfect example in carved wood of the *rainceaux* treatment so skillfully handled by Gibbons and so often employed by him. Here, as elsewhere, the detail is sharply defined and there has been, as an English writer has pointed out, no departure from truth therein, floral or anatomical.

The work on the choir stalls of St. Paul's is likewise a monument to Gibbons' fame, even though a necessitated architectural arrangement in later years completely altered the original effect of the choir. Gibbons received £210 for carving the forty-two cherub heads—what would they not bring now at an art sale!—and some £1,560 for the entire work, inclusive. As Tipping says, "Inigo Jones originated a style, Gibbons a new manner of treating it." The heaviness of the swagging in carving before Gibbons appeared gave way immediately to his greater refinement and his work was one of the glories of the later English renaissance. Although England's debt to the Italian renaissance was tremendous, still England's own originality was shown in the replacing of Italian balusters with carved and pierced panels of woodwork.



A typical example of Grinling Gibbons' work is contained in this beautifully carved over-mantel decoration in which birds and flowers and fruit are fantastically arranged

We are fortunate in having in America a few authentic works from Grinling Gibbons' atelier. The most important of these is the carved and gilded wood over-mantel formerly at Holme Lacy in England. This is to be seen in the Metropolitan Museum of Art, New York, as also is a limewood panel of the Royal Arms. Limewood was the favorite material employed by Gibbons in his carving of natural objects.

Here reproduced is Grinling Gibbons' fine mantel for Belton House, one somewhat resembling the Holme Lacy mantel and yet another on the order of the famous carved mantel in the dining room at Lyme Park. "The Four Seasons" carved panels from Belton House are shown as examples of 18th Century wood carving of high order. While Grinling Gibbons is a towering figure in the art of English wood carving, his compeers reached to fine achievement. It is, indeed, often difficult to determine all that may be ascribed to Gibbons without question. The impress of his style so influenced others that one frequently finds all the superior woodwork of Grinling Gibbons time classed as his own. Watson and Chatsworth and even others did in their own works closely approach that of the master, but even their hands, it seems to me, did not bring forth from the wood such exquisite forms as were evoked by the genius of Grinling Gibbons. However, it is interesting to compare the work of the various master carvers of these years of the early reign of Queen Anne and of the first years of the reign of William and Mary, when this art was in its heyday. Gibbons' last work in Queen Anne's reign appears to have been the chapel carvings for Hampton Court, executed in 1710. Windsor, Kensington, Whitehall, Trinity College at Cambridge, Chatsworth, Southwick and Petworth all received the mark of Gibbons' incomparable genius, nor must it be forgotten that he produced other sculptural works of no mean order: his monument to Newton in Westminster Abbey and the bronze statue of James II in Whitehall.

If Grinling Gibbons lived to see newer "fashions" come into vogue, at least he must have felt that his own work had been appreciated and would endure. I like to remember that he left the pompous past in woodwork and carved a perfect cluster of English primroses on a block of lime.

When You Plan Your Garden

(Continued from page 61)

To get back to the question of supports, piers are built up of brick, stone, tile or concrete. They are usually 18″ square; never less than that. They are never tapered. Being free from any refined, ornamental detail, piers should be used in pergolas and gardens whose adjoining house is designed in an architectural style likewise free from refined ornamental detail.

Where such detail exists in the architecture of the house, as in some Colonial and Georgian types, the arbors or pergolas in the garden should be supported by columns. The order used in the columns of the pergola should harmonize with that used in the columns and pilasters on the house. It need not be the same order, for while a graceful modification of the Corinthian is often used on Colonial and Georgian houses, that particular capital is hardly suitable for an arbor however sophisticated. It is advisable simply to preserve a similarity of treatment, and this can be done by keeping the corresponding architectural features of the pergola and the house at the same scale, in the same color, and in as nearly the same character as it is possible to devise it.

Thus it will be seen that the pergola, if it have any architectural ambition whatsoever, being something of an openwork building itself, and being in close proximity to the house of which it is an accessory, must, more than any other element of the garden, conform in style to the house. This point is emphasized because it is one that matters extremely in the final appearance of the two things when seen together. It is very difficult to avoid an effect of grotesqueness when, for example, the garden of a modest house in the English cottage style is set with an arbor made up of heavy Doric columns and elaborately cut beam ends. When it is necessary to erect an inexpensive arbor in the garden of a formally designed house it is wise, rather than to do one in the rustic manner or in stained, square cut timbers, to sidestep any architectural comparison by making it the simplest kind of support which will be almost entirely hidden by a luxuriant covering of vines.

In this general connection it may be noted that many ready-made arbors and pergolas are being built in a wide variety of styles and sizes from which a suitable choice can easily be made where it is not convenient to have the thing expressly designed. It is wise, in such a case, to select the particular type before completing its setting in the garden. Otherwise there is apt to be an awkward discrepancy when the knock-down structure arrives and is fitted into its place.

While the "roofs" of all arbors and pergolas are open and never shingled or covered with any solid sheathing, they need not always be perfectly flat, but may be hipped or gabled. In a long pergola that closes an entire side or end of a garden it is sometimes advisable, in order to avoid a too monotonous line, to accent the central section or the ends by this device, and by raising it at these important points give it a more interesting character.

It has been suggested before that there are two general types of arbors and that they function in entirely different ways. The arbor that serves as a shelter for a particular spot in the garden should be located at the end of the garden farthest from the house from where a view of both the house and the garden may be obtained and toward which the main lines of the garden should lead. Exceptions to this rule generally occur in the gardens that fall away from the house and because of the steep slope are invisible from the house. In such a case the arbor might be placed on the crest of the slope where it will act as a sort of connecting link.

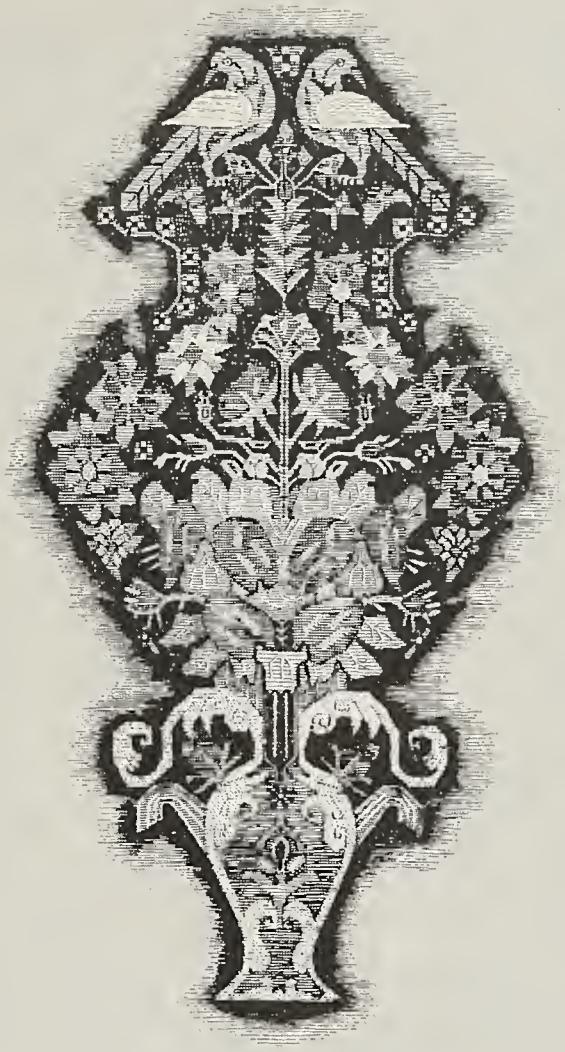
Arbors or pergolas of the other type are designed to cover a path or form at the same time a shelter and an enclosure for one side of the garden. Because of this purpose they are usually quite long, and because of their length it is important that their ends do not hang loosely without some very definitely suggested termination such as a gateway, wall, or extended path.

No other feature of the garden can make or mar the appearance of the scheme as effectively as the arbor. If it is well designed and suitably located it will brighten the most mediocre layout. If its design and position are not thoughtfully considered no garden will be good enough to withstand the harm it can do.

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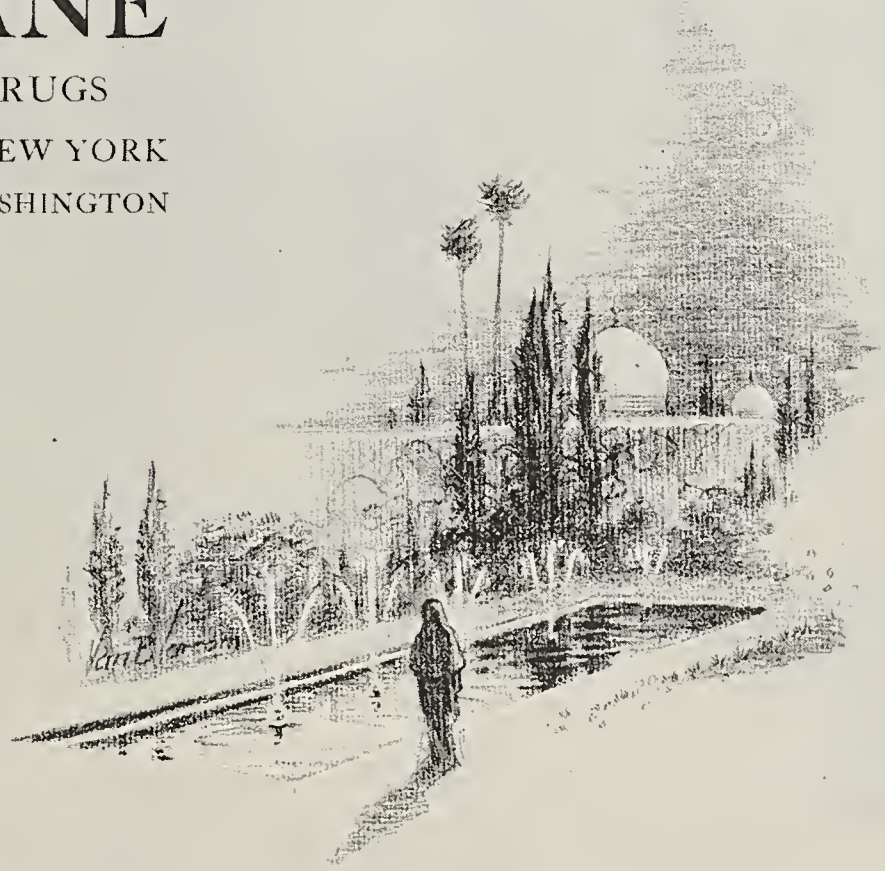
THE ILLUSTRATION ABOVE SHOWS THE NIGHTINGALE AND ROSE IN CONVENTIONALIZED FORM, APPEARING IN A FINE ANTIQUE LAHVERE RUG IN OUR COLLECTION.

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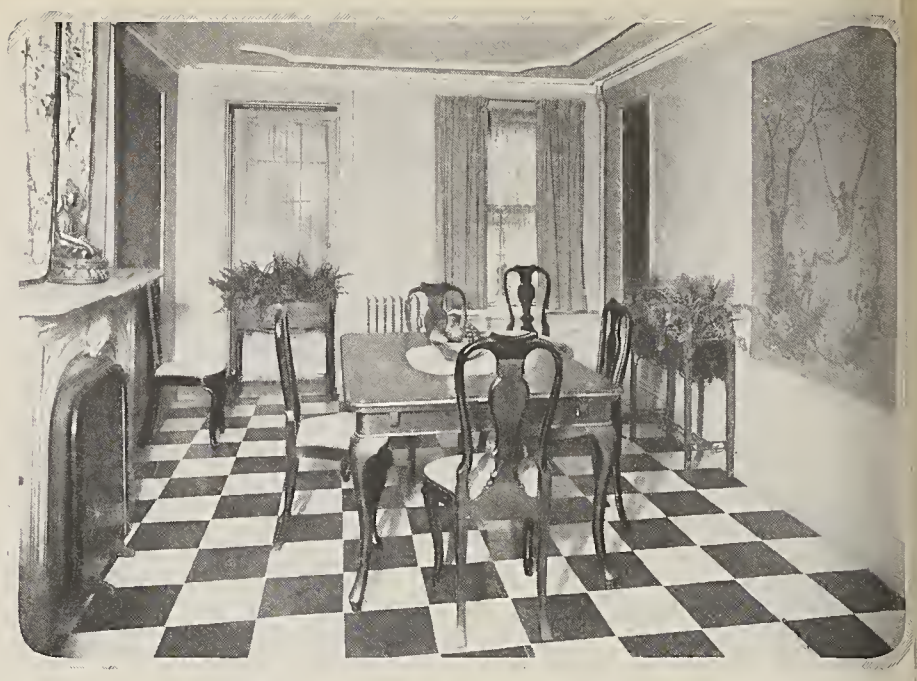


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A breakfast room is made inexpressibly cheerful with a set of Chinese panels printed in gold on lacquer red against tan walls. Nancy McClelland, decorator

Gay Scenic Paper for Dining Rooms

(*Continued from page 59*)

background for the American pine cupboard, table and chairs with which the room is furnished.

In the house of Mrs. Frank Crocker the walls of the dining room are covered with the brilliant Renaud and Armide paper that was printed in Paris by Dufour in 1830.

The story that this paper tells is very entertaining. Renaud who was one of Charlemagne's knights, on his return from the Holy Land, tarried too long in the gardens of the beautiful Armide who feasted him royally and laid desperate hold to his affections. His brother knights came to his assistance, fearing that he was lost, and brought him his famous sword which vanquished the demons of the enchantress. Cruelly then, they set fire to the Temple of Love, put Renaud on a boat and sailed away with him, leaving Armide stretching futile arms after him from the shore.

This old paper has verdure in brilliant greens on which the orange and reds of the knights' costumes and the delicate pinks and blues of the lady and her damozels make marvelous contrasts. Over all floats a beautiful sky with masses of pale clouds.

Another charming dining room in the New York home of Mrs. Louis Ranger has a reproduction of a fine old Louis XV paper known as "La Jeunesse de la Journee". It is set in panels on the walls and is gay and fresh in tone, like a chintz. The paper is lacquered and all the woodwork painted a clear custard yellow, the mouldings accented with a line of blue.

The table, buffet, consoles and valance boards in this room are of French walnut, while the chairs are painted a deep yellow and glazed. The carpet and seat cushions are dark blue, and the old vases made into lamps are the same color. The curtains are of yellow moire silk with a blue line, trimmed with yellow and blue fringe. The center light is of tole painted dark green with drops of amber glass.

A small basement dining room in another New York house has been made inexpressibly bright and cheerful with a set of Chinese panels printed in gold on lacquer red. The walls were painted a warm tan as a background for these panels and the dining room table and chairs of black lacquer. The floor is covered with black and white squares of linoleum.

There is never a lack of a topic of conversation when one is surrounded by such gaily interesting walls as these.

A Garden of Mulberries and Romance

(*Continued from page 75*)

Much of the fine air of completeness which goes with this garden is due to the fact that its equipment fits so nicely into its frame. For instance, the semi-circular bench, the two chairs, and the table, which form such a delightful tea-time grouping, give the appearance of having been made especially for their situation. Probably they were. Yet in designing a new garden this same effect can be obtained, without going to the expense of made-to-order furniture, by selecting the furniture beforehand, measuring it, and planning a place in the garden for it.

It will be noticed that no attempt has been made to grow grass in the paths. Nothing, especially in a city garden, could be more futile, without inordinate care and frequent caressing. In place of turf, broken tiles, warm red in color, have been used, and grass and the smaller sedums are encouraged to fill the joints.

One of the most attractive and unusual touches in the garden is the use of a Della Robbia placque in the section of stone wall at the rear. This is an idea which may be applied to any sort of masonry or stuccoed background—not always with Della Robbia placques, to be sure, but with pieces of plain or decorated tiles or with terra cotta low reliefs. In stone walls the size of the inset piece of decoration must be large enough to prevent its scale from becoming insignificant.

This well developed fragment of Nell Gwyn's old mulberry garden is especially rich in suggestions for the treatment of city backyards. It shows most of all that thoughtfulness in design and a wise provision for comfort and convenience can do more than anything else to make the city garden both livable and lovely.



When a work of any description is acknowledged to be supreme in its field, it inevitably becomes the object of comparison.

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But in their efforts to duplicate the original, they neglect to duplicate the skill and artistry which give it distinction.

They succeed only in imitating the lesser details, the shell and semblance of the reality; they never attain to its deep, inner excellence.

They are barred from reaching this goal by the natural law that the follower can never be the leader; that he who is content to tread in the leader's footsteps can never by any chance overtake him.

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Riddle Torchere at left, No. 640, $125 pair

Thermometers You Should Know

(Continued from page 87)

are not affected by the temperature of this mount. One of these thermometers has its bulb "free", or exposed to the air temperature, while the other has its bulb covered with wicking or muslin, the end of which is immersed in a cup or tube of clean, distilled water. By capillary attraction this bulb is always kept moist and indicates the cooling effect of the evaporative power of the air. The drier the air is the greater the difference between the two readings.

On each of the scales there are three lines engraved, marked 1, 2, 3, respectively. These represent the "comfortable" temperatures. For instance, on the "dry" tube, No. 3 line is at 65° Fahrenheit and on the "wet" tube it appears at 59° Fahrenheit. This represents a humidity of 70%. No. 2 on the "dry" tube, No. 3 line is at 65° and on the "wet" at 60° F. This represents a humidity of 56%. No. 1 line on the "dry" tube is at 75° F. and on the "wet" at 65° F. This represents a humidity of 59%. All of these humidities are very comfortable at the air temperatures indicated.

The "dew point" is indicated by the hygrometer, and in the evening it usually determines the lowest temperature of the night. By ascertaining the "dew point" the approach of a low temperature or a frost may be ascertained beforehand and be provided against. So here is a valuable thing to be known by garden lovers, etc. When the "dew point" is indicated below the freezing point, frost will form instead of dew. A profuse dew is a very sure sign of fine weather. The greater the difference between the wet and dry bulb thermometers, the greater will be the probability of the weather being fine, and vice versa. As dew is not formed during a wind or when there is considerable cloud, it is an incidental indication of fine weather. Hoar frost is really a sign of changeable weather.

The barometer measures atmospheric pressure, and determines in advance a change in the weather. The normal pressure at sea level is 29.9. That is to say, the air will force mercury in a bent tube up to 29.9 inches in a scale. When the barometer reads low and has fallen rapidly you will know that a storm is on the wing, for low pressure area has come in. The air is lighter so the mercury can't be held up.

Thus it is seen how many and diverse items of our daily existence can be given greater convenience, safety, certainty and interest, through the use of one or more of these mechanical gauges. They combine to overthrow the gentle art of guessing by substituting the science of accurate measurement.

Colorful Living Rooms

(Continued from page 53)

park. This, besides introducing a note of individuality, picked up the tones of the toile used on some of the chairs. This material was a rusty black print on an almost apricot colored ground, shading into the copper of the curtains. The hunting scene was again suggested by one of the patterns in this fabric, another motif being one of proud peacocks strutting in a garden.

Directoire chairs were used, painted soft green and covered with needlework done in green and ivory. The rug, a plain velvet carpet in a deep prune color that was almost plum, made an excellent background for the varied colors of the furnishings. Other color notes were introduced in the oval pictures on either side of the mantel showing classic figures holding "Horns of Plenty" filled with gayly toned flowers reminiscent of a country garden. The "Horns of Plenty" were repeated in amethyst colored glass on the walnut consoles beneath the pictures. These were filled with fragrant lilacs of beautiful mauve.

Another decorative note was provided by the recessed bookshelves with their rows of colorfully bound books and upper shelves filled with a beautiful collection of old Chinese Lowestoft. Between the bookcases were hung long mirrors with old pictures at the top that again carried out the illusion of the country. Beneath these mirrors old walnut commodes held alabaster lamps with shades of copper color. The light falling from them on the salmon and pale yellow snapdragon was very refreshing while deeper copper tones were found in the velvet cushions at either end of the sofa.

The soft green walls, the deep prune carpet, the touches of amethyst and copper color about the room were all brought together and blended by the shimmering reflection of the open fire. It was a room for night as well as day.

The slightest thing in the world will often give one inspiration for an entire color scheme. A pot of hyacinths, purplish blue fading into pinkish mauve was the nucleus for one of the most charming rooms I ever saw. The walls took their color from the palest tone of the flowers, a shade of pink with a faint bluish cast. At the windows hang curtains of sheer gauze bluish purple, like the deepest shade of the flowers. These changed to almost turquoise when the sun poured through them and were in charming contrast to the pink walls and overhangings of deeper pink satin looped back over blue-green glass tiebacks. Some of the furniture was done in an old glazed chintz in lovely blues and greens on a yellow ground, while an odd overstuffed chair was covered in an antique satin, the color of the hyacinth leaves, and piped in the same purplish blue. Hyacinths were in pink china bowls in the windows and old china vases on the mantel repeated the blues of the flowers. It was an amusing and cheerful room in spite of the amount of blue used.

In a little morning room in a country house, surrounded by a wonderful garden, I let flowers play the main part in the decoration. The walls and woodwork were painted a pale, neutral gray, an excellent background for flowers. The floor was black and white tile and the furniture for the most part black with gold decorations. A small sofa was done in a gray-green satin, cool and also neutral in tone, a low chair in a flowered chintz that would harmonize with anything. Here the surroundings were purposely lacking in any vivid note as the flowers were intended to supply all the color interest. It proved delightful and gay for one might have a different color scheme every month of the year.

In the last analysis it is color one is most conscious of on entering a room. Delightful color effects will do much to counteract bad architecture and ugly furniture. One need not seek far and wide for new schemes; they are to be found near at hand in the humblest things. A can painted bright blue and lined with copper was the basis for one of the most effective dining rooms I ever saw.

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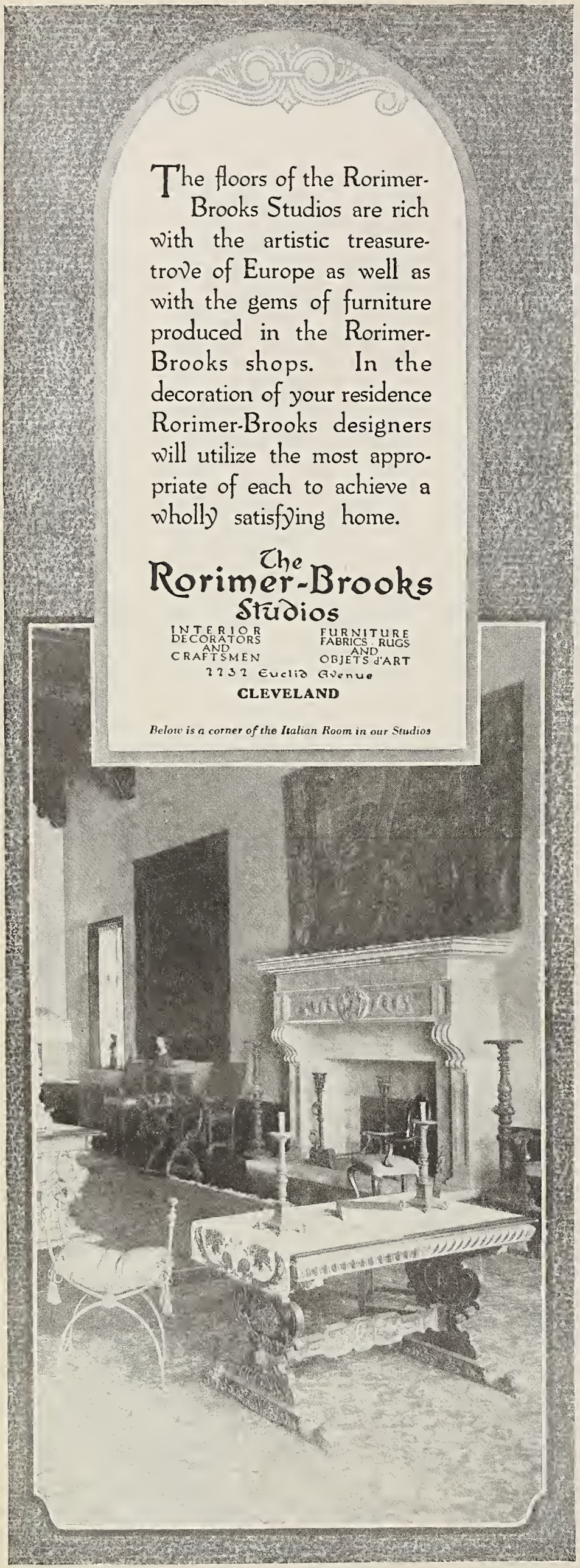
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CLEVELAND

Below is a corner of the Italian Room in our Studios





A commode with two chairs and their accompanying small tables can be effectively used in a large space between windows. Baron Voruz de Vaux, decorator

Grouping Furniture

(Continued from page 65)

rooms are not nearly as dull as they used to be. Painted panels, vivid wall papers and amusing effects gained by woodwork and furniture in some brilliant, contrasting color all have their places in an interior that one passes through and does not have to live with any length of time. On entering one should have the shock of some, unusual, compelling effect in the hall. It is soon forgotten in the more conventional furnishings of the other rooms.

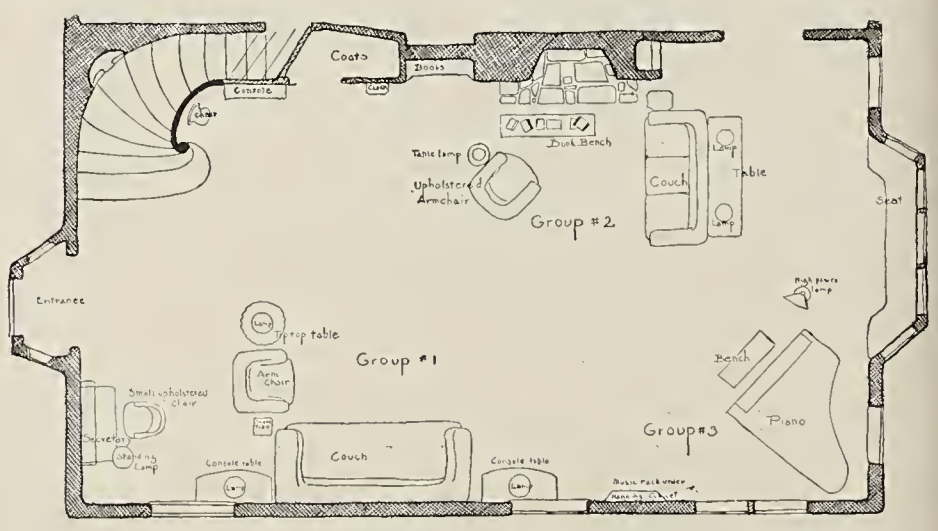
If a hall is very narrow, furniture should be selected with this in mind. Wrought iron consoles with black glass or marble tops can be made any size and width and with chairs and a mirror in keeping create a formal group pleasing to the eye as well as utilitarian. A mirror should be in every hall. It enlarges the apparent size besides being a great comfort. Another way of making a narrow space seem larger is by using a landscape paper, one with vistas down which the eye can travel.

The console with a chair on either side is capable of many interpretations. Where the hall is wider a painted commode with chairs to match will provide an interesting note of color. The other side wall might have a long, narrow settee with a flower painting above to balance the mirror on the other side. In a spacious early English hall the same idea can be carried out using a chest or long Jacobean table with chairs of the same era, the whole silhouetted by a colorful tapestry. There is a precision and formality about this grouping that is very restful, however stereotyped it may be. Also it keeps most of the furniture on one side wall and gives people plenty of room to pass through the hall easily and quickly. Nothing is worse than to have to pick and thread one's way around meaningless pieces of furniture.

If the hall is large enough to be used as a reception room as well, the furniture can be grouped differently. Perhaps there is a fireplace. In this case a comfortable chair or two will not be out of place. Or a corner might have an easy chair or small sofa with a table near to hold the latest magazines, books and a lamp. And every hall whether of the simple cottage type or one of more formal, dignified proportions, should contain a bowl of flowers. Flowers soften all the bad points of a room and intensify the good ones. Also it is good to have flowers part of one's first impression of a house.

The bedroom does not offer so many problems in the matter of arranging furniture. There are certain places for certain pieces and the others group themselves naturally. For instance, a

(Continued on page 100)



The above plan suggests ways of arranging furniture in a large living room. There are four distinct groups; those that cluster about the fireplace, sidewall, piano and desk



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IT is not more difficult to identify the woman whose face is averted in the photograph, than it is to tell from the closest examination which of her pearls are Téclas and which are Orientals. She is wearing both but long ago gave up trying to solve the witchery of which is which. The clasps are her only guide.

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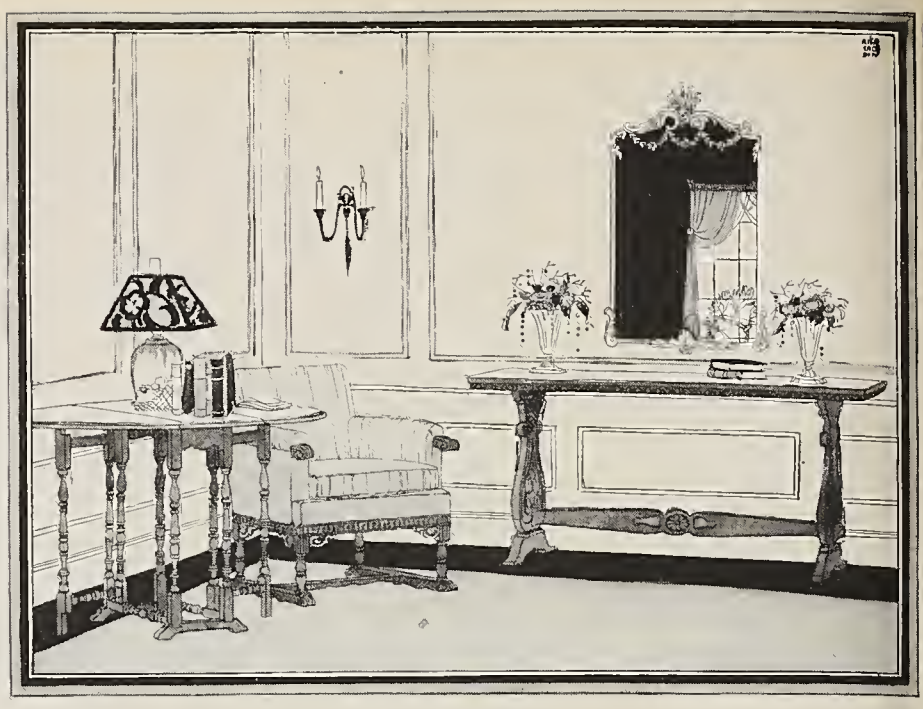
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If a hall is fairly large it should contain a comfortable chair and table in addition to the formal console and mirror. Courtesy of William A. French & Company

Grouping Furniture

(Continued from page 98)

dressing table must be placed near a window, between windows or in a bay window. This with its attendant stool or chair and possibly a small table at one side forms one of the main groups in a woman's bedroom. Another will consist of the bed and a small night table. If the bed stands out in the room a small commode on either side holding matching lamps will form a nicely balanced arrangement. Every bedroom should contain a chaise longue or comfortable sofa as there are many moments when one wants to rest without the trouble of disturbing the bed. This is effective placed at the foot of twin beds or a double bed, but if there is only one bed a chaise longue will look better in a corner near a window. A small table with a lamp on it will complete this group. If the bedroom has a fireplace the arrangement around the hearth can follow that of the living room only here the pieces will be smaller in scale. A chest of drawers or cabinet with an easy chair and straight chair will form another group. Lastly a bedroom or boudoir will be more complete and thoroughly comfortable if it contains a small desk. No matter how spacious the one in the living room, every woman should have a desk in her bedroom. This and its attendant small chair complete the layout of furniture for the room.

Rock Gardens for Sunny Slopes

(Continued from page 70)

ing for the rock work, using native evergreens and deciduous semi-dwarf spring-flowering trees and shrubs. Within this green, substantial frame which is left open on the side of the main view and approach from the house, the rockery along a slope should appear a unit and, as such, a distinct feature of beauty.

On larger areas a careful interspersing of strictly dwarf-growing trees and shrubs is of advantage. In the Middle Atlantic States it is a necessity, especially on south and southwesterly slopes. We are, for climatical reasons, obliged to exclude quite a number of very attractive alpines. Some of the less delicate species we occasionally succeed with when, during the hottest hours of the day, we have them shaded by low mountain trees and shrubs. Andromedas hardy azaleas, daphnes, mountain laurels and Cotoneaster horizontalis, aside from their beauty of bloom and foliage, aid in giving life to the winter appearance of our rock gardens. We also very soon notice that the dark vivid green of creeping Junipers and the low compact growing form of the mugho pine, when thrown in contrast with the bright and brilliant color sheets of many herbaceous mountain plants, immensely enhances the singular charm of rock garden effects.

Looking at a large canvas of a beautiful landscape, painted by a master artist, we observe a remarkable variety of light effects. Nevertheless, these seem insignificant when compared with the wonderful variation in aspects of a rock garden during the circling hours of the day. The rock garden illustrated here has a southwesterly exposure, the most trying of all in the matter of excessive summer heat. For charming contrasts of light and shade, however, it has proved one of the best. Along a southwesterly incline the sunlight does not strike objects at the right angle until after midday. During the morning hours, the vegetation, dew-fresh, always appears most beautiful; the light is soft, the shaded part of the evergreens darker; hence the contrasting effects remain longer and are superior to any other part of the day.

We should accept the beauty of an American rock garden along the sunny slope as a cheerful greeting from distant hillsides. For that particular beauty is something of a message out of the clear and invigorating atmosphere of high altitudes where, as a recompense for the short blooming period of vegetation, nature scatters flowers bountifully.

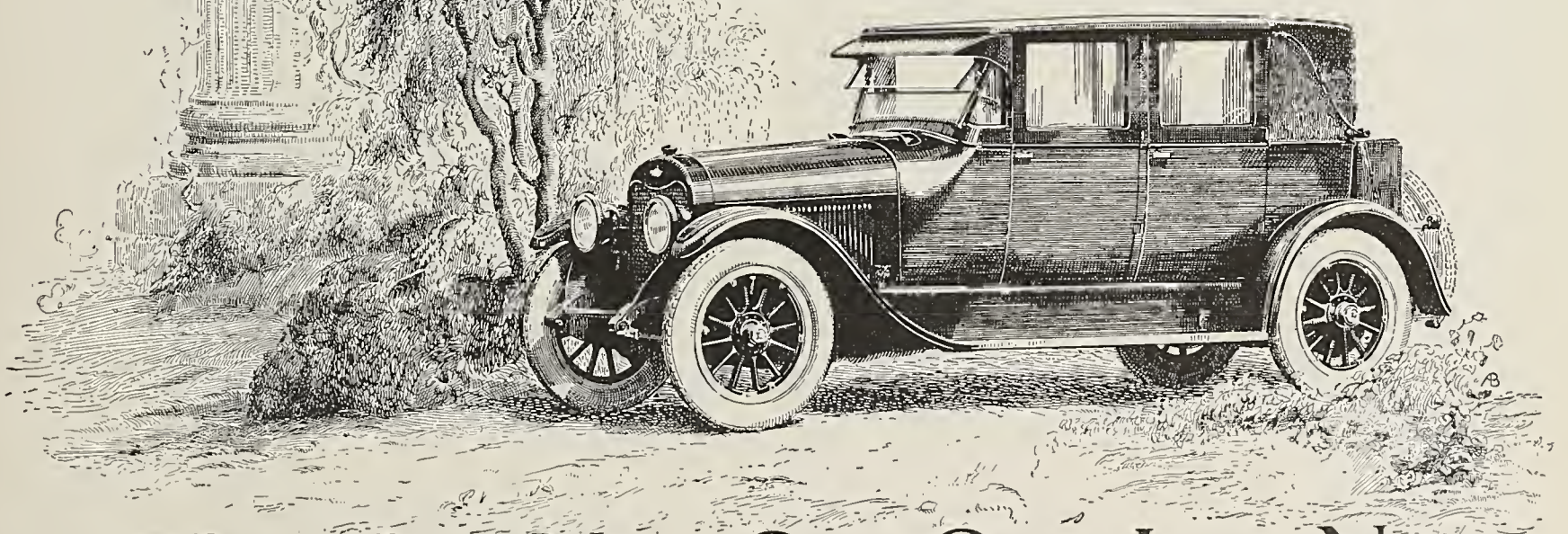
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The sideboard illustrated is an excellent example of the work of the period. In form, line and proportions it is distinctly Sheraton, but the Empire influence is clearly discernible in the motives of the carving and in the hardware. Kensington reproductions not only reflect the spirit and character of the style with the utmost sincerity but also revive the finest traditions of craftsmanship for which the period is notable.

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A painted chest makes an effective spot of color on a long side wall. The one above with its delicate flower decorations could be used in a living room or hall. From Erskine-Danforth

PAINTED CHESTS



When a chest of drawers is as decorative as this it might even be used in the dining room under an old flower painting. From the Osgood Painted Furniture Co.

Another group that would be charming in a breakfast room is painted parchment color with decorations in blue and gold. Courtesy of Frances BrooksStebbins





ROOM DESIGNED BY JOSEPH URBAN, EXECUTED BY WIENER WERKSTAETTE

WIENER

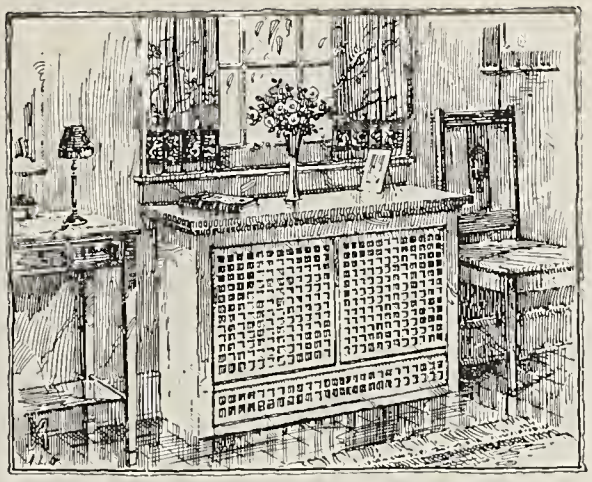
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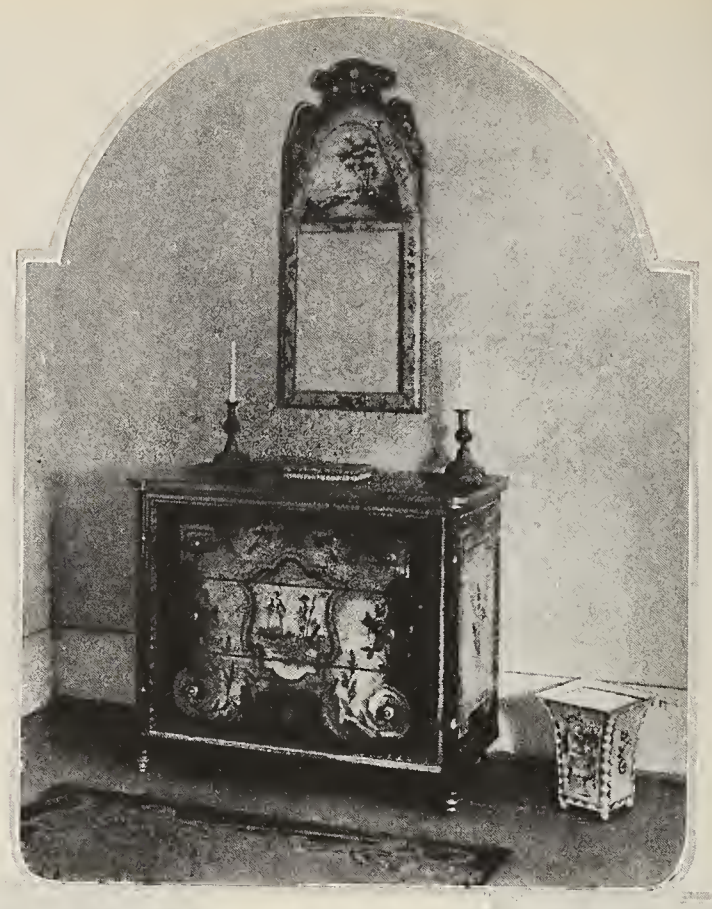
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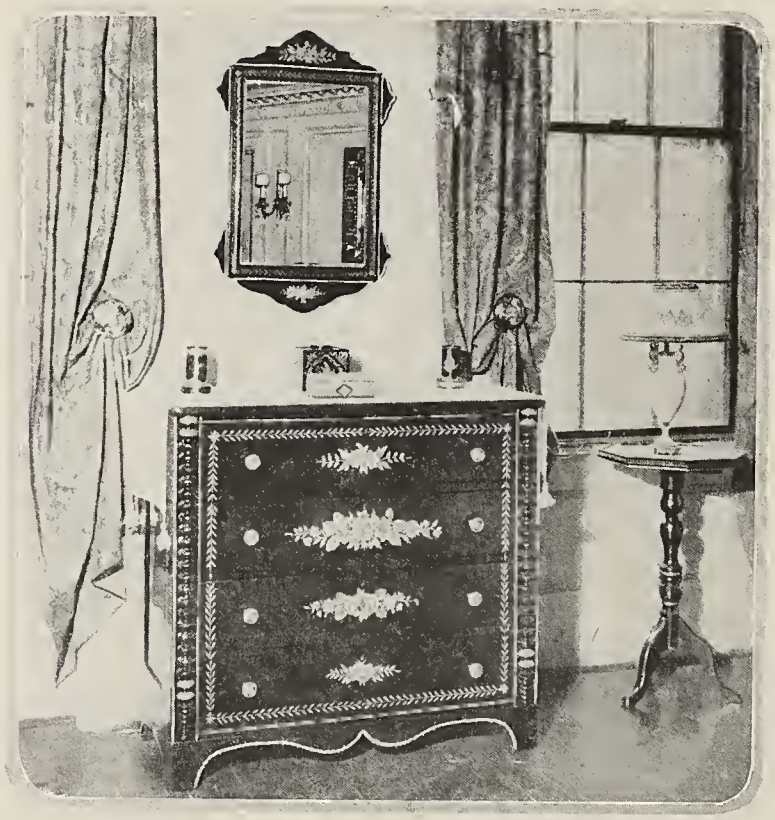


This painted commode and mirror would add gaiety to a bedroom

The before and after view of a chiffonier. Paint, a graceful design and new handles have done wonders. From the Osgood Painted Furniture Co.



PAINTED CHESTS



In a bedroom of delicate coloring an effective contrast is provided by introducing the note of black in the painted furniture. Courtesy of Frances Brooks Stebbins

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The Walnut Dining Suite, from which the above illustration is taken, is a splendid example of the Elizabethan treatment at its best. It has all the dignity, strength of contour and fineness of detail characteristic of the style.

✠ ✠

W·A·HATHAWAY
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NEW YORK

Decorating the House from Without

(*Continued from page 76*)

the chimney-face, or in the panels between the windows. These tiles can be in soft or brilliant colors, in patterns, or in just a frieze of one color.

The charm of stucco both as a building material and as a power for interesting decorative detail has been known for centuries. The Persians and the Moors realized its great possibilities, as did ancient Greece and Rome. The stucco of the early days in Europe, especially that which is so much admired today in the French and Italian villas was made with lime; but for our colder climate here, we find the introduction of Portland cement essential. Frequently today stucco panels, in ornamental form, are used in connection with brick work. The entire front of a building may have the decoration in terra cotta. The varieties of beautiful effects which can be obtained by the architectural decorative detail of these materials is almost beyond belief. One may remember Rodin studios in New York with that splendid succession of Gothic windows reaching from doorway to roof, entirely developed in terra cotta.

If there is any doubt as to the possible beauty and durability of ornamental terra cotta, remember your first glimpse of the Palazzo Communale in Bologna, the gentle Virgin and Child set in the rich frame under the protecting hood a bit of decorative detail dating from the 15th Century. Or the delicate terra cotta arches of the Cestosa of Pavia, at least eight hundred years old. And then realize that whatever rich structure and fine ornament was accomplished in terra cotta or plaster six hundred years ago can be repeated by the manufacturers today, and our homes made as lovely by the use of architectural detail as these old palaces and dwelling houses we are so accustomed to think of as unique. Some very splendid examples of this sort of decorative ornament date back at least two thousand years; but fine as these are, it is more to the Renaissance use of terra cotta and plaster that we turn for inspiration.

Many architects have long ceased to use the old designs as models. They design the ornamental detail for their own houses and so far as possible have it incorporated in the construction. As a rule this decoration has no color. It is the same material as the house and is apt to be low relief though not inevitably so. If one is seeking for color there is a preference today for tiles and a very simple dwelling can be immensely enriched with a sufficient variety and number of brilliant tiles, arranged essentially as ornament.

Of course architectural ornament of almost every description, metal, tile, plaster, terra cotta, wood can be had in stock designs, which greatly lessens the expense; and if used with imagination and skill can add vastly to the beauty of almost any type of modern house. It goes without saying that ornament in stucco or terra cotta would not be used ordinarily on a house with half timber construction or on a stone house. Its value is limited to houses needing just such decoration and profiting by it.

All through California you see the very simplest stucco houses with walls as plain as the material can be laid on, but with here and there an intensely ornamental note in brilliant tiles, not only in the exterior of the house but in the garden walls and over the gates. The effect is extraordinarily beautiful, especially if adequate planting has been gained and the tiles seem to peer through green draperies.

Of course, no architectural disaster could be greater than the over use of ornament or the wrong use of it. It must be appropriate to the construction, in color, design and placing. When once incorporated it must seem an actual part of the construction and it must never for one moment interfere with the beauty of the original form of the house. If any of these rules are defied, architectural ornamental detail would better be entirely ignored. While to handle it with wisdom, experience and appreciation is greatly to increase the attractiveness of modern domestic architecture.

HOW TO CARE FOR FLOORS

NOTHING so quickly mars the appearance of an otherwise attractive room as an ill-kept shabby floor. How often we see a beautiful rug surrounded by wood streaked and chipped, lovely furniture placed on unsightly floors, the result not so much of neglect as improper care.

When we tire of our curtains it is a simple matter to renew them. Furniture is constantly moving about and the entire character of the room can be changed by a new wall paper. But floors are permanent and should be of the best materials procurable, well laid in the beginning and finally well cared for. A cheap floor is very poor economy.

As varnish is easy to apply and keep clean, it is used to finish the majority of floors. The parts of the floor that receive the hardest wear soon become shabby in appearance and no successive coats can quite repair the damage. For this reason small rugs should be used in halls, in front of doors and windows spots that receive the greatest amount of usage.

Varnished floors keep their color longer if no water is used on them. If very dirty, however, warm water and a good soap may be used if the floor is wiped dry immediately and then polished with an oiled cloth. Do not use ammonia in the water, as it destroys the varnish and eventually darkens the wood. Otherwise a soft brush or mop will be sufficient. If a broom is used it should be covered with a piece of flannel. After this the floor may be polished with a soft cloth moistened with kerosene or a good floor oil. Care should be taken that very little oil is used, as too much is apt to darken the wood. A good floor oil that can be easily mixed at home consists of boiled linseed oil thinned with three parts turpentine. Scratches and spots can be removed with kerosene and very worn spots may be somewhat improved by this treatment. When worn right down to the wood, however, a fresh coat of varnish is imperative.

For painted floors the treatment is much the same. They can be kept clean with a soft brush or broom wrapped in flannel and then polished with a cloth or mop slightly moistened with oil. They may be wiped up occasionally with a damp cloth if dried immediately afterwards. Very little water should be used and any violent scrubbing with a brush will scratch and chip the paint. In other words, use very little water and no strong soaps or powders on a painted floor.

Wax—that loveliest of all finishes—requires quite a different treatment from either a painted or varnished floor.

(*Continued on page 108*)

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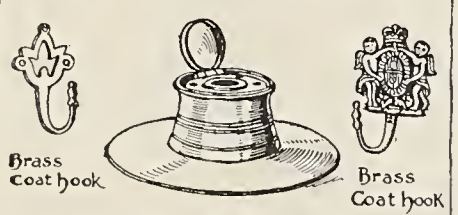
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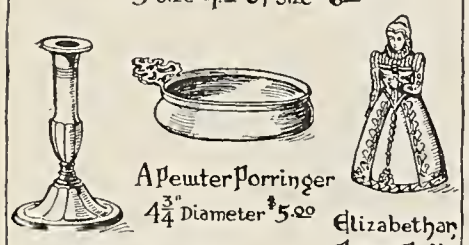
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How to Care for Floors

(Continued from page 106)

First of all, it is not a good plan to use any oil as this is apt to soften the wax. Water is also impractical as it immediately dulls a waxed floor and makes it streaky in appearance. The best method of keeping a floor of this kind in good condition is to wipe it up with a cloth moistened with gasoline. Turpentine also may be used but great care must be taken not to use either of these liquids anywhere near an open flame as they are both highly inflammable and should be kept tightly corked when not in use. Most spots can be removed with oxalic acid solution after which the place must be rewaxed and polished.

Most people make the mistake of waxing a floor too often. Too much wax is apt to get sticky, collect dirt and streak in spots. Careful polishing once a week with a weighted brush will keep a floor of this kind in good condition. Of course the spots receiving a lot of wear will have to be rewaxed more often than the rest of the floor.

Floors that have only been oiled are very easy to take care of. A soft brush or broom removes the dirt and an oiled mop gives the finishing touch that polishes. Again water should be used sparingly. If it becomes necessary, however, use a soft cloth wrung out of warm soapy water and be sure the soap is good. Wipe the floor up immediately with a dry cloth and then polish with kerosene or a good floor oil.

Cement floors are also easily kept clean. They should be swept with a stiff brush and only occasionally need to be mopped up or scrubbed. One must be a little careful, however, in the treatment of tiled or composition floors. A soft brush will keep these clean, after which a dry mop will give the finishing touch. If washed at all, warm water and a good soap may be used provided the floor is wiped up immediately afterward with a dry cloth. Never leave water standing on a composition or tiled floor as it is apt to destroy the surface and loosen the tiles.

Floors of unfinished wood may be mopped or scrubbed with a stiff brush, warm water and a good soap, then wiped as dry as possible. Too much water and strong soaps and powders darken and tend to soften the wood. If badly stained, powdered pumice may be used. For ink or iron stains an oxalic solution or lemon juice and salt will usually suffice.

Brooms have much to do with the appearance of floors. A soft hair brush for tile or linoleum, an oil mop and a weighted wool brush for polishing waxed floors, will fill all the needs. The weighted brush may be used also for oiled floors if covered with a piece of heavy flannel. A good scrubbing brush will be needed for cleaning unfinished wood.

Much time and trouble will be saved if the brooms and brushes are kept in a special closet conveniently located. Also the life of the broom will be considerably lengthened if it is treated with just an ordinary amount of care. Brooms and brushes should be hung up when not in use to avoid the weight being on the bristles. Bristle brushes may be washed in warm water and a little ammonia. The weighted bristle brush used for polishing waxed floors should be washed occasionally.

ON HOUSE & GARDEN'S BOOK SHELF

MAZES AND LABYRINTHS, by W. H. Matthews, Longmans, Green & Co. Although the maze as a form of garden decoration is quite uncommon in this country, in England and on the Continent vestiges still remain of this ancient and mysterious usage. So that to American gardeners such an authoritative and comprehensive study of mazes and labyrinths as this author presents would seem to be caviare, but once the authors unfold the subject, its extent and interesting ramifications are far from dull. For the labyrinth idea seems to go down deep into race roots, into the original body of legends common to early Egyptians, Greeks and Romans. The slaying of the Minotaur by Theseus is an ancient Cretian legend and the fight is supposed to have taken place in a labyrinth. On the Island of Crete vestiges of what may have been a labyrinth have been found, so that there is a basis of truth for the legend. Vestiges of labyrinths have also been found in Egypt, and Italy is not without its remains. From the actual labyrinth the design was taken for many decorative devices still to be found in cathedrals on the Continent; it also served as the basis for the designing of garden mazes.

These mazes, according to the author, generally take two forms—the evergreen and the turf maze. Apart from their decorative quality they were also used for games, especially the turf mazes. In the heyday of formal Dutch and French gardening the maze was as necessary an element in garden design as a path is in gardens today; it was a commonplace on every well-developed estate. Consequently garden architects of that day showed no little ingenuity in making these complicated designs. The pages of this book show several score.

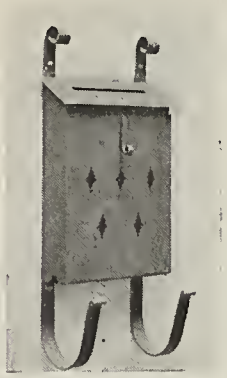
Doubtless when Capability Brown and Repton began their efforts at landscaping in England they found numberless garden mazes, and perhaps we can thank these gentlemen for much of their disappearance. However, the making of a maze was a horticultural stunt; it belonged to the age that lauded topiary work to the skies. That it has passed is not a matter for regret. Fortunately, however, a few mazes remain and to each of these the authors give adequate attention.

It is interesting to note that our child's game of "Pigs in Clover" is a survival of the labyrinth idea.

CHEATING THE JUNK PILE, by Ethel R. Peyser, with an introduction by Richardson Wright, Editor of House & Garden, E. P. Dutton & Co. Ethel R. Peyser, who for several years has been the Household Editor on this magazine, is an indefatigable worker in ferreting out new inventions and in presenting them to readers. From month to month she has been presenting various phases of the household equipment problem. Often we used to think that she'd run out of ideas. And we no sooner had this thought than she discovered something new. However, during the time she has managed to present practically all phases of household equipment. These

(Continued on page 110)

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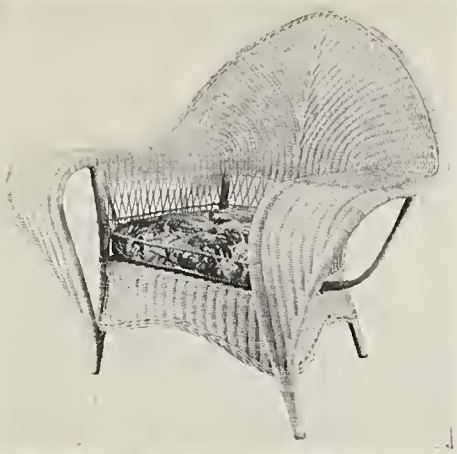
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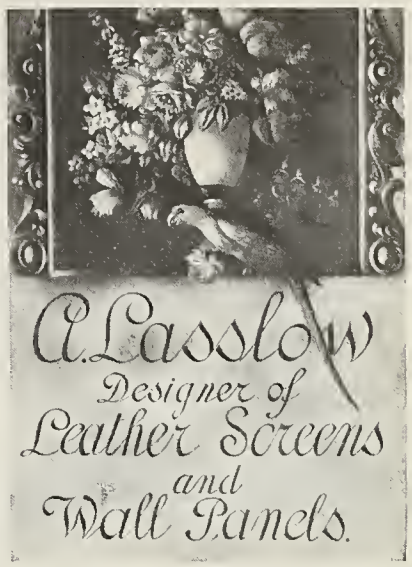
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Poggio A. Cajano, from the garden, a palace designed from Cosimo the Elder. It is one of many types illustrated in "Villas of Florence and Tuscany"

On House & Garden's Book Shelf

(Continued from page 108)

phases are now put out in permanent form between covers—bright red covers.

And this brilliant red is symbolic of the writing beneath. The average household article is as dull as dishwater; we often wondered why anyone ever read them. When Miss Peyser began writing for House & Garden her instructions were that, in addition to being authentic, her copy must attract and hold the interest of readers. She has done this admirably. Her articles have been a successful feature in House & Garden, and constitute one of the factors in its healthy and steady advancement. But it has taken a quick twist of the pen, an almost Houdini-like touch to make the subject of pinks readable, to catch and hold interest with pots and pans, to cast such a glamor around kitchen knives that you forthwith want to go out and buy a lot of them.

This is the artistry that makes "Cheating The Junk Pile" an eminently readable book. The title, of course, establishes her thesis. It is one thing to acquire household equipment and quite another to maintain it in such a perfect state that it will serve all its purposes. Consequently, you are not only told the knives that you ought to have, but how to sharpen them and how to hang them up so that they will keep in good condition and be handy; you are not only told what to expect from ice-making machines, but how to handle them so they will be of constant service; electricity in the home is made so plain to you that you can be your own repair man. But, the author's idea, of course, is to keep the junk pile as small as she can. "Ignorance in buying is the junk pile's subsistence," she says. It is a book of household fore-knowledge. Following its instructions the purchaser cannot go wrong. In all modesty we recommend this as the Bible among kitchen books.

BE YOUR OWN DECORATOR, BY Emily Burbank, Dodd, Mead & Co. Miss Burbank has the courage of a very commendable conviction. She believes that the average educated woman in America has sufficient taste, with the assistance of such a book she has written, to be her own decorator. Unquestionably that is true. While as a whole the American people cannot be said to have made much progress in the past ten years, this last decade has seen an unusual advancement in the average taste. The mediums through which this taste is disseminated—the schools, magazines and books—have set themselves a constantly increasing standard. To meet this rising average standard and to help maintain it Miss Burbank has written a decoration book that for simplicity has few equals.

It is also, so far as we know—and we read most of the decorating books—the most human on the subject. It is the first book which has come to our attention in which the man of the household has been given the slightest attention. The instruction not to place fancy padded coat hangers in a man's closet ought to go a long way toward helping martial felicity in this country. In fact, the author's acquaintance with a man's likes and dislikes is both amusing and amazing.

Nor have we ever seen a decorating book which took into account in so helpful a way the needs of an old lady, an old gentleman and servants.

The book opens with five excellent chapters—How to Analyze a Room, How to Recognize the Points of Beauty in a Room, Sorting Your Possessions, and Placing Your Furniture. After this the problems of the individual rooms with their accessories are considered. There are also practical chapters on how to stencil, how to dye, how to make lamp-shades and how to arrange mantels, mirrors and pictures. The chapter on Chintzes and Cretonnes contains some excellent advice, especially in the handling of figured materials. Toward the end of the book Miss Burbank considers such subjects as The Art of Shopping, The Furniture Periods and Periods in Color Schemes, and some don'ts and questions on decorating generally.

Parts of the material in this book have appeared in House & Garden. A great deal of it might have appeared, because it is excellent in taste and practical in presentation, but we must disagree with Miss Burbank on several points. In her desire to be helpful we think she has advised the use of things which will not wear and some things are in questionable taste. A dressing table made from a packing box is all very simple and economical, but people who would read and follow the advice in this book

(Continued on page 112)

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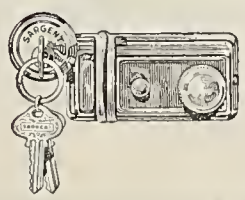
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The charm of this interior, which is the dining room of Sidney T. Strickland, Architect, of Brookline, Mass., is due to the use of a few beautiful objects, displayed against excellent backgrounds. The wall is a rather uneven texture of Craftex, neutral buff in color; the fireplace shelf and moulding are travertina built into the plaster and the tile floor has the color of dull red Verona marble. The shallow cupboards which were inspired by an old Queen Anne mirror are nearly flush with the wall, brown in color and with the red interior coated with gold leaf. All these surfaces are warm in tone but all are unobtrusive, and they enhance greatly the beauty of an excellent collection of Lowestoff, painted sconces, and early turned furniture.

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On House & Garden's Book Shelf

(Continued from page 110)

would scarcely choose that kind of furniture even for the smallest sort of country house. In one instance the author advises the use of all willow furniture in a bedroom; we would consider this pretty bad taste. She also speaks of using curtains and bed covers of crepe paper; somehow that sounds distinctly bad. It is also to be regretted that the photograph of Kate Douglas Wiggin's remodeled barn, to which there are allusions in the text, is not to be found among the illustrations.

TALL BEARDED IRIS, By Walter Stager, Privately Printed. There is no extent to which a flower lover will not go. He will labor prodigiously, he will wait patiently; he will even become a poet and burst into song. Mr. Stager is such a flower lover and the object of his arduous labors and song is the tall bearded iris. He has compiled and written a book that is the most complete on its subject. His researches on iris have extended over long years; consequently this book is the consummation of his efforts.

The first part of the book is devoted to "Iris in Song", a compilation of all the verse on the Fleur-de-Lis. In the second part is found practical data—planting iris, propagating, iris enemies and how to combat them, breeding and a symposium of iris varieties. This latter part is as invaluable to the amateur gardener as the first is to the gardener whose work makes a singing in his heart.

The book is beautifully illustrated and bound.

GARDEN COLOUR, E. P. Dutton & Co. These beautifully illustrated English books on gardening remind the reviewer of the story of the two amateur golfers who had just watched a professional make a hole in one. "Come on," said the amateur, "I'm tired of miracles." Well, the English are miracle workers in the garden. They have centuries of gardening behind them —and heritage counts for a lot. They have a damp climate, which most of these United States do not boast. Yet the American gardener into whose hands this remarkable volume—a new reprint of an old work—chances to fall will find many of the miracles explained. For, in addition to the remarkable color sketches and notes by Margaret Waterfield, each of the four stages in the seasonal progress of the garden has been described by an authority. Mrs. G. W. Earle writes on Spring; E. V. B. on Summer; Rose Kingsley on Autumn and the Hon. Vicary Gibbs on Winter.

Since the initial appearance of this book there has been garden advance that the professional reader will miss; thus the chapter on climbing roses apparently was composed when Dorothy Perkins was first entering into favor. A great many more beautiful varieties are now grown both in England and America.

The chapter on winter effects might well be read closely by Americans because that is a phase of gardening in which we made scarcely any popular advance. Most of the varieties of plant material suggested are available in this country.

"Garden Colour" is a handsome book, worthy a place among one's very best gardening volumes—alongside of Mrs. Francis King and Gertrude Jekyll and Clutton-Brock.

VILLAS OF FLORENCE AND TUSCANY, By Harold Donaldson Eberlein, J. B. Lippincott Co. From an angle primarily architectural, here is a book which throws such light on the Italian Renaissance as to be distinctly interesting to un-architectural readers, and a book well worth its handsome presentation in gold and blue and very fine paper and printing.

Its author, Harold Donaldson Eberlein, is by no means unfamiliar to our readers, and his long acquaintance with architecture, interior decoration and gardening, makes his text well-rounded, co-ordinated and informative. In his chapters introducing the group of villas which he later describes and illustrates specifically, he successfully makes his point that a degree of familiarity with Tuscan rural life in the 16th and 17th Centuries will aid in an appreciation of many larger aspects of Renaissance life in Italy, and of the design and building of many of the larger villas in other parts of Italy. He proves, too, by pictures quite as much as by text, that much more of great interest and intimate knowledge of the period may be had from a study of the smaller villas and gardens than from the better known and oftener seen "show places." The text calls them "shew places", which makes them seem less familiar to the unwary reader than they really are.

(Continued on page 114)



Box parterre at the Villa Palmieri, near Florence. From "Villas of Florence and Tuscany".

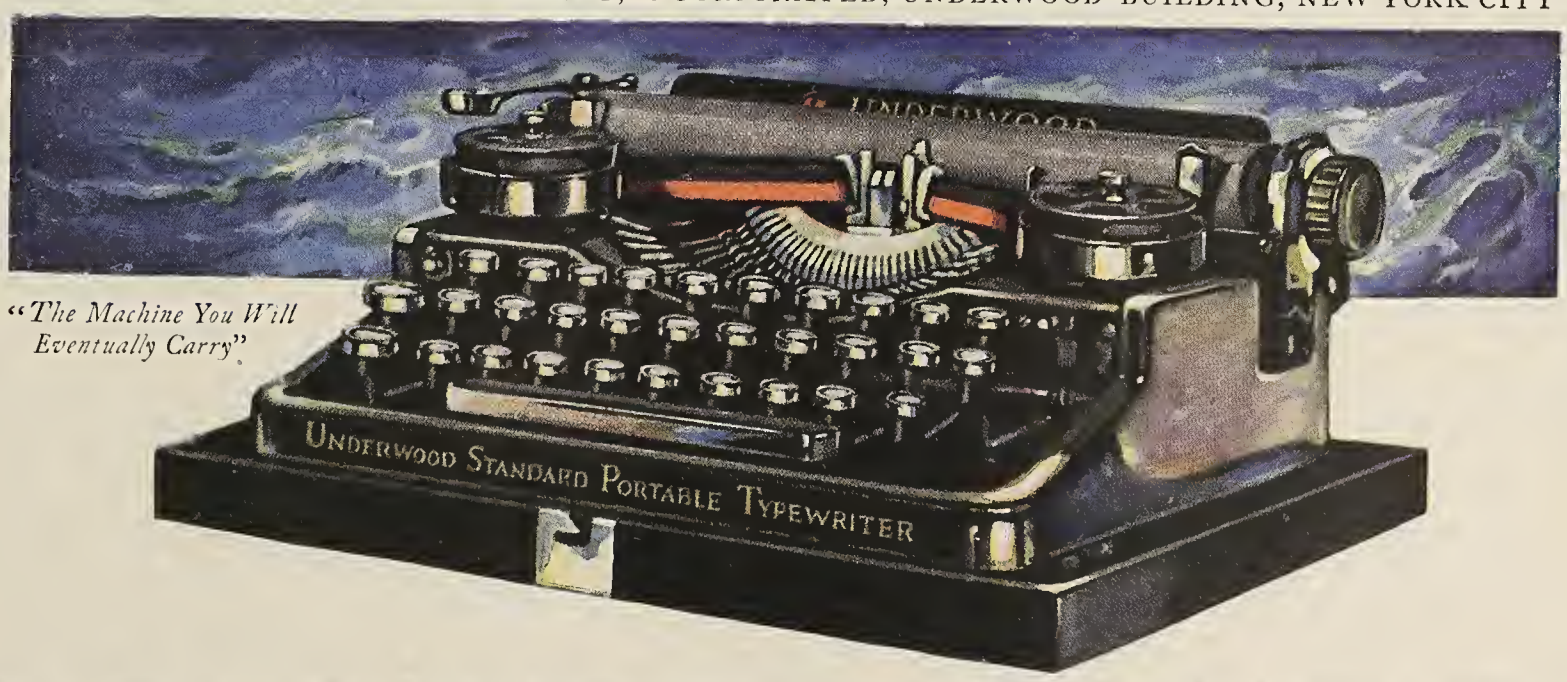


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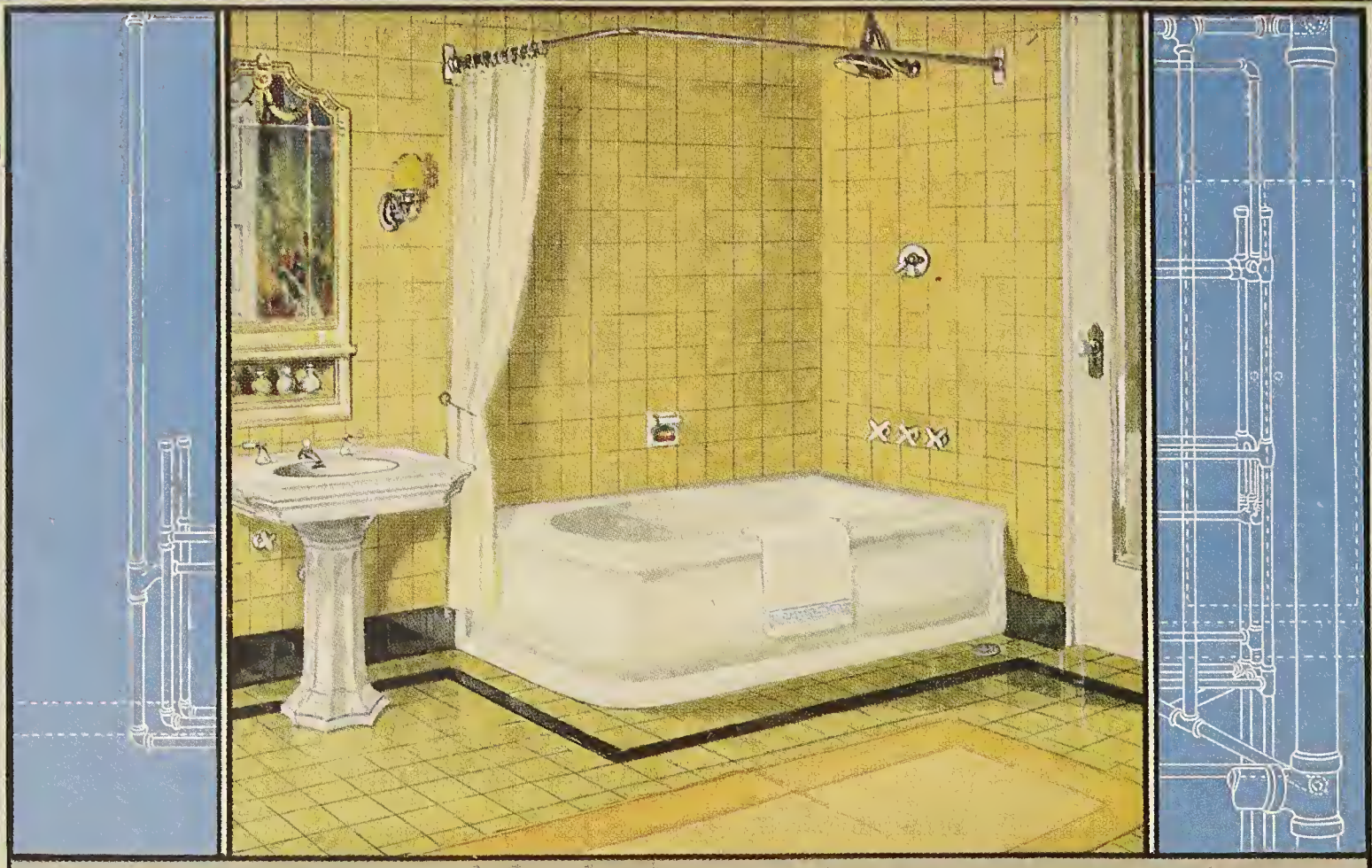
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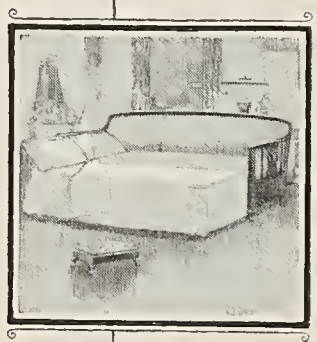
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On House & Garden's Book Shelf

(Continued from page 112)

In the matter of language, indeed, the reader is in for several jolly surprises, unless he knows his author. In the Foreword alone are disclosed joyaunce, demesne, shew place, purview and behoof—a promise of more in store later on— but perhaps it can be accounted for when the reader gets to the end of the Foreword and finds it dated "Whitsuntide, 1922". This is not a suburb of Philadelphia, which dignified name immediately precedes "Whitsuntide", but a time of year which most of us feel an uneasy necessity of looking up, if we want to know just when it was that joyaunce, behoof, and the other things tripped so blithely from Mr. Eberlein's pen. Many of us who are his best friends wish that he would let English books be published in England, and American ones here, and consequently spare us "colour" and "endeavour" and "connexion" and so forth.

But we can unqualifiedly affirm that his camera does not betray him into any of these affectations of the pen, or into the "double exposures" that often occur in the text. He has taken a generous number of excellent photographs, not only in this book but elsewhere. Among the Tuscan villa pictures not architects alone will get abiding pleasure from the illustrations of the garden gate of Cigliano, the garden and *cortile* of il Giojello, the north front of il Frullino, and all the Villa Capponi pictures. And best of all, the picture of the little walled garden of the Villa Pazzi, which is Plate 47, and too good to be missed even by anyone looking through the book casually.

There is always a vein of keen sympathy with old times, and old things in Mr. Eberlein's writing, and always a thoroughness which is interesting instead of being wearying. This book is well documented, and without a doubt opens a new vista for both the architect and the lover of things Italian. In addition to the descriptions of twenty three Tuscan villas, small and large, unusually thoroughly illustrated, there are fine interesting chapters on the Tuscan villa as a type, before the 16th Century, of the 16th Century and of the 17th Century, a chapter on decoration and furnishing, and on "Gardens Early and Late".

BOOK NOTES

Two of the volumes on House & Garden's Book Shelf this month contain author's obligations to the magazine for permission to republish material which has appeared in these pages. This is very encouraging. Publishers are realizing the permanent and significant value of the contributions in House & Garden. These two books are to be followed by three others that we know of.

H. Stuart Ortloff, the landscape architect. who has been contributing quite regularly to House & Garden, has just had accepted for publication a book on annuals, parts of which have appeared here.

Minga Pope Duryea, who has been contributing a series of articles on city gardens in London, Paris and New York, has just finished the manuscript of a book on this subject. The chapters have appeared mostly in House & Garden.

Mr. Wright, the editor, expects to have a book on flowers for cutting and decoration out this spring; of this the chapters have also been published in various forms and various issues of House & Garden.

J. Horace McFarland, whose contributions on various flower subjects have been found on these pages, is expected to have out shortly a comprehensive volume on roses. Readers of House & Garden will remember his contributions on bush and climbing roses published during the past two years.

SPRING PLANT ORDERING

THE time for garden-making is very near. Even though the day upon which you will receive this number of House & Garden may be cold and blustery, there will be little shy indications of spring in the air just the same. We hope, therefore, that your seed beds are already made and started and that your orders for trees and shrubs, for perennials and roses are already in the hands of your nurserymen. If not, do your ordering at once. Early shopping and early ordering is far more important for the garden than for Christmas. It is not only that it is always first come, first served, at nurseries but there are only a very few weeks of the spring in which it is desirable to move plants from place to place.

You can send in an order to a nursery with the understanding that they will supply you with the whole order whether they have the stock themselves or not. They will, then, do the shopping for you, collect the stock from various and sundry places and reship it to you. Generally speaking, I prefer to do my own shopping. All gardeners and garden-makers I suppose, have their own pet places where they buy plants. They seem to ferret out the best places for each kind of plant and for specially favorite plants and they get to know the quality of each nursery's stock. Plant shopping is just like any other kind of shopping, of course, you get to know where you can buy to the best advantage.

I generally get my ordinary nursery stock of shrubs and trees from one big wholesale nursery and I get it there even though it is sometimes hundreds of miles from the place where it is to be planted. I know the reputation of the nursery and the exact grade of material they offer. I know I will never be disappointed in that stock and have no come-backs from clients. This stock, I know, will be true to name, well grown, well dug, well packed. I know that it can be several weeks on the road without injury.

It is best to order from a reliable nursery with the distinct understanding that no replacing is to be done in case the stock dies. Many of the leading nurseries, now-a-days, never do replacing. Nurseries who do replacing always charge it up to you on the bill, you may be sure. You may as well take the risk yourself for if your material is well planted, has ordinary care and is fitted at all to your locality, it will thrive.

For spring shipping of shrubs and trees it is best to order early with instructions to ship as early as the nursery thinks it advisable. The exact

(Continued on page 116)

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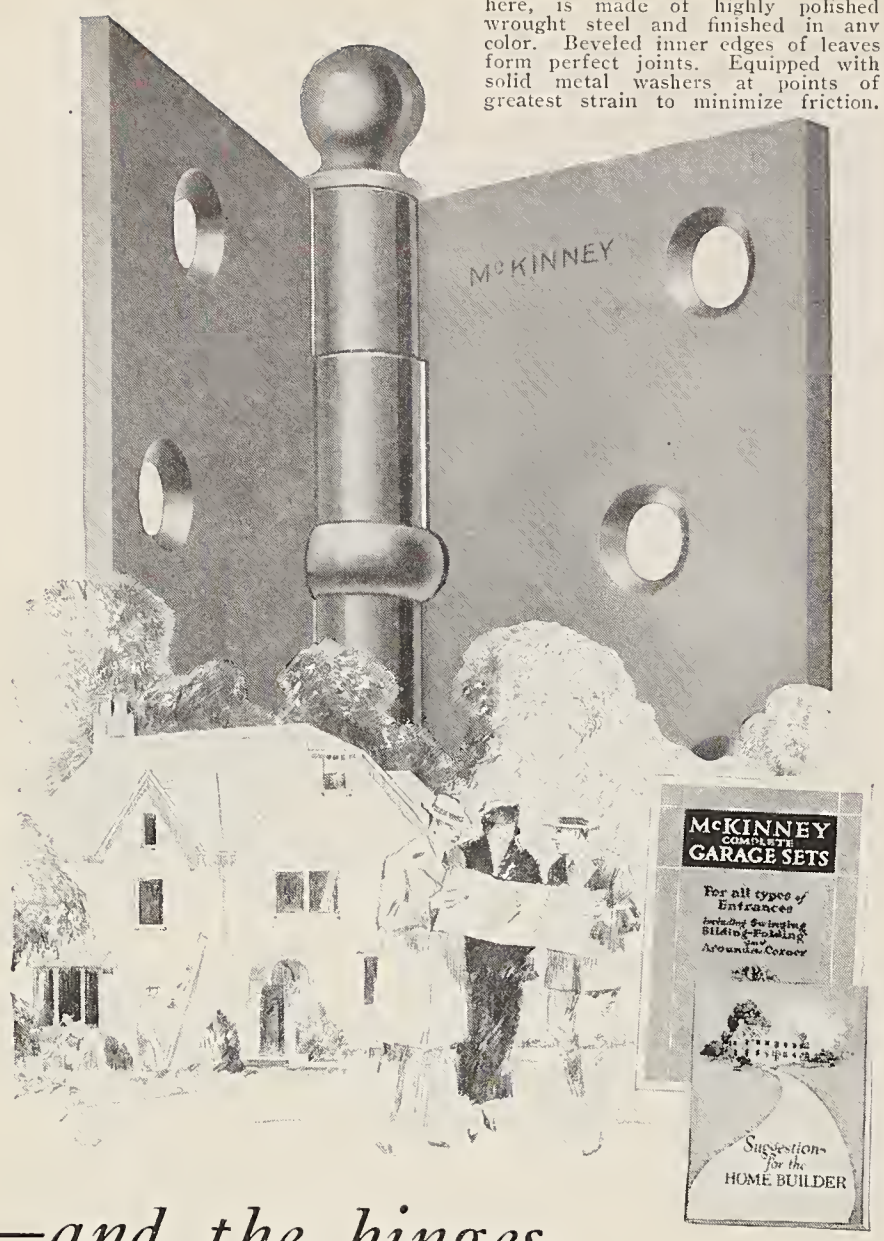
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Spring Plant Ordering

(Continued from page 114)

time varies with the weather conditions—the earliness or lateness of our spring, and depends on the location of the nursery. As a general rule you can ship plants from Massachusetts about two weeks later than you can from Pennsylvania. The stock should be dormant when shipped and stock is often retarded in a nursery to make it safe for shipping. Stock is sometimes dug in the late fall and stored in tan bark for the entire winter without injury to the plants. It is sometimes several weeks behind the shrubs and trees in your gardens but it soon catches up.

Unless they are shipped early it is not advisable to ship shrubs and trees by freight during the spring for the heat of packing is apt to start them into leaf during shipment and in case there is any delay they are apt to die back and retard the growth of the plants. In the fall, this is not so; the plants are going to sleep for the winter and in their dormant state can stand a great deal of abuse without injury. For spring delivery it pays to send by express or better still by truck if the order is big enough to warrant it. Shrubs and trees, too, can be moved about in full leaf if it is done quickly enough. Sometimes they can be balled for longer shipment. Digging shrubs one afternoon at the nursery, trucking it the next day, planting it on the third is really ideal. After the material has once been delivered at the place, however, it can be heeled in and left to wait its turn in the making of the garden.

NURSERY SIZES

You can get ordinary nursery-grown shrubs in 4′-5′ or 5′-6′ sizes which will give fair effects in a few years' time. Trees, I usually order in anywhere from 8′-10′ to 12′-14′ sizes according to kind and variety. A great majority of shrubs, if they are well-grown, do not need any severe cutting back when they are transplanted. Shrubs with fibrous roots are the easiest to transplant and do not require any cutting back. Other shrubs should be cut back in proportion to how much their roots have been disturbed in order to counteract the shock they have received. It is sometimes better, however, to thin a shrub by cutting whole branches away to the root than to clip back the branches. Most trees need clipping back though sometimes thinning out will do nicely, following the method used in pruning fruit trees. I seldom clip back dogwoods while I always clip back hawthorns. The latter are especially touchy at transplanting. Both dogwoods and hawthorns can now be bought with balls of earth and this is the safest way to buy them.

We are getting so used to having evergreens and all kinds of choice plant material balled that we wonder what happened before. It has revolutionized the whole art of transplanting for it can be done at unusual times. It has made possible, too, the big tree moving which seems quite too marvelous at times.

There are some nurseries who make a specialty of selling large and well developed shrubs. It is often advisable to buy these for special effects or for quick effects. I always feel it particularly worth-while to get large lilacs, and you can often get nicely shaped viburnums of many varieties, especially nice cornels of interesting shapes, unusual sizes of yews, extra specimens of azaleas which will add distinction to a newly made garden. It hardly seems worth-while, though, to pay extra prices for special sizes of such plants as forsythias because they grow very fast. It hardly seems worth-while to buy big shrubs of many of the more or less gardenesque shrubs that require vigorous pruning to keep them shapely and young in appearance.

NATIVE MATERIAL AND PERENNIALS

Certain native material like Viburnum dentatum and Cornus paniculata, huckleberry and spicebush, and many of the native azaleas can be obtained in what is called collected stock right from its native habitat. These shrubs are bigger and sturdier than nursery stock and are good for big areas. They are often more picturesque in outline than nursery stock and for that reason interesting for special garden purposes. For all woodland planting, too, collected stock is cheaper and more in character. Collected laurels and native rhododendrons can be obtained by the car or truck load at reasonable prices. For gardens and for particularly nice situations like the planting against the house, I like to get nursery grown laurels and rhododendron because they are apt to be fuller plants of regular shapes.

Perennials, I like to get as near the place where they are to be planted as possible, though the majority of perennials ship very well by express, if the nursery is at all careful in packing. It is a real treat to see a crate of well-packed plants. Each individual root is wrapped in paper, carefully packed in rows snugly together, each variety is separated from the next by an extra layer of paper; and sometimes a few of the early things, like Phlox divaricata, are already beginning to bloom.

I have found larkspurs, hollyhocks, anemone japonica, hybrid columbines among those plants that do not like shipping. Hollyhocks I have found especially difficult to move because they are so liable to rot. Some plants like the anemones will lose their first tops very often but they will recover and make very sturdy plants with a little care. I have never had luck with spring shipping of foxgloves and I have given up using Canterbury bells and other campanulas because of the losses I have sustained in shipping them—unless they are grown right on the place. It is always gratifying to have seedling Hollyhocks on hand, and to find that the gardener's forethought has provided larkspurs and sweet williams, columbines and lupines and such material for a possible new garden.

The general run of perennials can be gotten at almost any big nursery but it is all the fine distinctions in varieties, all the choice and new plants, the lilies, that are the making of the garden and these must be shopped for—now in Vermont, again in Mass. again in Pennsylvania.

HOW TO ORDER

When you send your order, attach a legend to it.

1—Give the date when you wish the order sent. It is wise to give the nursery a bit of leaway in that, for spring is a busy time in a nursery. Unless there is a special reason against it, have the order sent early and heel it in until the planting can be done. The plants might as well make their growth right on your place instead of waiting around at the nursery.

2—Specify the method in which you want your order sent—otherwise

(Continued on page 118)



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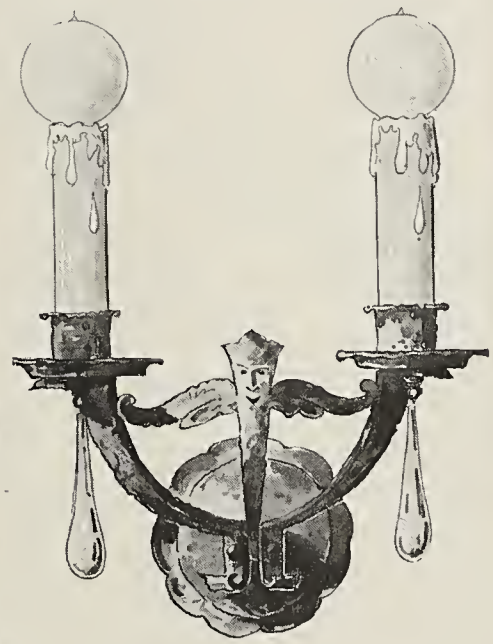
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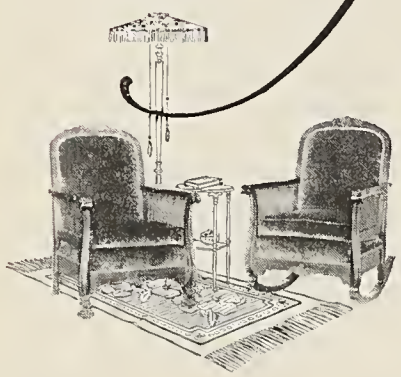
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May we suggest that you ask your furniture dealer to show you the Northfield suites he has on exhibit?

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"The Davenport with a Secret" illustrates many Northfield designs. A copy will be sent on request together with the name of the nearest Northfield dealer.



Spring Plant Ordering

(Continued from page 116)

you can leave it to the nursery to decide.

3—Specify that you wish to be informed at once if there is anything on the list that the nursery cannot supply—otherwise you may find upon opening your shipment a red slip noting omissions when it may be too late to order from another place.

4—Make it clear that you want no substitutions. It is better for you to do the substituting yourself if you have to.

5—If you are a new customer, it often facilitates delivery if you send a number of references with the order.

HEELING IN PLANTS

If the plants cannot be planted at once, care should be given them. They should not be left waiting around in the boxes and crates. Potted plants tolerate this better than field-grown plants, I think, but in any case they may have been already several days or a week or more on the way. The plants either dry out or they become too heated in the paper wrappers and rot.

If they are not planted at once, it is best to see that the roots are protected by covering them with soil. The method of doing this neatly and correctly is called heeling in. For shrubs and trees a shallow trench is dug and the plants heeled in in an upright or slightly reclining position. Nurseries usually tie plants in bundles of five or ten and they should be left tied when heeling them in. Each variety is kept together according to the label and the labels are not to be removed. Shrubs and trees have their own characteristics even in a dormant state but differences in flower color, as in the case of lilacs, for instance, can only be told by the label and sometimes the minor differences in plant varieties are not always easy to distinguish except by a person rather well versed in such matters. For a novice a label is indispensable.

Herbaceous flower roots and plants are also heeled in in rows, each kind by itself and the label is placed at the beginning of each row. The unpacking should be done with care so that the various varieties of each kind of plant are not mixed up.

Plants should be thoroughly watered after being heeled in and not allowed to dry out if the weather is warm. It is advisable to unpack a shipment in sections to prevent roots from becoming dried out by the wind. In planting, as well, it is advisable not to unheel too many plants at once, and if at all windy it is advisable to cover any exposed roots with burlap or sacking.

It is best to heel the plants in in a shady spot convenient to the garden. Sometimes, it is best to use one of the garden borders for this purpose.

If any of the plants arrive in a poor condition, if for instance the Lupines look a bit sick or the Anemones have lost their tops, it is much better to place them in a nursery row for recovery than to plant them direct into the garden.

These instructions may seem all too self-evident to you if you are a gardener but I wish I could tell you of all the various kinds of heeling in I have seen. Plants are sometimes quite literally dumped into a bit of hole, rows are astonishingly zigzag, earth is thrown so carelessly over that roots are left exposed. It is, then, a real joy to see a neat piece of heeling in. It is a help, too, in the subsequent planting of the garden. Plants have a good deal to stand on their journeys from place to place, uprooted as they are. It seems only fair to them to save them any abuse one can. The least one can do for them is to give them good treatment not only after they are actually planted but during this short time when they are awaiting their ultimate place in life.

ELSA REHMANN

SUNFLOWERS

FOR two or three years past my garden has been the scene of a rather intensive and in some respects a parlously extensive study of the prosaic sunflower I say prosaic advisedly, for although the more or less current misconception, that the flowers of the Helianthus, like great glowing eyes, ever turn toward the bright star of day in his ordered flight across the sky, has long lent in the thought of the unobserving a measure of romance, nay a touch of poetry even to the genus, yet after this more intimate acquaintance I can honestly concede neither quality as rightly belonging to it. I hold with those philosophers who teach that poetry has no traffic with the bizarre, the fantastic as such and even less with the merely gross and well-fed, to both which classes the sunflower in the main belongs.

From remote infancy I had known (as who has not?) the occasional great sunflower of the annual garden, a ring of golden petals and a broad brown or yellow disk often measuring well over a span topping a gigantic buttressed column of pale green. These Goliaths of the garden were of course included in my experimental planting. We call them Russian sunflowers now-a-days, and the reason for doing so is of the classic Irish type, namely because they have nothing whatever in common with that trouble country. They are grown there to be sure, as they are in many other parts of Europe, for the sake of the oil content and the food value of the seeds, but Helianthus annus like all the fifty or so other members of the genus is a native of America. The best authorities regard South America, more particularly Peru, as the original home of the common annual Sunflower, and there is good ground for believing that it was held in especial esteem by the ancient sun-worshippers. It is however a far cry from the older well known form of the flower to the beautiful varieties of the modern experimenter. A considerable revival of interest in the sunflower has been brought in recent years owing to this development of new shapes and the remarkable extension of the color range.

Beside the deep yellow we have been long familiar with we have now pale lemon yellows almost white in their general effect and at the opposite end of the scale deep orange yellow, true reds, and browns that are all but chocolate in hue. Perhaps the most striking are the parti-colored sorts, pale yellow petals toning into maroon, deep browns with glowing yellow tips. Then again a reddish zone will appear across each petal. The accompanying photograph shows seven blooms of various types. Possibly the most beautiful of these is the third from the right, a rich golden brown flower with narrow pointed petals. They are beautiful

(Continued on page 120)

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Thus every use gives manifold power to these great natural tooth-protecting agents. There has come a new era in dental hygiene.



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Only one tube to a family.

Sunflowers

(Continued from page 118)

without question, yet they must, I suppose, remain always something of curiosities rather than legitimate garden material. They are too self-assertive easily to become part of the garden picture. Indeed in my own planting of them after the color range and the variety of form had been once noted, the chief interest lay in watching the gold finches firmly clutch the edge of the flower and hanging head downwards dig out and devour the fat seeds from the center. There is the ever recurring wonder of those geometric centers, yet, on the whole, they are for the birds, the children, the water-colorists, and Mr. H——ge and the madness of his whirling squares.

THE ANNUAL CLASS

In strict justness an exception should be noted here, and that is in respect to the small flowered, more finely branching sorts found in the annual class. Some of these especially those with narrow twisted petals are very handsome. One plant which appeared in a planting grown from a packet of seed of the newer hybrids attracted a great deal of attention in my garden. It grew only three feet tall and at one time carried upwards of fifty golden yellow, dark centered flowers averaging perhaps three inches in diameter. In its small foliage and branching habit it exhibited none of the coarseness of texture which we usually think of as belonging to the annual sunflowers as a class.

If we must leave these to an occasional appearance, perhaps among the vegetables in the kitchen garden, it is an entirely different matter when we come to consider the hardy species of the Helianthus. Here we find several subjects that will prove well-nigh indispensable to the informal hardy planting.

When several years ago I wrote a certain hardy plant specialist asking him to send on to me one root each of all the varieties of perennial sunflowers that he grew, I knew very little of what was in store for me. It was truly a surprise package I had, to be sure, known in a second hand sort of way more or less about the hardy Helianthus, but I had never grown them, and I never feel that I have come to know anything in the plant line until I have given it a first hand trial in my own garden. The roots and toe-like processes that I have since come to know so well, too well I fancy some one is saying, came, bearing a most formidable array of name tags. There were Helianthus Maximilliani, Multiflorus Maximus, Multiflorus Maximus flora plena, Rigidus, Mollis, Orgyalis, Miss Mellish, H. G. Moon, and the Wooley Dod.

Planted in a row in a trial bed (with me any plant with which I am at all unfamiliar has to spend a year at least in a trial bed before it can be admitted among the elect) they all lived and throve and at their appointed times came into flower as the catalog maker had predicted.

SIMILAR TYPES

A considerable group of them showed both in character and flower a surprising and a somewhat disappointing similarity. These are of the same general type as the Wooley Dod, and of the whole class the Wooley Dod seems to me the most desirable member. The others come into flower a trifle earlier or later and may differ slightly in form. The Wooley Dod however blooms just when its bright golden color is needed to supplement the lavenders and purples of the hardy asters and is well worth including in any planting designed to carry on through the fall of the year. Its good sized clear yellow flowers borne on graceful stalks from 4′ to 6′ tall, like the russet and yellow heliniums seem designed for this explicit purpose. Getting a good photograph of it I found a difficult matter. The plate and lenses necessary if one is to procure a picture which will give any idea of its clear bright color are so slow working and the flowers so continually in motion that satisfactory pictures are almost impossible to obtain.

Its one fault and a serious fault it is arises from its very strength and robustness. Once planted it will straightway set out to subdue your whole garden. All the while it is waving its bloom at you in apparent innocence it is stealthily sending its long underground shoots hither and thither in preparation for the next season's campaign. These have a way of burrowing beneath the surface and coming up in such numbers the following spring that drastic control from the very start is the only safe method of dealing with the Wooley Dod and with several other varieties of Helianthus that have this annoying habit. Every spring one must simply fork out the greater number of them and—well, I let them dry out a bit and put them on the next brush fire. The "Great Wooley Dod" is well worth having, but don't let it get the start of you.

THE BEST KINDS

And now we come to what I consider the pick of the Helinathus family, Mollis and Orgyalis, neither of which bears much resemblance to the foregoing in habit or appearance. The broad, greyish-green, velvety leaves of Mollis lend it a quiet distinction and charm. The heart-shaped leaves are arranged in pairs and have an interesting way of folding up against the stalk as evening comes on. And this is the only movement I have noticed among the sunflowers that might be attributed either to the presence or absence of the sun's heat. The commonly held belief that the flowers follow the sun and cast on their lord when he sets the same look that they gave when he rose arises, I have been told, from the fact that a certain prairie flower sometimes called a sunflower has this characteristic. The common garden forms at any rate do not do so. The pale lemon yellow bloom of Helianthus Mollis appears in rather loose sprays. The plant's general habit is neat and erect. It grows about four feet tall.

Orgyalis is perhaps the most distinctive in character of all the sunflowers. Its long folded gracefully drooping leaves are arranged thickly on the tall growing stalks and give the plant an almost tropical effect. As it grows to a height of four or five feet before flowering, which takes place late in the fall, it has a distinct value for grouping at the back of the border. The smallish pale yellow flowers appear so very late that here in northern New York the frosts are quite likely to destroy them before they come to perfection.

Mollis and Orgyalis show none of the pushing and crowding propensities that most of the other Hardy Sunflowers exhibit. They may be planted with no fear that they will overrun the garden and become a nuisance.

During the past year or two we have heard considerable about a new acquisition among the perennial sunflowers, Helianthus Angustifolius, introduced as

(Continued on page 150)



What color would you choose for the floor of your hall?

If this were your home, would you use a floor which matched the mahogany finish of the stairs—or would it perhaps be better to seek the relief of a complementary color—or to take for the theme of your decoration, the golden sunlight which plays through the open French doors?

"Color Harmony in Floors"—the choice of colors for your flooring which reflect the spirit and purpose of the room—is one of the interesting possibilities opened to you by the use of those tough-fibred, tight-grained, long-wearing floorings, Maple, Beech and Birch.

You should discuss this trio with your architect, for all the floors of your new home. For a room in your present home which you wish to refinish, you can get all the beauty of Maple, Beech or Birch at a decided saving, by covering your present floors with the economical three-eighths inch thickness.

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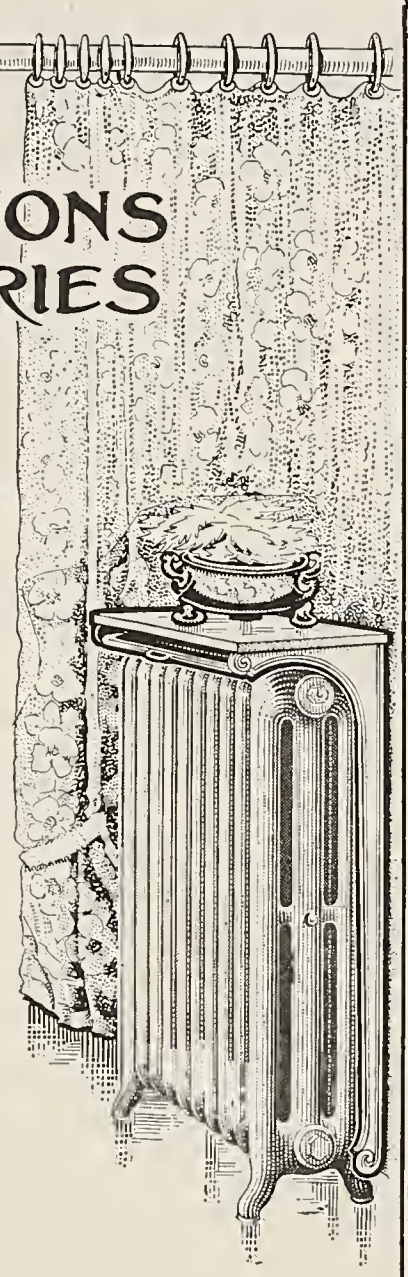
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Duryea

Although they are being used in almost all types of houses, hooked rugs appear at their best in a room that is finished and furnished in the Colonial or cottage manner

HOOKED RUGS

THE multitude of things in heaven and earth undreamed of in Horatio's philosophy seems almost numerically matched by the things antique and curious which year after year discovers to us.

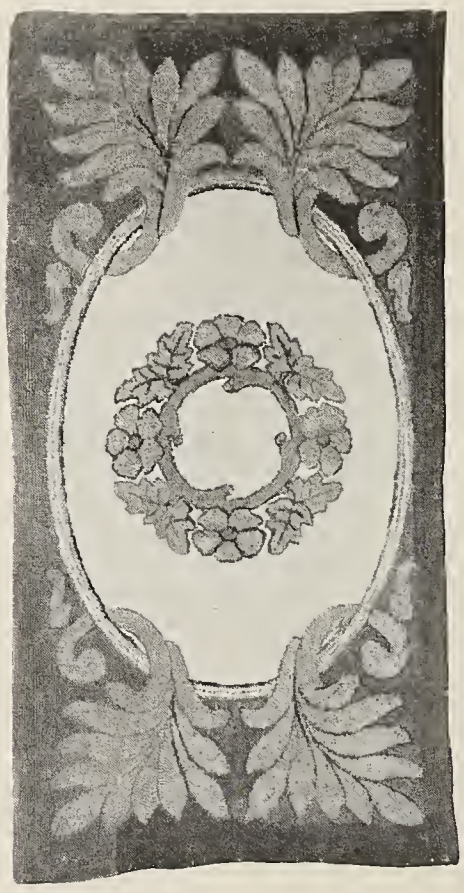
We imagined we knew about all there was to know of Chinese keramics, when lo! the pottery of T'ang leapt to our attention.

It is so, too, with our "discovery" of the hooked rug. A decade or so ago collectors knew little or nothing about them, although they had been in our careless midst for half a century and more, and before our eyes, not hidden by desert sands and in Celestial tombs of T'ang!

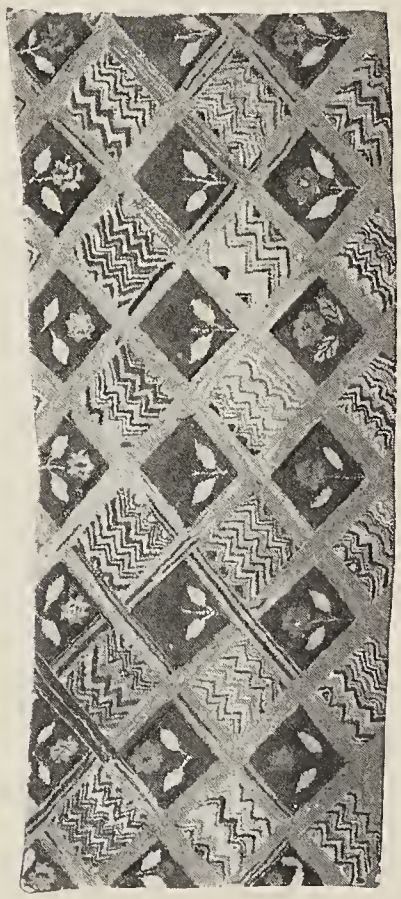
Perhaps a decade ago the mid-10th Century did not seem sufficiently remote to us to lend enthusiasm to other than our quips at mid-Victorianism, for which mid-Victorianism we should, instead, (as I think we have been coming to see) have been everlastingly grateful. The hooked rug was one of the pet Penates of that period. The hooked rug could claim no great antiquity; instead it must have been looked upon by those of the period of the elegant pages of "Godey's Ladys' Book" as a delightful novelty, come to gladden the hearts and hearths of the 1850's and thereabouts.

I have seen hooked rugs from Vermont, New Hampshire, Maine, Massachusetts, Rhode Island, from the South, and from Canada whose dates have been affirmed by their owners to range from 1790 to 1840. But in not one of these instances have I been able to find an authenticated hooked rug antedating the mid-19th Century. This need

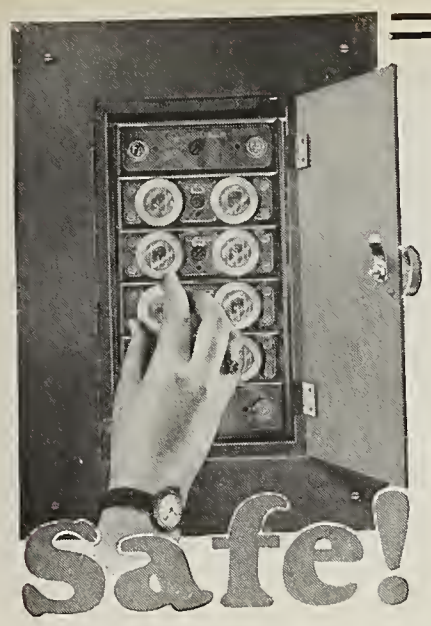
(Continued on page 124)



An American hooked rug of good though fairly recent workmanship—an oval field with a floral chaplet



Made in Massachusetts, a geometrical design in diamonds with pink and geranium decorations in alternate rows



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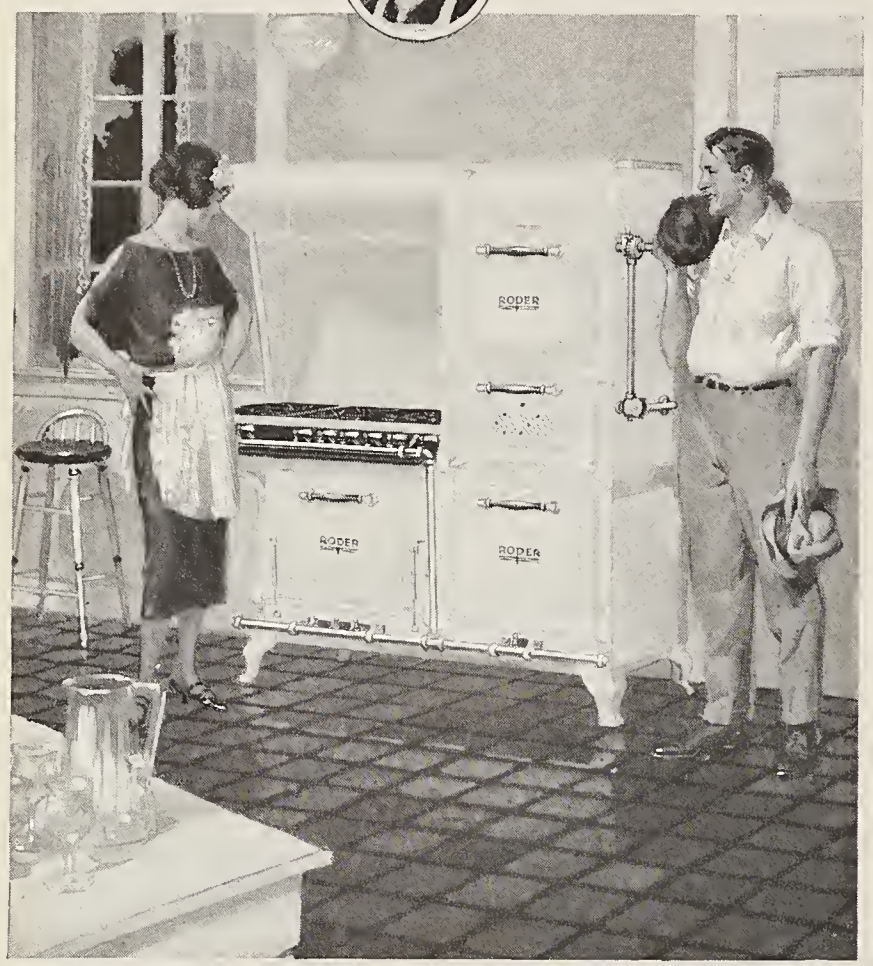
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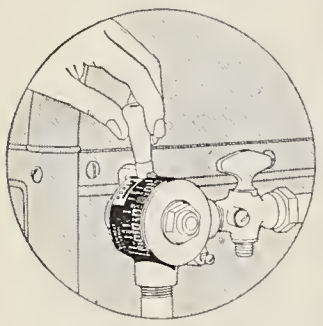


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A sea eagle on a rock, with a gray Maine sky behind, is surrounded by a border of brilliant blue, red and orange. This and the other illustrations are shown by courtesy of the Anderson Galleries

Hooked Rugs

(Continued from page 122)

not lead one to dismiss hooked rugs as lacking in interest, for, more and more, we are coming to realize that our collecting eye can take pleasure in objects made by American craftsmen of that day.

In a recent catalogue of old hooked rugs issued by the Anderson Galleries, New York, appeared these verses, stated to have been found in an old New England attic. While I suspect the attic to have been older than the poem, it is interesting as perhaps a unique bit of hooked rug poesy, and it suggests, what undoubtedly is a fact, that hooked rugs, like the silk "crazy quilts" of yore, were often composed of bits of fabric having sentimental attachment like the uniform of the Bunker Hill hero mentioned in the following:

THE REVOLUTIONARY HOOKED RUG

"When Dad came back from Bunker Hill,
And the colonies were free,
He hung his musket over the shelf
And his sword on the saddle tree.
His officer's coat and his soiled buff vest,
His pants and his muffings snug,
He lovingly laid on Granma's lap,
With his old red mits and his woolen cap,
To be put in a grand hooked rug."

"The rug was hooked on a linen ground,
With a border of roses red,
And there and here it was splashed with a tear
For her boy who had fought and bled
Lexington, Concord, and Valley Forge, till Monmouth's bloody fight,
'Twas there he fell in a fire of hell,
When victory was in sight.
We have cherished that rug for many a year,
No foot on its flowers would tread,
'Twas Granma's monument to her boy,
Who for liberty fought and bled."

The author of these lines was not given, but we can I think, safely assume that they were not from the pen of Whittier, Bryant or Longfellow. The chronology they suggest is not quite so convincing as that of the really delectable but unblushingly truthful rug, dated 1895 which was mentioned in the same catalogue and on exhibition, a rug measuring 30 x 49 inches, the remarkable handiwork of a Braintree, Massachusetts lady of some ninety summers, "hooked" by her as a birthday gift for her great-great-grandchild.

Hooked rugs, taken as a whole, very definitely proclaim their period. A certain "flambuoyance" and "exuberance" in design, such as the hooked rug generally presents, is in no sense compatible with the pre-Nineteenth Century spirit in American textiles. I have seen hooked rugs bearing "architectural" designs and credited to the 18th Century, although their motifs clearly betrayed design origin in the architectural styles of the post-Civil War period. I do not wish to say that there are no such things as 18th Century hooked rugs, or that the art of "hooking" was unknown before the 19th; I can only say that I have not seen any authentic pre-Revolutionary hooked rugs, and that

(Continued on page 150)



Made in Bangor, Me., a cat and kittens playing on a yellow hearth, with a black border



A fairly recent design, made in Braintree, Mass., by a lady of ninety. The border is of red roses



Where There Are Smokers

there are ashes and often untidy ash-trays. But they don't remain untidy in the home that's Kernerator-equipped. For the Kernerator thrives on cigar ashes, broken crockery, wilted flowers, tin cans, garbage and other household refuse. Dropped into the hopper door in the chimney flue, they fall into the brick incinerator below. Non-combustibles are removed with the ashes. No operating cost, for the refuse, itself, is the only fuel required. The Kernerator saves time and steps, eliminates the unsanitary garbage can, prevents the collection of inflammable refuse. What other household convenience serves so well?

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IF only *one* like it had been made, this exquisite Greek Pompeian Floor Lamp would have cost rather more than three thousand dollars. The League can produce it for less than one-*hundredth* of that price, because its membership is so widespread, and because it can reach its members so quickly.



5 feet high. Finished in rich Statuary Bronze
Total Price $19.85

Compare Thoroughly. That is Why This Lamp is Loaned to You

After you have received this lamp, we ask that you visit the art importers, the jewelers, the large stores and the commercial electric showrooms. See if you can find any lamp that, at twice or five times this price, even approaches it in artistic perfection.

We do no "selling" in the ordinary commercial sense. This is all the "selling" that the League has ever needed for any of its productions. The lamp must sell *itself* to you, on your own judgment and comparison.

If it does not . . . SEND IT BACK—any time within five days. We will return your deposit at once and in full, and you will be under no further obligation whatever.

If we could think of any pleasanter, fairer, more confident way to offer the League's productions we would do it,—but we can not.

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When we send you this lamp we will also, if you wish, register you as a Corresponding Member of the Decorative Arts League, it being distinctly understood that such membership is to cost you nothing, either now or later, and is to entail no obligation of any kind. It simply registers you as one interested in hearing of really artistic new things for home decoration.

This low price is a test

This lamp was designed to sell for $36. We want to see if, by offering it at a much lower price, we can secure enough orders to cause a great saving in the cost of production and distribution, and without a loss to the League. So, as an experiment, we are offering it at $19.85.

For the present, this is only an experiment. We cannot guarantee that the price will not be raised. Your Approval Request should be mailed at once.

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A regularly incorporated and self-supporting organization, operating on a strictly business basis to enable lovers of beautiful things to have the advantages of united purchasing.

DECORATIVE ARTS LEAGUE
175 Fifth Avenue, New York City

Please send me the Greek-Pompeian Floor Lamp and I will pay the carrier $3.85 (deposit) when delivered plus the transportation charges.

If not satisfactory I can return the lamp within five days of receipt and you are to refund my deposit in full.

If I do not return it in that time I agree to purchase it at the special introductory price of $19.85 and will send $1 monthly from date for four months; the lamp remaining your property until fully paid for.

Signed.....
Address.....
City..... State.....

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Hand the carrier the postage and

$3.85

Deposit (Returnable)

Note the new and clever dual-purpose shade, an exclusive D. A. L. idea. Can be used without any draping. Is handsomely decorated. At the same time it is the ideal frame on which you can make silk covers in limitless variety.

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Lamp is about 5 feet high. Finish rich Statuary Bronze. Base and cap cast in solid Medallium. Upper shaft is seamless brass. Shade is parchment, brass bound. Outside decorations in three colors: top and bottom bands in deep red; design in dark green; background graded in brown.

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Another pivot enables shade and bulb to be tilted to throw light at an angle. Fifteen feet of cord, with two-piece attachment plug. Wiring is *inside* the shaft and arm.

Complete, ready for the bulb. Weight packed about 22 pounds.

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A painter, a sculptress and a noted decorative expert collaborated in the design of this lamp.

The result is a design of dignity, richness and grace, which at once distinguish it unmistakably from the ordinary commercial products of factory "designing departments."

(The lamp cannot be sent on approval outside Continental U. S. A.)

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Courtesy, New England Furniture Co., Minneapolis, Minn.

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Formula of R. J. Forhan, D. D. S.
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M. E. Hewitt

The furniture has been unusually well placed in the little drawing room above. There are two distinct groups—the fireplace and desk. Nancy McClelland was the decorator

FOR THE DECORATOR'S NOTE BOOK



Harting

Walls the color of ashes of roses are charming with the tapestry and crewel work curtains in the room in the center. Karl Freund, decorator



Northend

No type of floor covering equals the dignity of an Oriental rug in a paneled room furnished with sturdy English or Italian pieces



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Bryant Fleming, *Architect*

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SPEAKMAN SHOWERS



The wide window above with its cushioned seat and soft hangings of silk and gauze makes a charming background for the chaise longue group and chintz covered chair. Mrs. Stembridge Smith, decorator

FOR THE DECORATOR'S NOTE BOOK



An ideal arrangement for a library consists of a sofa in front of the fire with a large table behind it. Mrs. Smith, decorator

A hall in the early English style has plaster walls, dark woodwork, and chairs in Jacobean linen. Marguerite Chaffee, decorator



Harting



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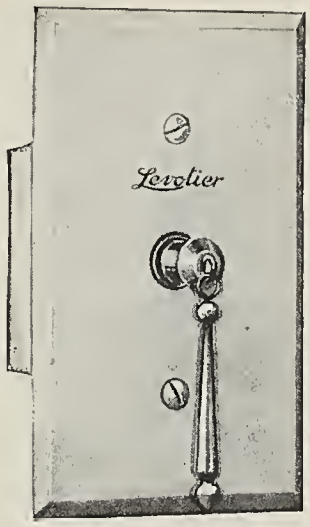
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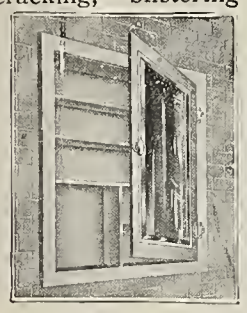
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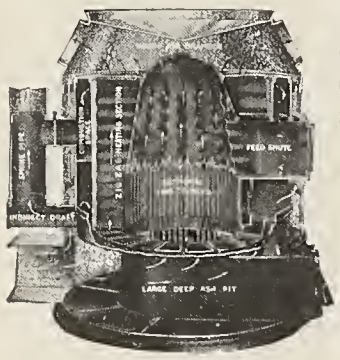
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For the Decorator's Note Book





Valances of old English chintz are used over hangings of green moire in the dining room above. Mrs. Gillette Nichols, decorator



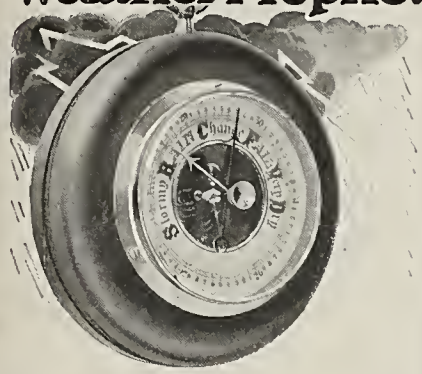
The room above has pale green walls, wine colored hangings and a chair in chintz. Diane Tate and Marian Hall, decorators

The dressing table is here placed between windows so that the light falls evenly for both sides. Mrs. Stembridge Smith decorator



The bay window at the end of this drawing room is curtained in an interesting manner. Thin gauze is used next to the glass with over curtains of soft taffeta. If one wishes to shut off the bay entirely, the heavy curtains in the front may be drawn. Nancy McClelland was the decorator

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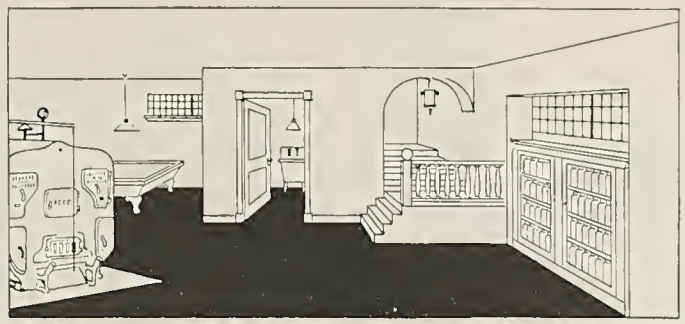
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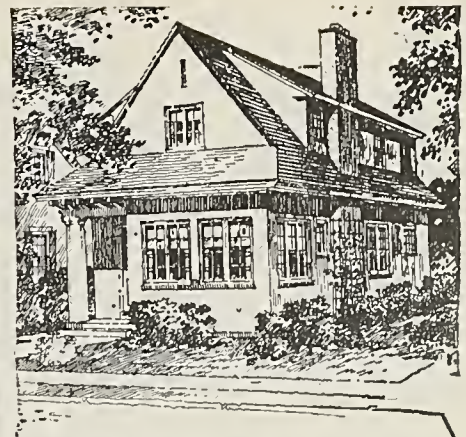
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A composition material easily applied in plastic form over practically any kind of floor. Laid about ⅝ inch thick. Imperial Floor does not crack, peel or come loose from foundation. A continuous, fine-grained, smooth, non-slipping surface. No crevices to gather grease, dirt, dust, disease germs or moisture.

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A Touch of Red in Winter —Green the Year Round

GREEN leaves decked with red berries, in a lawn of snow—berries, bright red berries that give warmth and cheer to the winds of winter, covering buffeted outer walls with a mantle of loveliness—that is

Evergreen Bittersweet

—a vine whose hardiness and irresistible charm have captured the hearts of all lovers of growing things.

No other vine is half so beautiful and none more hardy than Evergreen Bittersweet (Euonymus Vegetus), whose gorgeous red berries and evergreen leaves climb to a noble height in the severest climates. It flourishes where English ivy can only be used for ground cover. When other vines are bare, Evergreen Bittersweet is bright. Planted in rows and sheared, it makes a picturesque hedge, solid and erect, green the whole year through.

Strong Pot Plants,
50c each, $5 per doz.,
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Write now for latest catalog of

Hardy Plants, Trees, Shrubs, Etc.

It contains a great variety of the most dependable and popular favorites in hardy plants, Roses, Peonies, Delphiniums, Evergreens, Rhododendrons. Write today. *We also sell flower and vegetable seeds of superlative quality. If interested ask for seed catalog.*

ELLIOTT NURSERY CO.
503 Magee Bldg.
Pittsburgh, Pa.

Getting Started With Perennials

(Continued from page 80)

only by insisting upon having named varieties of established merit. In this respect the voting scheme of the Peony Society, by which peonies are classified, is proving a great help to the prospective buyer. All the better growers explain the system in their catalogues and give the ratings of such peonies as they list.

HARDY PHLOX

It is much the same with hardy phlox; one may far better purchase a few plants or even single specimens of the best large flowered sorts in the desired colors and build up a stock by dividing the plants as they grow larger, or grow new ones from cuttings of the roots or the young shoots. Cuttings made from the new sprouts in spring or the side shoots that start later in the season grow readily under glass. Small divisions of the roots also grow readily, these latter are perhaps most conveniently made in the autumn. Planted then they will sprout and grow into flowering plants the following summer. In these ways a single phlox plant may be made to become a considerable colony in a single year. I have myself tried growing phlox from seed. If one will gather the seed when ripe and sow it just before the ground freezes in the fall, one will without doubt find the little plants starting in early spring, and these little plants will bloom the first year too. But they will prove a disappointment on the whole. In all the sowing of phlox seed that has ever taken place, I doubt if more than a hundred really first quality plants have resulted, and these are the better named varieties in the growers' lists. Of all the washed out and uninteresting colors to be found in a stand of hardy phlox seedlings! The experimenting needs to be done if only for the chance of obtaining a new white that will be as large and beautiful as 'Frau Anton Buchner" and not have the same tendency to turn pink, but don't for Mercy's sake set out to fill a border with seedling phlox!

The same thing is only less true of chrysanthemums. They grow readily enough from seed. One can have the pick of them, however, only by getting the named sorts and increasing the stock by slipping and division of the roots.

BULBOUS PLANTS

With lilies and all hardy plants that grow from bulbs the question of time as well as that of quality is to be considered. No one ever, I suppose, except professional hybridizers, tries growing lilies, or tulips, or daffodils from seed. With these and the irises it is more satisfactory to obtain roots of the good named sorts in the first place.

In the case of plants of which only a single specimen is desired, in my garden the helieniums and hardy sunflowers fall into this class, it is better probably to obtain a root than to take the trouble of growing a great many more plants than are needed from seed.

There is of course a great amount of satisfaction in having named sorts of any flower one is particularly interested in and if one takes to collecting it is quite necessary with many plants. For myself I do not care to own a peony unless I may know its name, but with the hardy asters it matters very little to me. As a matter of fact, I have purchased dozens of named asters; with the exception of a very few striking and beautiful forms, however, I have entirely lost track of their names.

And now we come to consider those perennials that are quite as well raised from seed. The hollyhock is one. If we are careful to procure seed of proven worth we may have the second season after sowing just as good hollyhocks as anybody. A decided advantage in growing hollyhocks from seed lies in the fact that the younger hollyhock plants are much less subject to attacks of the destructive rust that sometimes works such havoc with them. Curiously enough single hollyhocks seem more sturdy and healthy than the double ones. Hollyhock seed grows so readily that I never find it necessary to sow it with much care. I merely scatter it and rake it in lightly in a partially shaded and fairly moist spot about midsummer, and transplant the seedlings to their permanent places in the fall or early spring.

DELPHINIUMS

Delphinium may be started in much the same way as the hollyhock. Here again the seed grown plants are likely to be more robust. Seedlings of delphinium are likely to show much more variation than are those of the hollyhock. Consequently it is better to let delphinium seedlings flower the first time in the experimental grounds and then select those showing the best habit and the handsomest coloring for permanent planting. Once one has a particularly desirable plant of delphinium and wishes to increase the number of plants of the same sort it may be accomplished in either of two ways. In the fall or spring the plant may be lifted out of the ground and the stalks so separated that each will have a portion of the root growth. These divisions replanted and given care will develop into good plants in a few months. They will ordinarily bloom the following summer. Some sorts of delphinium, the beautiful pure white and the original Belladonna form no perfect seeds and must necessarily be propagated from divisions or cuttings. It is comparatively simple to grow delphinium plants from cuttings. I usually make my cuttings from the new shoots that start up after the first crop of bloom had been cut. The cuttings are rooted under glass. Sometimes they are merely stuck into the ground and a glass fruit jar inverted over them, the jar being left in place until the following spring. All cuttings should of course be kept in partial shade to root.

Some of the other perennials that are, I am satisfied, just as satisfactorily raised from seed are foxgloves, oriental poppies, pyrethrums, gaillardias, lupins, columbines, bellflowers, etc. I have experienced considerable difficulty in obtaining the double form of the pyrethrum in this way as only a very small percentage of the seed from double flowered plants of the pyrethrum will come true. This, be it understood, is with the proviso that the very best seed obtainable is to be used. The question of seed supply is one that deserves a whole paragraph to itself, and even so I doubt if one can emphasize it enough.

GETTING GOOD SEED

There are too many irresponsible seed houses, irresponsible because they have nothing whatever to do with the all important things, selecting and growing the plants from which the seed is to be saved. I do not mean to say or imply that I think our seed house

(Continued on page 134)

Mayo Nursery Bulletin

"That the Grounds surrounding your Home may be Beautiful and Fruitful the year 'round"

The Rochester Peach,— —Finest in Quality

You can grow this wonderful variety—and serve its luscious fruit to your guests.

THIS richest in flavor peach comes into ripening the middle of August. It is a large yellow and red free-stone; of yellow flesh and is very highly flavored; its stone is very small.

To eat out of hand, to serve from the home table for desserts or when preserved even, it remains unexcelled as a delicacy.

This peach was originated in Rochester, New York—by a Mr. Wallen, who as an experiment had planted a few peach seeds. One of the trees resultant produced a remarkable supply of this wonderful fruit. The other trees produced just natural ordinary peaches. The original orchard has now borne its tenth annual crop this season and the fruit is the finest quality these trees have ever borne. Some of the specimens measure twelve inches in circumference and weigh twelve ounces. The fruit has sold at the orchards and to local groceries at one dollar to two dollars per eleven quart basket.

The tree comes into bearing when very young; generally the second season although we have on record several instances of fruit the first season set.

It is seldom known to fruit growers for young trees planted a little over a year to bear fruit. This new Rochester peach solves the problem for you.

Let us present you further information and details concerning this wonderful variety so that you may partake of its advantages in your own home orchard.

We have some especially fine specimen trees available for immediate sale, for quick results.

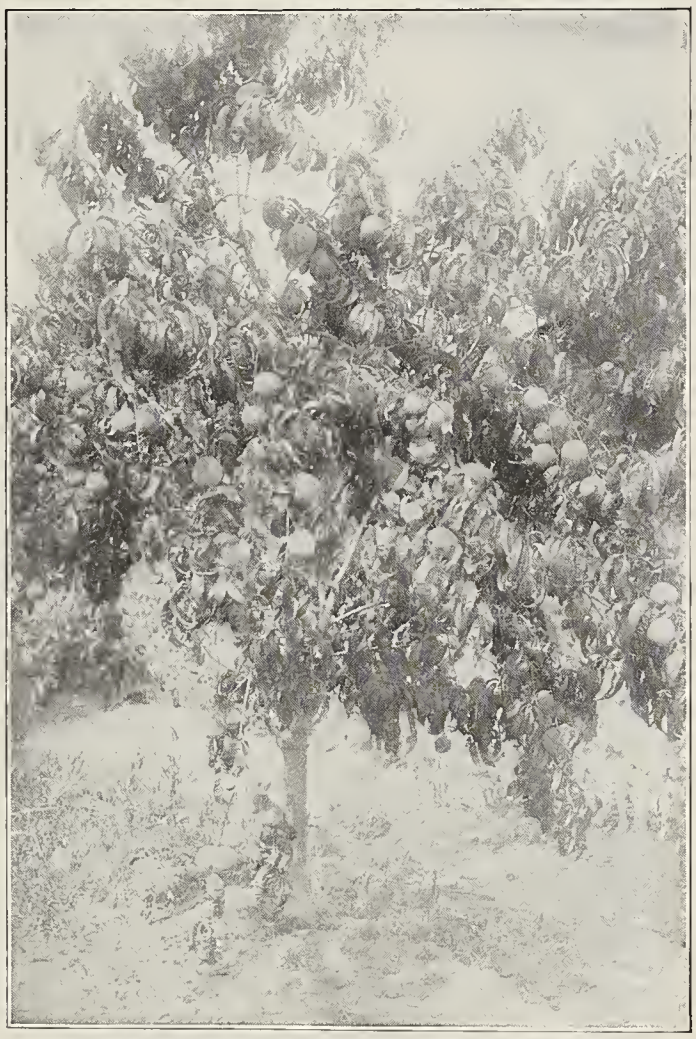
Plan to place your orders early that we may have ample time to give you not only the choicest selection of stock, but the full course and extent of Mayo service.

Advantages of Northern Grown Nursery Stock

Located near the shores of Lake Ontario, with wide variations of temperature, at times 15 degrees below zero, the conditions are extremely favorable for the production of hardy, robust trees and plants. These conditions—with a soil best suited to produce the healthiest conditions of growth, namely that solid, firm texture of the wood, with abundant fibrous root, so necessary to successful transplanting—enable us to offer the choicest nursery stock with entire confidence to planters in all sections of the country.

Shall We Send You Our Catalog?

Our organization is built for service, our catalog is intended likewise to serve home owners by placing before them offerings of the world's best trees and plants for the home grounds. Illustrated in color, with many points of unusual interest. You will be repaid for studying before you send orders for Spring plantings. It will be sent to readers of House & Garden on request.



The Rochester Peach—The above photograph shows a tree of this variety three years from planting.

Improving the Natural Scenery About Your Home

A BARREN lawn, uncovered foundations, just a square piece of ground—nothing on it but a house.

Now think of the same property transformed—fragrant Wisteria clambering over the porch, a vista of colorful shrubs in every direction, increasing the size of the property many times by appropriate placement; the house looking as though it had grown up among the evergreens, azaleas, and other natural clothing of its foundations.

The same thought and consideration should be given to one's "outdoor" home surrounding as is given to the *interior* of the home. Certainly our guests and neighbors see first the outer home and if the setting is not harmonious to our inside home, there is a discordant impression.

Changing Your Outlook

You can change your outlook on life by changing your landscape, your scenery, your surroundings. Five minutes spent in contemplation of a well-planned bit of landscape furnishes a "mental bath." We should have more of this about our homes that those who are nearest and dearest shall have a *natural* outlook, that their home may be truly a place of re-creation, re-refreshment; re-renewal. Environment exercises an almost unlimited influence. What have you done to improve the environment of your home?

As a general rule, it is necessary to wait a number of years for Nature to complete the picture which your imagination has planned. With our plan it is possible by the use of specially well-grown nursery stock of greater age than ordinary to get such *a finished result the first year* as to surprise one.

To the home owner who does not find it possible to invest in a complete planting this year, we recommend what we call our "progressive planting program", i. e. we work out a two to five year planting program, yet securing from each year's planting a picture charming to behold.

Our Landscape Department is in charge of two of the best landscape engineers in the country and we are in a position to supervise any kind of planting, carrying out the complete work from establishing a simple garden to completing an estate. We are primarily nurserymen. Our knowledge therefore of the plants themselves gives us the ability to choose material of the highest quality and consequently we make only a limited charge for plans and yet supervise the complete planting.

We are in a position to send a member of our Landscape Engineering Department to any part of the United States to consult with you on your landscape problems.

Our Landscape Department offers its services to you that your surroundings may be beautiful. We are specialists in NATURAL SCENERY. We are the scene shifters for the surroundings of fine homes. Our services are yours to command.

MAYO NURSERIES Inc.,

Nurserymen and Landscape Architects

Executive offices:

901 Ellwanger & Barry Bldg., Rochester, N. Y.

Long Distance Phone: Stone 3485

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331 National City Bldg.,	443 McCormick Bldg.,	Rochester, N. Y.
Madison Ave. at 42nd St. Phone Murray Hill 10337	332 So. Michigan Blvd.	Southwick, Mass.

Kunderd Gladioli

Joys of growing the gorgeous ruffles!



Kunderd *ruffled* varieties have opened up entirely new thrills—and possibilities—in the garden-growing of gladioli. The origin of this new type has brought in thousands of enthusiasts, who find "Kunderdii" not only easy to grow, but to give a wonder-range of color and surpassing beauty never before attained even in gladioli.

Grow Kunderd *Ruffled* Gladioli this year! Surprise your garden friends with the new varieties! Your enthusiasm will be keen, for never have you—or they—seen such exquisite creations in this family of flowers!

Superior New Plain Petal Kinds

With the new ruffled strain has come many distinctly improved plain-petal varieties which have immediately won national prestige. Marvelously beautiful kinds, like Mrs. Frank Pendleton, Mrs. Dr. Norton and Paramount, stand unrivaled! Do you realize what such blooms will mean to your garden next summer? What will the happiness of growing such flowers mean to your enthusiasm! The joy these blooms give the gardener is simply wonderful!

Kunderd Primulinus lead the world

No other strains of primulinus hybrid gladioli compare with the new Kunderd creations, not alone in the ruffled feature (which is our production), but also in the remarkable and varying butterfly and orchid-like forms. Some have ruffled petals, some plain and some intermediate. No other primulinus even resemble these wonderful flowers! To grow *and know* such varieties as Alice Tiplady (universally recognized as the finest variety of all), Arlon, Salmon Beauty, Myra, etc., is really an education you just can't afford to miss if you love flowers!

Write to-day—NOW—for my FREE Catalog. Don't delay getting this *Gladioli Handbook*, which not only describes nearly 400 varieties (with 28 in color) and contains my personal cultural instructions, but LISTS MANY SPECIAL MONEY-SAVING COLLECTIONS.

A. E. KUNDERD, Box 2, Goshen, Indiana, U. S. A.

The Originator of The Ruffled Gladiolus



Kunderd Gladioli are wonderfully prolific bulb makers. This group of over 300 bulblets is typical. Realize what this means to increasing your stock of the finer varieties.

Getting Started With Perennials

(Continued from page 132)

folks are dishonest, but in too many instances they are merely the jobbers who handle the seed crop. They often do not even know first hand the man who grows the seed and sometimes put themselves to very little trouble to find out about him or his seeds. In many cases they merely take the grower's word for the quality and let it go at that. I have seen photographs of my own delphiniums, a strain which in a way I feel justified in calling mine as I have worked with it for some ten or twelve years, displayed in a full page advertisement of a certain strain of delphiniums for which the extravagant claim was made that they were the best in the United States. It was a rather handsome photograph and made a very attractive page, and all delphiniums are more or less alike, but why not show a picture of the thing you have to sell? The moral of all this is, buy your seeds whenever possible of the man who has grown them. I like the way some of the European seed houses have of prefixing the firm name to the names in their catalogue of such seeds as they have grown themselves in their own grounds and are willing to take some responsibility for. We pay a little more for this insurance of quality but it is well worth the price.

THE SEED BED

As for the actual growing of the plants from the seeds there are several ways of going about it. Many people have a permanent seed bed located in some more or less out of the way place, where all seeds are put to germinate and the seedlings left till they are large enough to be transplanted. I have tried this method with partial success. With me the trouble has been that the ground would dry out too fast for me or some vagrant chicken would happen along and upset all my plans and plants at one fell stroke. On the whole I have had the best success from sowing the seeds in flats out of doors at any time from early spring to midsummer. The flats are easily moved about and the little seedlings protected from too strong sunlight or heavy rainfall. The earth in the boxes will stay moist longer if the boxes are placed directly on the ground. The seed bed needs slat or muslin awnings and it seems to me more attention than the flats. At any rate I have had better success with the flats and seedlings when I have tried seeds from the same packet in both ways. Those grown in the flats and transplanted to rows in the vegetable garden have invariably proven larger and sturdier plants when fall came.

There are some exceptions to the above, a patent one is the oriental poppy. As the poppy will only bear transplanting at certain seasons, the most favorable time being very early spring, it is safer to sow the seed where the seedlings can be given protection and left through the winter undisturbed. Very early in spring one can do almost anything with them. They may be lifted out of the ground, separated, and reset with the greatest freedom. The oriental poppy like the phlox may be grown from root cuttings.

Seedlings of foxgloves and columbines come on better if they may be set in a shady spot to grow up. Under favorable conditions columbine seedlings will develop into good sized plants the first season. If, however, they are set in a dry sunny location they will remain almost dormant until the cooler weather of early fall.

EARLY SOWING

By sowing seed very early it is sometimes possible to have certain perennials flower the first season. This seems more generally true of such as normally bloom in the latter part of the summer, as hardy asters, chrysanthemums, etc. The gaillardia and the Chinese delphinium usually flower the first season even when sown in the open. The tall hybrid delphiniums often bear flowers the first year, though to be sure of this it is sometimes necessary to start them inside. Then again there are some species that I have never known to flower until the second year; among them the pinks, columbines, and lupins. Usually, however, even if the flowers appear the first summer, the plants do not attain their full size until the second or third year of their summers' growth.

A GARDEN BETWEEN WALLS

EDITOR'S NOTE: In the November issue on the Bulletin Board we mentioned the interesting work that Charles Chapin, a life termer at Sing Sing, has been accomplishing in the improvement of the grounds at that prison. Shortly after this the Editor received from Mr. Chapin a description of the work he has been doing. Quite apart from a remarkable human document this letter is a brilliant and encouraging record to all gardeners who would make the wilderness to blossom like the rose.

Dear Mr. Wright:

Please overlook my tardy acknowledgment of your generous and much appreciated gift, but the big hearted flower growers and seedsmen of America have so overwhelmed me with their liberal contributions to our prison garden that almost every moment of my time has been devoted to planting, part of it by the light of an electric torch. In the meantime my much neglected typewriter has gone almost stale with disuse. You will get an inkling of the amount of work I have had to do when I tell you that I have, with the aid of competent and willing inmate helpers, planted more than a thousand iris, more than 150 peonies, uncounted thousands of perennials, 100 rose bushes and more coming, and today we finished planting upward of 6,000 spring flowering bulbs—Hyacinth, early and late Tulips, Narcissus, Jonquils, Lilies, and Crocus. Besides, we have planted a row of Blue Spruce, all of them 9 ft. 6 in. high and of uniform foliage, a strikingly handsome Retinispora specimen, twin Oriental Spruce, the most perfect specimen of Japanese Blood Leaf Maple I ever saw, four Chinese Thuya, six Chinese Juniper, two Swiss Stone Pine, two Douglas Fir, two Norway Spruce, and about 200 flowering shrubs of almost every standard variety. Between plantings we have converted stretches of hard trodden cinder into luxuriant lawns. And it has been the best fun I have ever known in all of my long life, so interesting that I am no longer conscious of steel bars and frowning walls. Best of all it has afforded me an opportunity to be of some use to others, and supplied an excuse for "carrying on" even in this Tartarean abyss. I know of nothing so purifying to a sick soul as gardening, and I am but a raw amateur,

(Continued on page 136)



Henderson's 1923 Catalogue

WE are proud of our 1923 Catalogue. Just to say that it is the leading horticultural publication of the year does not at all tell you how unusual it is. If you have a garden or are interested, we want you to send for it and see for yourself.

You will find it really a book of 176 pages—with a beautiful embossed colored cover—sixteen color plates—thousands of half-tone illustrations—all faithful reproductions from actual photographs of the results of **Henderson's Tested Seeds.**

A great writer, Dr. Frank Crane, whose editorials are read by millions daily, has paused for a little while to give you his garden impressions in a page introduction.

You can read the story of how evening after evening the wonderful radio has broadcasted talks by our representatives on bulbs, gardens, grasses and kindred subjects.

You will find pages and pages of our specialties, some of them like "Cupid" Sweet Corn announced for the first time. There are thousands of varieties of flower seeds described and shown in half-tone. In all, it is the handsomest, most complete catalogue we have ever issued.

Special Introductory Offer

To demonstrate the superiority of Henderson's Tested Seeds, we have made up a Henderson Collection, consisting of one packet each of the following six great specialties:

Eclipse Beet
Viroflay Spinach
White Tipped Scarlet Radish
Henderson's Invincible Asters
Henderson's Brilliant Mixture Poppies
Giant Waved Spencer Sweet Peas

In order to obtain the largest possible distribution for our annual catalogue, "*Everything for the Garden*" we make the following unusual offer: Mail us 10c and we will send you the catalogue, together with this remarkable "Henderson's Specialty Collection."

Every Empty Envelope Counts as Cash

This collection is enclosed in a coupon envelope which, when emptied and returned, will be accepted as 25c cash payment on any order for seeds, plants or bulbs amounting to one dollar, or over.

Peter Henderson & Co.,
35-37 Cortlandt Street New York City

Peter Henderson & Co.,
35-37 Cortlandt St., New York City

I enclose herewith 10c for which send catalogue and "Henderson's Specialty Collection," with complete cultural directions as advertised in *House & Garden.*

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25 Aristocrats of the Rose Garden

THE very best and most dependable of the old and the new—all tried and proven. These 25 varieties have given joy to countless rose enthusiasts, and will afford a pleasing contrast of color and form and a profusion of choice blooms from June to November.

We have set aside 5000 of these unusually strong field grown plants for Spring delivery while they last. Offered only in two collections, as follows:

No. 1—25 Assorted (one of each variety).....$25.00

No. 2—12 Assorted (our own selection)..... 12.50

The 25 Varieties in This Special Offer

Betty—coppery rose
Columbia—beautiful pink
Duchess of Wellington—saffron yellow
General MacArthur—velvety scarlet
Gruss an Teplitz—crimson scarlet
Jonkheer Mock—cherry-red, reverse of petals pink
Killarney Queen—clear pink
Lady Alice Stanley—coral rose
Lady Ashton—pale carmine pink
Lady Ursula—flesh pink
Mme. Carline Testout—satiny rose
Mme. Leon Pain—salmon pink
Mrs. Aaron Ward—Indian yellow
Mrs. Arthur R. Waddell—apricot
Ophelia—flesh pink suffused salmon
Pharisaer—rosy white suffused salmon
Premier—dark pink
Red Radiance—deep red
Mrs. Ed. Herriot—coral red shaded yellow
Etoile de France—velvety crimson
La Tosca—silver pink
Laurent Carl—deep crimson
Dean Hole—bright carmine
Mrs. W. C. Miller—blush, shaded salmon
Mrs. Jules Bouche—white shaded primrose

No. 3 Collection of Standard or Tree Roses, 4 distinct varieties in assorted colors (strong field-grown plants) $10.00

No. 4 Collection of Climbing Roses, 6 of the choicest in assortment, of 3 colors (strong field-grown plants) $5.00

These assortments guaranteed on all orders received before March 15th. Prices on larger quantities gladly quoted on application.

Our Spring Catalogue *describes an unusual assortment of ornamental nursery stock, and will be of help to you in planning your 1923 garden. Write for it.*

Outpost Nurseries

Danbury Road Ridgefield, Conn.

A Garden Between Walls

(Continued from page 134)

untutored and inexperienced in the art of cultivation of the Creator's loveliest gifts to mankind.

When I came to Sing Sing, nearly four years ago, I was dismayed by the squalid appearance of the place where I am to spend the remainder of my life. The yard was covered with crushed boulders, heaps of scrap iron, and almost every description of litter. There was but a small patch of grass and but a single bed of flowers. Because of the suspension of our prison paper, "The Sing Sing Bulletin", of which I was editor, Warden Lawes granted me the privilege of doing what I could to make the interior grounds more attractive and I set to work in earnest, believing that flowers, and trees, and shrubs, and lawns would aid our progressive, high minded Warden in his efforts to make better men out of bad ones. My greatest handicap was lack of planting material, the appropriation for upkeep of grounds being so small that almost a full quarterly allowance was exhausted in purchasing for my use a lawn mower and garden hose. After that I must need wait three months for funds to become available before even a small quantity of grass seed could be had. The only alternative was to dig deep into my tobacco money and buy the seed myself. When the grass began to grow I dug deeply again and filled a few beds with flowers. The greatest joy I had known during the years I had been in prison was when I saw the lovely blooms of a few dozen gladiolus bulbs another inmate and myself almost became bankrupt to acquire. And I know of no more gratifying achievement than when I coaxed grass to grow in spaces that had been barren for almost a century, more soul satisfying to me than anything I ever did during the forty years I wasted in paper making.

SING SING SOIL

Sing Sing was built on a swamp, the ground filled in with crushed rock and blackened cinders, with a few inches of soil on top. We had to dig this out and cart it away to make a flower garden, substituting truckloads of friable soil and fertilizer that our Warden had brought in from outside the prison. For economical reasons he could supply no funds to buy planting material, but he gave generously splendid coöperation in assigning as many helpers as needed to carry on the work, and in bringing in soil and fertilizers. One day Mr. Pierson, the Tarrytown "Rose King" sent me a load of plants and simultaneously came a contribution from the gardens of Mr. Adolph Lewisohn. Other kind friends sent contributions and some of them spread word of what we are trying to do in our intramural environment, bringing the most liberal response from flower growers I have never heard of, some sending a few plants and some by the hundreds. The first contribution of Iris was a dozen, the next day came two boxes by express from another grower, in the boxes 500 of his choicest varieties. A peony specialist in Minnesota sent a single root by parcel post, while another in Massachusetts and one in Nebraska sent three dozen each, not culled from their gardens, but the best they had. Other contributions came in rapid succession until we had more than 150 Peonies planted, digging out rock and gravel three feet square and three feet deep and filling the holes with well fertilized soil, for each one of them. Many hundreds of plants for the perennial order came from growers all the way from Maine to California, until a border 409 feet in length was filled and another border in a remote section of the prison grounds had to be created to take care of the overflow.

On the day I began my fifth year behind prison walls I planted the first Blue Spruce and was so proud of it that I would come into the garden at 5 o'clock in the morning to admire its beautiful foliage. A friend came to visit me and shared my admiration to the extent of buying me five more like it, and when another friend, a few weeks later, asked why I didn't continue the planting to the end of the cell block and was told "there is but one reason", he guessed what it was and suggested that they be ordered and the bill sent to him. The trees had begun a life sentence in Sing Sing before the final whistle blew the following day.

PRAYING FOR BULBS

Another friend sent $50 to buy something for the garden and I had a hard struggle trying to decide how my fortune should be spent. Fifty dollars is a lot of money to a "lifer", yet when I studied the pages of the florists catalogues my heart craved so many beautiful plants described in them that I felt like a child with a penny to spend shopping for bonbons at Maillard's. I longed for flowering shrubs and I longed as longingly for spring flowering bulbs. There was a choking in my throat when I wrote an order for shrubs, but no sooner had the letter gone than I spied Father Cashin, our prison chaplain. I asked him to offer a special prayer for bulbs, and he did, and the very next day came a letter from a bulb importer on Long Island, saying that he had just heard about our prison garden and, "although our house was robbed last week I am sending you 500 tulip bulbs to help beautify your prison and hope they will gladden the hearts of your associates." I quoted the scriptural lines, "Have faith, thou shalt be fed," as I read the letter and the next letter I opened was from another seedsman, saying that he would send a contribution of 400 bulbs as soon as his importations arrived from Holland. And now I have planted more than 6,000 bulbs. Fifteen hundred came from one contributor and 2,000 from another. Perhaps you will draw a lesson in the expansion and contraction of the human mind when I tell you that one of the most famous flower growers around New York sent six tulips, six daffodils, and three hyacinths. Of course, he couldn't possibly have known that the Garden of My Dreams would make the Garden of Eden look like a cabbage patch, but I wrote him a letter of grateful appreciation that was as genuine as the letter I sent a few days later to the big minded man who sent 2,000.

THE ROSE GARDEN

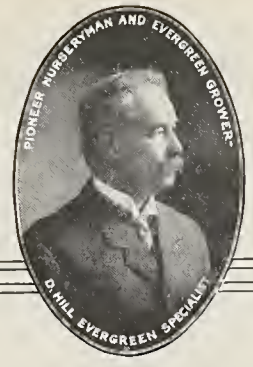
Perhaps you will be interested in our rose garden. Two months ago I hoped that I might be able to plant a dozen rose bushes, for the rose is one of my best loved flowers. Came the day when the Warden gave me a much coveted plot and with it came an ambitious plan for a rose garden that my wildest dreams had not yet contemplated. "House & Garden" helped to shape my dream with a picture of a gorgeous garden in which 400 rose bushes were in full bloom. Instantly I decided that our garden should have 400 bushes. I hadn't a remote idea of where the

(Continued on page 138)









The Ideal Home Setting

LIKE a gem in its proper setting is the home which is surrounded by Evergreens. They lend an air of gracious dignity. No surroundings are too ample, no garden too small, but can be improved and beautified with

HILL'S EVERGREENS

It may be a hedge, group of stately firs, or a sentinel cedar—there is no limit to the part which Evergreens can play in the proper setting of your home.

The name of D. Hill is recognized everywhere as that of a specialist in the scientific culture of Evergreens.

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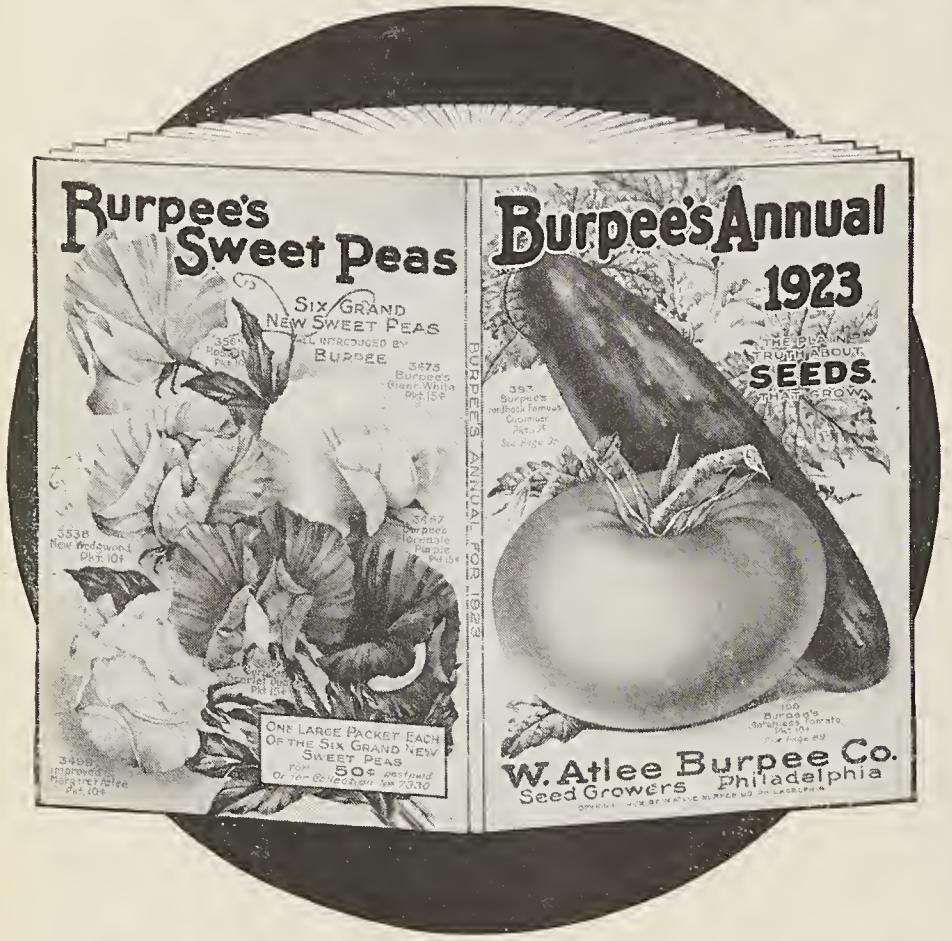
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The Leading American Seed Catalog

Burpee's Annual is the catalog that tells the plain truth about The Best Seeds That Grow. It describes the Burpee Quality Seeds.

Burpee's Annual is a complete guide to the vegetable and flower garden. It is a handsome book of 188 pages with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature.

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W. ATLEE BURPEE CO.
Seed Growers Philadelphia.

Please send me a **free** copy of **Burpee's Annual.**

9—2

NAME .....

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A Garden Between Walls

(Continued from page 136)

bushes would come from, but I had "faith" and I believed that if only part of the potential 400 arrived in time for planting this fall the remainder would come in the spring, and if not in the spring then in the early fall and the following spring. I began making rose beds and a skilled inmate artisan began fashioning a fountain to ornament the center of it. Then came a jolt—I had exhausted the supply of manure at the prison stables. That night I awoke with a remembering thought of having read not long ago that a wealthy man who owns a large estate near here has large herds of blooded cattle, and I could hardly wait for my cell to be unlocked that I might write him a letter and tell him of my problem. The following morning a messenger called at the prison to say that I might have as much manure as I needed. I got four truckloads and every ounce of it went into the beds where the 400 "dream" roses are to grow. Last week the first contribution unexpectedly arrived, a gift from the "Rose King" of Tarrytown, 100 of Mr. Pierson's choicest varieties. The entire collection was painstakingly planted within a few hours, for we make it a rule to never put off planting until tomorrow if it can possibly be avoided. I have assurance that another contribution will reach here before the ground freezes, and now I am wondering if I may not safely raise the 400 limit to—well, one can plant many rose bushes in a plot that is 69 x 157.

THE GREENHOUSE

Can you imagine how happy I am over the fact that our Warden is having a greenhouse built for my exclusive use in a secluded spot where no convict foot is permitted to intrude. I expect to spend most of my working hours in it during the winter. It will be ready in a few days and Mr. Pierson is coming over with a contribution of plants to help me dedicate it. A woman who has recently sold her country home and has taken a kindly interest in our garden, last week emptied her conservatory and sent all of her fine plants to adorn the new greenhouse, such a collection that I never hoped to possess.

ON HOUSE & GARDEN

I am delighted with the suggestion in your letter that you will try to run up and visit me. Please do. I would be highly honored to receive a visit from the editor of what good Doctor Pangloss would have appraised the "best of all possible magazines." I prize it above all other literature. You cannot imagine how impatient I got because the November issue was delayed and how surprised I was to see our garden mentioned among your editorials. In the beginning of my gardening activities my only text book on the cultivation of flowers was an antiquated and badly mutilated seed catalogue. I am now acquiring a library that any gardener might be proud to possess. Loren Palmer, editor of "Collier's Weekly", presented me with a complete set of Luther Burbank's fascinating books, Glen Frank, editor of "Century Magazine" sent me Taylor's "The Complete Garden", which I find very valuable, and I have several other books, besides a number of instructive pamphlets issued by the Department of Agriculture at Washington. Of the five books you sent I like most your own "Book of Gardens." As you say, it is both practical and inspirational. I wish I could have had it four months ago, when I began making The Garden of My Dreams. Yes, do visit me, but come in the springtime, when the 6,000 spring flowering bulbs are in bloom. You need have no fear that our keepers will not let you out. Only very bad men are detained.

I didn't mean to bore you with so long a letter. I have almost broken my pledge never to write another book. Please forgive my offending, freshly oiled typewriter, which has almost gone on a spree after the long rest it has had. Note that my typewriter is an "it".

With every good wish, and with sincere appreciation,

(signed) Charles Chapin 69690

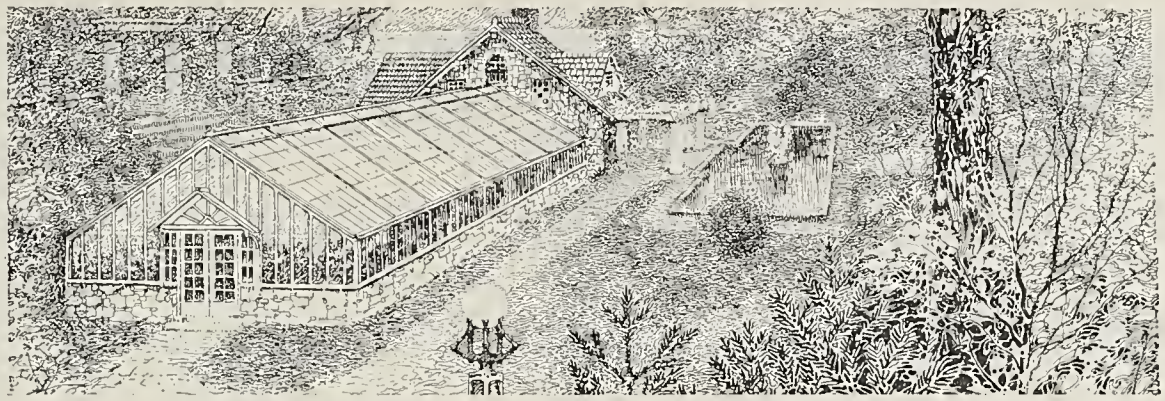
PERENNIALS *for* SOUTHERN GARDENS

WHEN the gardens of other sections are covered with February snows, in the favored South the early perennials are beginning to bloom, together with the wealth of spring blossoming bulbs and shrubs. The flesh-pink, orchid, and snow white of the evergreen candytuft, *Iberis sempervirens* and hybrids, will be among the first flowers to show. In sheltered situations where there is sun they always begin to bloom in February. Protected from the north winds sometimes they flower as early as the New Year, but if planted in open spaces they do not bloom until later on in March and April. Whenever an evergreen carpet is needed, or an edging for a border, or broad low evergreen masses with an early flowering season, plant this candytuft. Get plants, however, for the seed is hard to germinate and the plants difficult to establish, while the larger plants transplant easily.

Golden *Coreopsis*, with the blue gray of the African daisies, make a charming, dependable combination for early bloom, long season and easy cultivation. Where there is room and sun there is nothing finer than these two plants with *Escholtzia californica*, the California poppies, with their masses of tawny orange and bright yellow in the foreground. The latter are annuals but sow themselves so freely that once established they need only to be thinned out occasionally to keep them from covering the earth. In that too often neglected space where the lawn ends and the shrubbery begins, as well as in the perennial borders, the poppies make sheets of clear golden sunshine in the grass for many weeks. Try them—but if you want them to come up the second season do not break up the soil where they were planted after the middle of October—but watch for the feathery gray-green leaflets.

Some one has said and many believe that those most wonderful of all our perennials, *Paeonia Sinensis*, will not grow and flourish in the South. At the Hermitage, Andrew Jackson's old homestead near Nashville there are clumps of the old-fashioned peonies which have been growing undisturbed for uncounted years, while near by are clusters of iris and Madonna lilies of which the same can be said. In North Carolina peonies of all colors are also a part of the garden history of other days as well as of the present. In the lower, warmer sections it is only

(Continued on page 142)



Still Another Joy of Owning Your Own Greenhouse

Suppose it's a death—or an ill friend—a birth or death.
What can say for you, what you want to say quite as well as the sending of some flowers?
How easy then it would be if you could step into your own Glass Garden and pick just the flowers you want to send.
Pick them regardless of the season or weather.

When you have your own, you have additional joys from flowers that you little thought possible. Leastwise, that is what those say who own their own greenhouse.
With our standardized method of making such houses, owning them is greatly simplified. Their cost is correspondingly attractive. Send for special circulars on the Standard House.

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Builders of Greenhouses and Conservatories

Eastern Factory: Irvington, N. Y.
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Chicago, Cont. Bank Bldg.
Boston—11, Little Bldg.
Cleveland, 407 Ulmer Bldg.
Atlanta, Atlanta Trust Co. Bldg.
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Toronto, Harbor Commission Bldg.

Do You Love Roses?

"Rose Gardening cultivates the taste, promotes acquaintance with refined people, and is favorable to health. It furnishes moderate outdoor exercise; it calms and quiets the nerves."

The Rose Society Invites You to Membership

Organized in 1899 "to improve the excellence of the rose, and increase interest in its cultivation," this fellowship of rose fanciers now numbers nearly three thousand. The Society syndicates the information and enthusiasm of all who love the rose and makes it available to all the members, and to others who wish to learn how to grow roses. By bulletins, exhibitions, lectures and an annual Rose book, it interprets all that is helpful and interesting in rose knowledge.

The American Rose Annual, edited by J. Horace McFarland, but written by the Society's widespread membership, and reflecting rose experiences all over America, is issued in March each year to members only. It is a well-illustrated cloth-bound "Yearbook of the Rose" of 200 pages, and includes the most complete and up-to-date rose knowledge for the amateur issued anywhere.

Privileges of Membership

1. Fellowship with other rose-lovers, and participation in all activities of the Society in "increasing the interest, and improving the excellence of the rose" for all America.
2. To receive all publications of the Society during the year, including American Rose Annual.
3. To send your rose experiences and helpful hints for others to the Editor of The American Rose Annual.
4. Membership Card entitles member to admission to exhibitions by the Society, Rose Pilgrimages, etc., and to vote at annual meetings.
5. Privilege of consulting Committee of Rose Experts on how to select, plant and care for roses. Other information regarding rose culture, sources of literature etc. available from Secretary's office.

THE AMERICAN ROSE SOCIETY — ORGANIZED 1899 — A ROSE FOR EVERY HOME — A BUSH FOR EVERY GARDEN

To Help You Grow Better Roses

Whether your garden be large or small, formal or informal, there is a place in it for roses, and there are roses for that place.

The publications of the American Rose Society and the rose specialists available for consultation by the members assure you success by the most up-to-date rose knowledge obtainable.

Send $3.00 for 1923 Membership to The American Rose Society

605 Finance Building, Philadelphia, Pa.



It Is Not Too Early

to make arrangements for the planting you intend doing this spring. We have a large stock of hardy New England grown evergreens, trees, shrubs, roses, and perennials from which to select plants that will fill your requirements. If you are looking for well-grown plants dug and shipped properly, we know that we can serve you to your satisfaction. A copy of our "1923 Handbook" will be mailed upon request.

The Bay State Nurseries
W. H. WYMAN & SON, *Proprietors*
North Abington, Mass.

DREER'S

GARDEN BOOK 1923



WRITE for your copy now and have the pleasure of planning your next garden during the long winter evenings. Much valuable information on gardening will be gained in the time spent in reading its contents and looking through the beautiful colored plates and hundreds of photo-engravings of Vegetables and Flowers, while making your selections.

This book is a sure guide to success in "making things grow." An acknowledged authority on everything pertaining to gardening.

It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Tools and Implements, Fertilizers, Insecticides, etc. Also Plants of all kinds, including the newest and best Roses, Dahlias, Hardy Perennials, Garden and Greenhouse Plants, Bulbs, Hardy Climbers, Hardy Shrubs, Water Lilies and Aquatics, Small Fruits, etc.

Write today for a copy, which will be mailed free if you mention this publication.

HENRY A. DREER

714-16 Chestnut Street **Philadelphia, Pa.**



FARR'S NEW IRIS NOVELTIES

These four varieties first announced in mid-summer of 1922 are the latest additions to the broad list of Irises originated and grown in Wyomissing. Plants can be furnished for early spring use, provided I have your order within the next three or four weeks. A limited quantity of plants, and the necessity for early planting, make it important that your instructions come as soon as possible.

Sea Gull. (Farr 1922). Falls, lavender-white, reticulated with violet-blue. Standard, white, dome-shaped. $3.

Cecil Minturn. Standards and falls uniform shade of cattleya rose; light beard; large flower; dome-shaped. Height 2 feet. $5.

Seminole. (Farr 1920). Standard, violet-rose. Falls, velvety crimson, with brilliant orange beard. Honorable mention by American Iris Society. $2.50.

Japanesque. Standards lavender-white, flecked lilac; falls deep violet-lilac edged pale lavender; coppery yellow beard; standards frequently marked like falls. The six horizontal petals give the flower the form of a Japanese Iris. $3.

One plant each of these four new introductions. $12

BETTER PLANTS—by Farr

A new booklet giving complete lists of the wonderful Farr Iris, Peonies, Chrysanthemums, Phlox and other perennials, as well as deciduous and evergreen shrubs that should be known and grown in all good gardens. If you do not have this new booklet send me your name and address—a copy will be forwarded immediately.

BERTRAND H. FARR

Wyomissing Nurseries Co.

160 Garfield Ave., Wyomissing, Pa.

Flower Novelties from the Spring Lists



The rich yellow of this new snapdragon, Peachblow, merges into a delicate peach tint. From Alex. Forbes & Co.



The new hybrid cactus dahlia, Atlantic Ocean, canary colored and a free bloomer. Courtesy of George L. Stillman

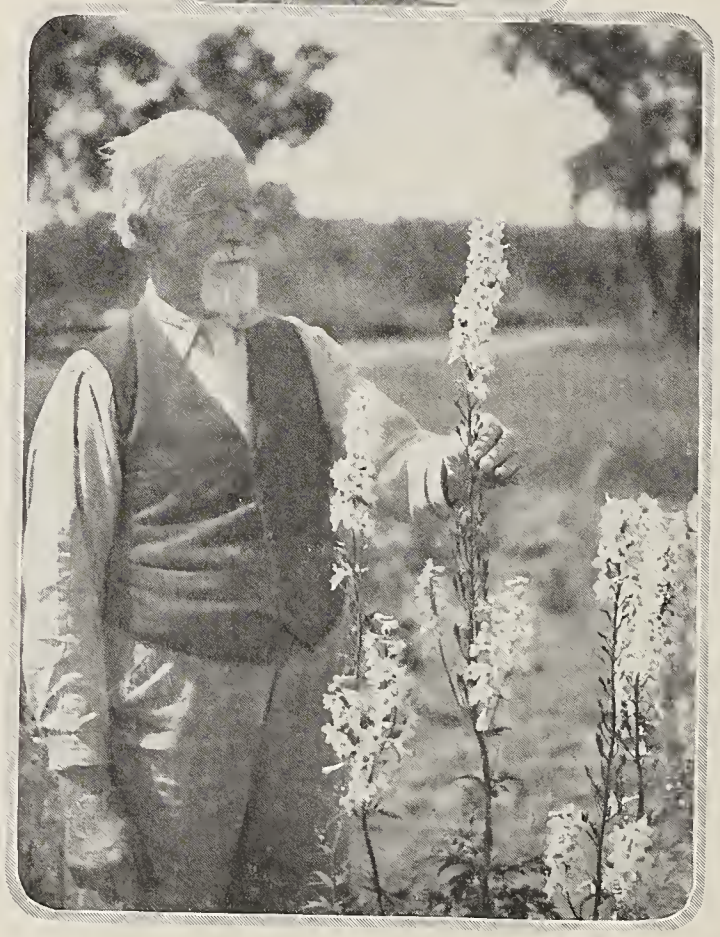


Another hybrid cactus dahlia introduction is the brilliant red and yellow MacGregor. Introduced by M. G. Tyler



This deep pink rose novelty, Commonwealth, is produced by the Montgomery Co., and offered by A. N. Pierson

A new and rare pure white variety of hybrid delphinium valuable for color combinations. Offered by W.A.Toole



GROW CONARD ROSES

Guaranteed to Bloom

Roses! Glorious roses!

Beds and bushes ablaze with them. Arbors and fences hidden by them. The garden beautified by them. The air fragrant with them.

All this is yours with absolute assurance of success if you have Conard Star Roses—so high in quality, so skillfully reared, so carefully shipped, that every one *will* bloom or your money back.

COMPLETE ILLUSTRATED CATALOG FREE

Our big catalog with beautiful color illustrations, gives full details—shows how, when and what to plant—lists roses and other flowers suitable for your locality, your needs. Free to all rose lovers.

CONARD & Jones Co., Robt. Pyle, Pres.
Box 126 West Grove, Pa.
Rose Specialists backed by more than 50 years' experience.



THIS CELLULOID STAR TAG LABELS YOUR GROWING ROSE AND IS THE SIGN OF OUR GUARANTEE —TWO EXCLUSIVE C. & J. FEATURES



Forbes New Snapdragons



are the latest development in these old-time colorful garden flowers. A revelation in size of bloom, in richness of color, in vigor and are called specially to your attention because we think you'll thoroughly enjoy them.

RADIANCE, a beautiful combination of deep salmon rose above, vivid orange center and terra-cotta base.

PEACHBLOW, called the most distinct giant-flowered tall variety yet developed; the rich golden-yellow center merges into a delicate peach shade.

CLIMAX, flowing in rich orange and shading to gold in the center.

One Packet of each variety for $1.25 postpaid, or separately at 50 cents per packet.

These three splendid Snapdragons are reproduced in natural color in

Forbes' 1923 Catalogue

which features high quality seeds for your flower and vegetable garden, as well as fertilizers, insecticides and other garden essentials. We shall be pleased to send you your copy on request.

Alexander Forbes & Co.
Seedsmen
Box 296, Newark, New Jersey



SEED SERVICE OF AN UNUSUAL KIND

Eliminating undesirable varieties and confining our recommendations only to the best strains of the most highbred varieties of vegetables and flowers.

YOUR GARDEN YEAR is the title of our 1923 catalog, so plain and easily understood that it will meet with your approval at once. It will tell you about such novelties as Golden Twelve Rowed Evergreen Sweet Corn, Bromfield's Early Wonder Beet the finest Peas yet discovered, lovely new Zinnias in soft pastel shades, one of the prettiest Pink Everlasting flowers from Europe, the finest Delphinium seed taken from exhibition plants, Silver Rose Asters, Double Cosmos, Marvelous Pink Petunias, Blue Lace flower and many more interesting and delightfully new flowers and vegetables. Send for a copy today, mailed free.

Edward T. Bromfield Seed Co.

GARDEN CITY ~ NEW YORK



Blue Lace Flower

Schling's Novelties For 1923!

You *must* have these in your garden this Summer

1. **"INDIAN SUMMER"**—*Wonderful new snap dragon*—Rich, velvety, copper red, flower spikes as large as gladioli, indescribably beautiful—pkt. $1.00.

2. **"SCHLING'S SUNBURST COLLECTION"** *of giant Dahlia Zinnias*—Marvelous double blooms, Dahlia-like in size and appearance, lovely pastel shades—Tyrian Rose, Mallow Purple, Cadmium, Apricot, Oriole, etc., the collection of 12 colors—$5.00

3. **"LOYALTY"**—*a new dwarf bedding Viscaria.* Large Cornflower blue, 8 inches high, very bushy and always in bloom. Each flower a tiny wild rose in form—exquisite for bedding— pkt. 50c.

4. **"INNOCENCE"**—*a beautiful, pure white bedding Viscaria*—A splendid companion to "Loyalty."—pkt. 50c.

5. **BLUE LACE FLOWER**—(Queen Anne's Blue Lace)—a charming novelty—exquisite shade of pale lacey blue, born on long graceful stems—pkt. 50c

6. **GAZANIA SPLENDENS GRANDIFLORA**—Daisy-like blossoms 2¼ inches across, in entrancing shades of cream, terra cotta, sunset yellow, primrose, etc., zoned with markings of brown and silver and edged with deep brown—easily grown—pkt. 75c.

7. **"VIOLET QUEEN"**—*a new bedding Petunia,* deep, velvety, violet blue—a rare gem—pkt. 50c.

8. **CYNOGLOSSUM HEAVENLY BLUE**—A sparkling tower of forget-me-not blue flowers, born on 18 inch stems—A great addition to your blue garden— pkt. 50c.



Free with order or 25 cents a copy—

This entire collection of 8 novelties for $8.00

Group A (Nos. 1-2-3-4) $6.00
Group B (Nos. 5-6-7-8) $2.00

Single varieties priced as above

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ROSES
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RHODODENDRONS
TREES AND SHRUBS
ROCK GARDEN PLANTS
OLD-FASHIONED FLOWERS
FRUIT TREES AND BUSHES

Described in our Illustrated General Catalog.

Our New Rose Catalog is profusely illustrated in color and black and is replete with the largest and most complete collection of Roses ever made in America. A charge of 50c will be made which will be credit on first order.

In our 500 acres of Nursery, We grow Nursery Products to complete Plantings, both Large and Small.

Nurserymen & Florists

Rutherford New Jersey

Perennials for Southern Gardens

(Continued from page 138)

of late years that they have been extensively cultivated; but they are coming more and more into favor each year.

At Peony Place, near Sumter, South Carolina, is a farm of several acres where peonies and gladioli are grown for the northern flower markets. The owner says that she has found it advisable only to plant the white, flesh pink and delicate lavender shades of blossoms for shipment early enough to command the best prices. The red and deeper colored varieties do not mature well in the warmer localities. The situation of this flower is such that the plants are protected by a windbreak of forest, pine and oak and hickory trees, from the cold northern winds of winter and the hot western sun of summer. This is the ideal location for planting, with a soil of light, sandy loam.

IN SHADED CORNERS

For the shaded corners where most gardeners are prone to think that nothing will grow we are fortunate enough to be able to plant that most exquisite quartet of spring beauty, *Delphinium, Aquilegia, Digitalis,* and *Campanula.* For early bloom in a well-shaded spot nothing is lovelier than groups of columbine with iris. Last spring in one border long-spurred yellow columbine with deep mauve and pale orchid *Iris Germanica* made a memorable grouping. Azure *Delphinium Belladonna* in a bed of rose and flesh and salmon pink *Azalea Indica* standing upright against the blackened trunk of a rugged old oak tree was lovely beyond description. Most showy and effective also in the same half-shaded, usually barren spots are the tall flower spikes of the biennials, *Digitalis gloxinaeflora.* The crowns of all four of these plants do not die down in winter but increase in size and beauty from year to year.

Seed of *Delphinium, Aquilegia, Digitalis, Phatycodon* and *Campanula,* sown as early as possible in the seed bed in February, will produce plants that will bloom in June and July, and the clumps will carry over for an early blossoming season the second and each succeeding year. *Gypsophila paniculata* and *Stokesia cyanea* and *alba* should also be planted at this time and, except that they require the sun, will give the same results.

SWEET WILLIAM

The delicious spicy fragrance of the *Dianthus barbatus,* old and new-fashioned sweet williams, is one of the most distinctive charms of the perennial garden. Easily grown from seed sown in the spring and reseeding themselves, while the clumps grow larger from year to year they are most valuable and reliable plants for the sunny side of the border. The salmon pink and deep-toned scarlets are the most attractive varieties. The old favorites, *Dianthus plumarius,* if sown in the fall will bloom early in the following spring and keep on filling their places indefinitely.

For later bloom all the varieties of iris, the day lilies, *Funkia, Hemerocallis fava* and *fulva,* the summer lilies, in their deeper yellows, the gladioli, gloriously beautiful in every color except the blues, may be counted upon to give their full quota of beauty and bloom to the garden for months and months on end. These with the gaillardias, Shasta daisies, and the summer phlox will grow well in any garden where there is morning sunshine. They are too well known to need more than commendation and advice to plant—now.

FOR THE FALL

Not so well known as the hardy chrysanthemums, and equally deserving of a large space in any garden, are the hardy asters, Michaelmas daisies. They grow well in the shade and in a sandy soil. They bloom through September and, coming at a time when the summer borders have ceased to be gay and the old reliable *Rudbeckia,* golden glow, is almost the only flower to be seen they fill in worthily. Planted in masses along the boundaries, or anywhere needed, they are equally lovely in white, pink, blue or lavender tones.

Where perennial vines are desired, for delicacy of flower, beauty of foliage and grace of line there is a trilogy of fall-flowering vines of rare worth. They are *Clematis paniculata, Polygonum Aubertii* and *Antigonon Leptotus.* The clematis blooms first with its feathery clusters of creamy flowers that come in late August and is followed by the ivory-tinted racemes of the silver lace vine, *Polygonum.* Blooming at the same time with the latter and with the same graceful fronds of both foliage and flower the *Antigonon* is well called the Mexican rose or coral vine. All of these vines winter well and grow very rapidly, apparently without discrimination as to sun or shade. Look well to the drainage, however. A planting of hardy asters, Climax or Beauty of Colwall, along a white-columned pergola or portico is wonderfully fine.

SOME ANNUALS

In the lower sections of Georgia and South Carolina and all along the Gulf Coast several of the annuals remain green all winter and increase in size from season to season. Sweet alyssum, verbena and snapdragons are notable among these carry-over plantings but the finest of results are to be found in the *antirrhinums,* which will bloom this summer from seed sown in the open now and if planted in a partially shaded place will be wonderful the second year.

Dahlias, cannas, gladioli, and iris offer such unlimited range of variety and color that it is impossible to specify as to planting. It is a matter for the individual taste and purse. They all love sunlight, do not tolerate manure, must have good drainage, and for all of them bone meal is the best fertilizer. These conditions met, treat them as all other perennials should be treated—select, plant and tend carefully, love them all the time and enjoy them to the utmost limit.

Garden With Me This Time

I HAVE new delights for you—
New things to grow.
New things full of surprises *and satisfaction.*
New things to do, to make the old things you like so, do better. And not the least of all, I'll show you how to make your dollars go farther than you have ever even suspected was possible.

For example: I'll show you how to get two extra plants with every five perennials you buy.

I'll show you how to get one extra shrub, evergreen or shade tree with every five you buy.

Furthermore, I'll show you how to have a goodly bundle of pleasure in making your selection. Botherments turned into pleasure.

My name is Miss Ten-Ten. I'm a real person that the garden fairies turned into an exceedingly charming catalog, even if I do say it myself.

Send for me at once. I'll be delighted to come.

Julius Roehrs Co
At The Sign of The Tree
Box 60 Rutherford N.J.



Let's you and I sit down together, and pick out 10 Hollyhocks; ten in two of your favorite colors, all of which are toweringly tall.
Then I'll see to it that you get four extra choice ones besides, that won't cost you a cent. Honest I will.

Do Smooth, DUSTLESS, Weedless Driveways Appeal to You?

Dust-laden drives are disagreeable, unhealthy, injurious to grass and foliage and mar the appearance of the grounds; furthermore they are entirely unnecessary.

Solvay Calcium Chloride, a clean, odorless, harmless chemical salt, is a natural dust preventive and road binder, that protects the surface from wear and controls the dust.

Weeds are entirely eliminated by Solvay Calcium Chloride, and its germicidal action is approved by doctors everywhere. Easy to apply and readily obtainable from numerous shipping points. For perfect roadways use Solvay. Unexcelled too, for surfacing tennis courts; makes them fast, smooth and resilient. You are invited to write for the Solvay Road Book—illustrated.

SEMET-SOLVAY COMPANY
SYRACUSE, N. Y.



Our new "Friendship Offer" for this Spring's Planting



Here is the biggest, best, most glorious, of our famous Ten Dollar Collections and, we believe, the greatest Evergreen value possible to buy this season.

This joyous cluster of evergreen beauty, consists of six highest grade, thriee transplanted, *Red Seal* specimens of these six most popular varieties—

1 *Blue Spruce*, 2-3 ft. tall **1 *Douglas Fir*, 2-3 ft. tall**
1 *Arborvitae*, 3-4 ft. tall **1 *White Spruce*, 2-3 ft. tall**
1 *Ground Juniper*, 1½ ft. spread **1 *Red Pine*, 5-6 ft. tall**

These Six splendid Plants — only $10.00

The entire shipment—each plant with a ball of native loam on its roots, wrapped in burlap—carefully packed and crated and delivered to the express at Framingham, Mass. on receipt of your order and remittance, *which must accompany order.*



Sales Dept. A
Little Tree Farms
419 Boylston St., Boston, Mass.

N. B. Our New Year Book, the most helpful guide to the development for beauty and value of your home grounds, will be off the press this month—Full of splendid photographs and many entraneing offers for every praetieal purpose. Shall we mail you a copy?



DAHLIAS *and* GLADIOLI

Flowers of colorful Beauty—from Bulbs of exceptional quality

Our 1923 Catalogue Contains: **One Hundred and fifty** different Dahlias selected from the best standard varieties and the latest productions.

Ninety varieties of Gladioli, including the latest and best introductions and many new creations developed in our gardens.

This combined catalogue of Dahlias and Gladioli offers a select list from which to choose and is mailed on request.

CARL SALBACH, *Grower*

6066 Hillegass Avenue

Oakland, California



Water Lily's Lovely Blooms Richly Reward the Gardener

No other plants give so rich returns in loveliness of form, in daintiness of color, in exquisite fragrance, and in continuance of bloom.

Few flowers are so democratic in habit—Water Lilies grow readily in tub, pool, or sluggish stream. Few flowers require so little thought and care—nature herself seems to supply the needs of Water Lilies.

Hardy Water Lilies, which may remain in the pool all winter, should be planted in May and June. You may select various colors—white, pink, dark red, yellow—thus adding to the charm and value of your garden. I shall be glad to send you a copy of my

Book of Water Lilies

which shows by word and drawing how to make a pool, lists many rare varieties, and pictures in natural color several of the most desirable. Write for a copy.

William Tricker

662 Forest Street, Arlington, New Jersey

MAKING A LAYER FROM A GOOSEBERRY



First, without detaching the twig from its bush, cut off a ring of bark, but leave some foliage on the end

Bade



The second step consists in bending the twig over and placing it in a narrow ditch beside the bush



Third, fasten the twig in place with a wooden hook, leaving the tip of the twig with the foliage exposed



Next fill in the little ditch thus burying that part of the twig from which the bark is removed



In two or three months roots will form on the twig. Now cut it apart from the bush with a spade



The rooted twig is now a new bush. It can be transplanted in the fall and given protection the first winter



Flowers-WAGNER-Plantings

IF you have small grounds then send to Wagner and avail yourself of the most effective planting arrangement which Wagner Landscape Department offers you by mail. Beautiful surroundings are in this way assured you.

If your grounds are extensive, the Wagner Landscape Gardeners can personally make a survey and advise with you in obtaining the most artistic landscape effects. If desired our experts can take entire charge of the work.

If your needs are simply plants, then you will find Wagner flowers, shrubs, evergreens and ornamental trees unusually fine and vigorous, and in a wide variety.

Please let us send you full information and ask for illustrated Wagner Catalog #21.

WAGNER PARK NURSERIES, **Box 331, Sidney, Ohio**

Nurserymen, Florists, Landscape Gardeners.

Next to a garden of roses is the joy of planning it



TO help your plan—that's the first office of the new Storrs & Harrison catalog—to make the selection of a beautiful rose garden easy. It eliminates "garden luck." It offers a wide variety from 60 rich acres of full-colored, field-grown roses.

Shades and characters are accurately described. Complete instructions are given for planting and growing. All dormant bush roses, excepting Climbers and Baby Ramblers which need little pruning, are furnished to you trimmed, ready for planting.

Sixty-nine years of experience is back of S. & H. offerings. Our flower and vegetable seeds, plants, shrubs, shade and fruit trees are selected for unusual vigor, color or prolificacy from 1200 fertile acres. Quality is predetermined.

Write to-day for 1923 free catalog

THE STORRS & HARRISON CO.

Nurserymen and Seedsmen

Box 321 **Painesville, Ohio**



The Outdoor Work and Playroom

UNDER the shade of a friendly tree—protected from the gaze of passersby and neighbors by a verdant and florescent screen of shrubs—away from the hot kitchen,—what an ideal spot for Mother's work! Paring potatoes, husking corn, mending and knitting—and reading after chores are done—so much more pleasant out under the tree, so invigorating and health-giving.

For the children, inviting shade at home helps keep them within watch, off the hot pavements, and away from the hazards of the street.

Locate now your outdoor work and playroom. Send for our booklet "On Beautifying the Home Grounds" and have us mail our illustrated descriptive catalog as soon as ready. If they still leave you in doubt as to what and where to plant, describe your problem and have us prescribe for it especially.

Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.

"A Little Book About Roses"

This book (a catalog and more) for 1923 is now ready for distribution.

It is the result of a lifelong and enthusiastic devotion to the out-door culture of the rose and will be found the most helpful book of its kind published.

In addition to this, the 1923 issue is the richest, from a printer's standpoint, that we have yet published. Its quality reflects the quality of the business it represents. It is bound this year in a cover by Stern. It shows our famous flower girl at her best, with her arms full of roses, standing in the open field rich in June's fresh greenness—all in natural colors.

While this book is sent free to our customers and intending purchasers, it will be sent to anyone, without obligation to purchase, for the nominal charge of ten cents in coin or stamps.

George H. Peterson

Rose and Peony Specialist

Box 30
Fair Lawn, N. J.

A Garden Full of Gladioli for $2.00



The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower—it is as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For **TWO DOLLARS** we will send **50 Bulbs** of our **Grand Prize** Mixture, which covers every conceivable shade in the Gladiolus Kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

Simple cultural directions in package

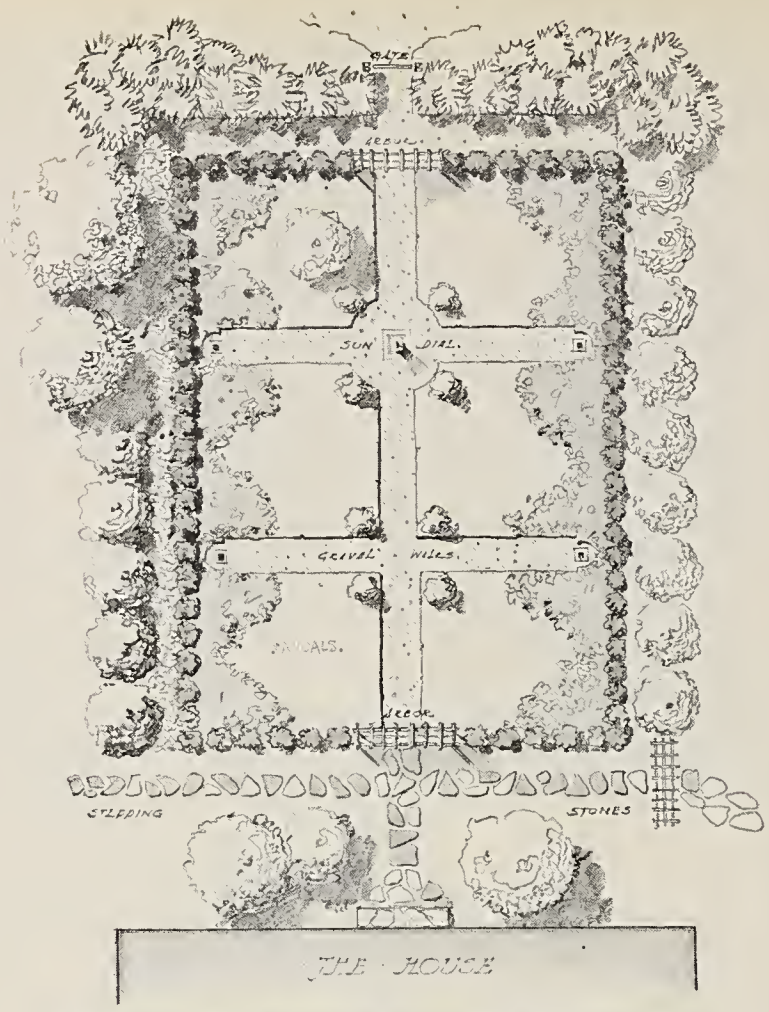
ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid to any point in the U. S. east of the Mississippi. **For points West and Canada add 25c—($2.25).**

Our 1923 Spring Seed Annual sent on request.

Stumpp & Walter Co

30-32 Barclay St., H. G. **New York City**



The garden is laid out on an axis from the living room door and is divided by paths into eight little sections

AN INTIMATE GARDEN

THERE is nothing more delightful now-a-days than a consistently simple house and garden. Here illustrated is an example of a little colonial clapboard, country house, over one hundred years old, I am told. Not far from the road, reached by a bright red brick walk edged on either side by a high hedge of old English box, and nestled among big white oaks is this little, simple white house with green shutters. The surroundings have been made more delightful by a charming collection of shrubs. The carpeting of green is bright here and there, as in England, with clumps of daffodils, double English narcissus and, as the season progresses, banks of yellow day- lilies, followed later in the season with clumps of coral-colored phlox dotted here and there under the dogwood trees; and close to the screen of grape and trumpet vine and Amaryllis surprises you by its delicate pale pink bloom. Later still, masses of rose of Sharon in pink, white and striped, single and double, keep up the song of color, coming in August and lasting quite six weeks. In fact, in this quaint little garden there is scarcely an old-fashioned flowering shrub that fails to be represented.

The pebbled walks and paths in the garden are all bordered with whitewashed stones, as is so frequently found in this type of old-fashioned homes.

The old English horse chestnut tree in the rear of the house is a delightful shelter for tea time, and in the long

(Continued on page 148)



Hewitt

The paths are edged with whitewashed stones, an old-fashioned custom that, while not recommended for all gardens, is suitable sometimes when one has a Colonial house

Native Azaleas, Broad-Leaved Evergreens—
For Your Garden

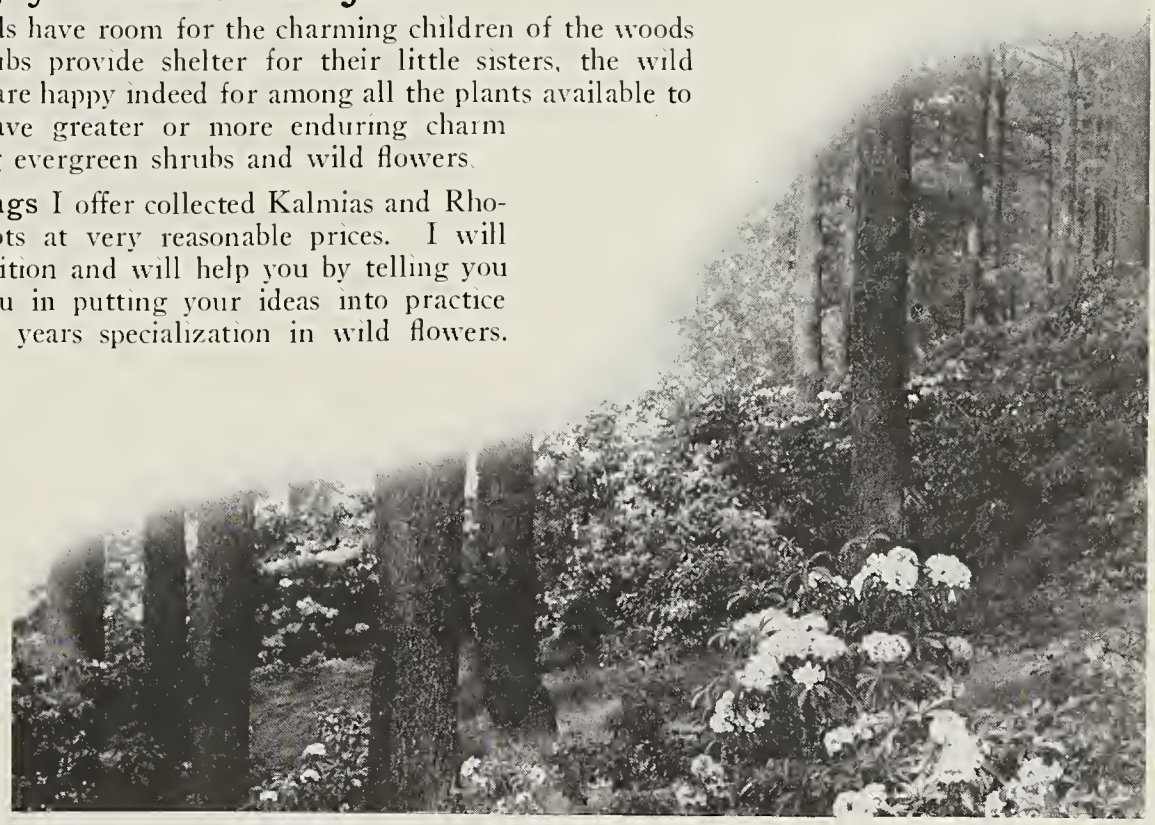
Fine large clumps, dug and shipped with balls of earth, all plants heavily budded, ready for planting in your garden—and I am ready to fill your order for a few or for a car-load. Planted early in the Spring, these will produce wonderful results in June.

Among our native azaleas I have some splendid plants of Lutea, Nudiflora, Arborescens and Viscosa of stock unequalled as to quality and quantity.

Resolve Now to Enjoy Them Next June

Are you among the favored few whose grounds have room for the charming children of the woods where Laurel, Andromeda and Rhododendron shrubs provide shelter for their little sisters, the wild Orchids, Wake Robbins and Hepaticas? Then you are happy indeed for among all the plants available to American gardens none are more interesting or have greater or more enduring charm and beauty than our own native American flowering evergreen shrubs and wild flowers.

For those who wish to execute large plantings I offer collected Kalmias and Rhododendrons. I have them available in car-load lots at very reasonable prices. I will pack them so that they will arrive in perfect condition and will help you by telling you all the details of their planting. I will assist you in putting your ideas into practice and will help you with the ideas born of our fifty years specialization in wild flowers.



My 1923 Catalogue Waits

This very unusual and interesting book describes and gives cultural directions for all the worth-while native American shrubs, broad-leaved evergreens, wild flowers and ferns. It is more interestingly illustrated than ever. Write for your copy.

EDWARD GILLETT

Fern and Flower Farm

Established 1878

19 Main Street, SOUTHWICK, MASS.



Paul's Scarlet Climber

FOR profusion of bloom, for long-continued and brilliant display and for the beauty of each individual bud and flower, no climbing rose grown excels Paul's Scarlet.

The formal report of the president of the exhibit in Paris last year stated that

"Paul's Scarlet stood out by far the best among the climbers and attracted the public probably more than any other rose."

Leading rose growers regard it as far superior to the **Climbing American Beauty** or any climbing rose of its color. It is a vivid scarlet, slightly crimson, a strong grower with full foliage, free from mildew, diseases and insects. Cutting back turns it into a beautiful bush rose.

Plants from 2½″ pots, 30c; 4 for $1.00, postpaid. 2-year-old plants, 90c each; $9.00 per dozen by parcel post, prepaid. Large specimen plants, $1.50 each. By express, charges collect, with soil on roots. All plants on their own roots.

Our "New Guide to Rose Culture for 1923" sent free upon request

Illustrates wonderful "Dingee Roses" in natural colors. The lifetime experience of the *Oldest and Leading Rose Growers in America*. Offers 500 varieties Roses, and other plants, bulbs and seeds and tells how to grow them. Edition limited. Established 1850. 70 greenhouses.

THE DINGEE & CONARD CO.
Box 272, West Grove, Pa.

THE VAN DUSEN NURSERIES · GENEVA · N.Y. · ESTABLISHED 1839

Van Dusen
Dwarf Fruit Trees

APPLE
PEAR
CHERRY
PLUM
PEACH

Haven't you ever visited a friend's garden when the fruit was hanging ripe, and felt a hankering to grow on your own grounds part of the fruit needed for your family use?

Perhaps you put off planting because it seemed a long time from planting till harvest?

Dwarf Fruit Trees hasten the harvest time. Many of them, like illustration, fruit one or two years after planting.



Has limited space discouraged you from planting your own trees?

Dwarf Fruit Trees require less room, and open the way for the suburban dweller to realize the pleasure and satisfaction of harvesting fresh fruit for table use.

Even on the smaller home grounds, fruit production may compete to a satisfactory extent with the larger estates which invariably give fruit planting an important place in the landscape plans.

Nine dwarf trees occupy the space of four standard trees, and produce as much fruit.

Catalogue Free

THE VAN DUSEN NURSERIES
C. C. McKay, Mgr., Box B **Geneva, N. Y**



A field of Vaughan's gladioli at our Ovid, Mich. farms

Vaughan's New Gladiolus

SOVEREIGN

SHOWN with Vaughan's White and other Vaughan introductions at the Kalamazoo show of the American Gladiolus Society last summer, our new giant purple, a sport of Baron Hulot, was the sensation of the show. Mrs. Francis King, whose opinion has world-wide authority, requested the privilege of naming it, and christened it: "SOVEREIGN", the fitness of which is instantly recognized by all who view its stately splendor and royal hue. Mr. J. W. Crow, the gladiolus specialist of Simcoe, Ont., writes: "I consider this the most important and sensational of the new varieties I have seen in my travels. To my mind it represents as great an advance over Baron Hulot as the latter must have done over existing sorts in its own color section when it was first introduced."
A limited number of bulbs are offered at $3.00 each, postpaid.

Vaughan's Rainbow Mixture of Gladioli

Our list is not confined to our own introductions, but includes all varieties from this country and abroad, which deserve recognition. From bulbs of these named varieties grown on our own farms, we prepare the Rainbow Mixture, which we believe is unexcelled anywhere. Per dozen, $1 postpaid; by express, not prepaid, 50 for $3.00; 100 for $5.50; 500 for $23.00.

Vaughan's Gardening Illustrated
Free On Request

A seed catalog unlike others, a magazine of horticultural information as well as a complete list, described and illustrated, of everything a gardener needs or desires. Contains 74 flower illustrations in full color. Write for it.

Vaughan's Seed Store

10-12 W. Randolph St. Chicago — Department H — 41-43 Barclay St. New York



ROSES
That Bring Keen Delight

"Roses purchased from you last Spring," wrote an enthusiastic Rose lover, "gave wonderful results and surpassed all expectations."

Rosedale Roses are field-grown, heavy two-year-old plants—never potted plants. Planted early, they will bloom in June and the Everblooming varieties will keep right on until sharp frosts come.

Our Hybrid Teas include the very cream of constant bloomers. Then there are the Climbers—Dr. W. Van Fleet, Dorothy Perkins, Excelsa, etc.—the best hardy sorts in both two and three-year plants. And if you want to surprise your friends and neighbors plant a few Standard (Tree-form) Roses.

Of course you will want our Spring Catalog which describes Roses for every purpose, also Evergreens in 77 varieties, Shade Trees and Small Fruits especially adapted for home use. Our Bearing-Size Fruit Trees soon delight the palate as well as the eye. More and more they are being planted as lawn specimens. Send us your name and address today for Catalog, prices, etc.

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

Tarrytown — Box H — New York

"Prices as Low as Consistent with Highest Quality"



The various rooms have, in a measure, contributed to the atmosphere of the garden. Thus, the style of this dining room is in perfect harmony with the garden's style

An Intimate Garden

(Continued from page 146)

twilight evenings coffee is served there. In this simple, little old place one constantly lives out of doors.

The garden, not over 50′ from the house, is connected by stepping stones with the garden living room. A large French window, like a wide door, leads into the garden. The five windows and door are all framed in a glazed chintz copied from an old English document, a cream white ground, upon which are salmon pink zinnias and a blue delphinium. The curtains are edged with a binding of a plain blue delphinium colored glazed chintz. Pieces of furniture are covered in this same shade in a rough homespun material Hooked rugs bring out the same tones, while through the large window looking out in the garden you see the chintz reproduced. The beds of salmon pink zinnias are banked against the stalks of blue delphinium, white phlox in their season or white foxglove carries out the idea which appears from time to time in the chintz. The room "carries on" into the garden and the garden finds its way into the room. Quaint old-fashioned arbors made from cedar posts with salmon pink Dorothy Perkins roses with here and there beds of blue veronica and cornflowers are backgrounds for the pink.

Some years ago I was visiting a charming old lady in Surrey who was fortunate enough to have inherited a beautiful house built by Sir Christopher Wren. The grounds and large formal gardens were noted for their beauty, but her particular pride was her own morning room whose many low windows formed an ideal "garden room" opening into a marvelously beautiful rose garden not over 125′ square, and one continual bloom from early spring until frost. The low brick walls around it treasured the rarest varieties that money or friends could gather together for her pleasure. Here in the early morning she picked her own loved flowers to fill the rare crystal bowls that were scattered about her rooms.

With its beautiful proportioned white paneling, it was indeed a "garden room" of exquisite beauty, where her delicate cameo loveliness formed a never-to-be-forgotten picture.

After all why shouldn't one have their delight close at hand without having to wander through long paths or wet grass whenever they want to

(Continued on page 150)



As the garden lies directly off the living room, the flowers repeat the colors found in the room—delphinium blue, zinnia salmon pink and the white of phlox and foxglove



A few thousand small evergreens at Glenwood Nursery.



Actual Photograph of the six.

PLANT EVERGREENS-
Special "Get Acquainted" Offer.
6 HANDSOME EVERGREENS (as shown) $10.00

1 Austrian Pine, 2–3 feet.
1 Canadian Hemlock, 2–3 feet.
1 Hovey's Arborvitae, 2 feet.
1 American Arborvitae, 2–3 feet.
1 Balsam Fir, 2–3 feet.
1 Norway Spruce, 2–3 feet.

This *remarkable* offer will acquaint you with the *exceptional* quality of "Glenwood grown" nursery stock. Evergreen growing, however, is but a small part of our business. We are *growers* of a complete line of fruit, nut and ornamental trees, flowering shrubs, roses, perennials, berry plants, etc.

In addition, our skilled landscape service department can handle any planting problem, however big or little. Write for our handsome catalogue in color describing fully the products and illustrating a few of these products actually growing at Glenwood Nursery, 150 acres, 57 years of service.

GLEN BROS., Inc., — *ESTABLISHED 1866 INCORPORATED 1907*

Glenwood Nursery, — *1866—57 YEARS OF SERVICE—1923*

Rochester, N. Y. — *207 FULTON BLDG. PITTSBURGH, PA.*



You, Too, Would Smile at Work

Garden work becomes a pleasure with the help of proper tools. Of all the tools available for cultivation, none surpass in their ease of work or effectiveness of work done

The Gilson Dubl-Duti
(*Cultivator-Weeder*)
America's Premier Scuffle Hoe

Here is the safest of all safe cultivators. A 6 foot handle gives sufficient leverage to rock the hoe back and forth, and every stroke counts. No weeds survive when the Gilson Dubl-Duti has passed. Besides the soil is thoroughly pulverized, forming the much desired dust mulch. The Gilson Dubl-Duti comes in 3 sizes and in both hand and wheel hoe. It is but one of a broad line of garden tools fully described in

"Better Crops Through Cultivation"

This is the title of a neat little guide designed to help you to better results from your garden by giving some facts about soil cultivation. It also describes the complete line of Gilson Garden Tools for sale by many dealers. If your seed or hardware store does not handle the Gilson Line, write us. But first write for the booklet—to get better acquainted.

J. E. GILSON CO.
201 Valley Street
Port Washington Wis.

Harris Seeds
for your Flower and Vegetable Garden

Moreton Hybrid Delphinium

Many experts have pronounced these the finest delphiniums raised in this country. A large proportion of the spikes have semi-double flowers and many are of beautiful pink shades on a sky-blue background. There are practically no dark centered flowers. The spikes are very long and beautifully formed.

We can furnish both plants and seed of our own growing.

This is only one of a great many unusually fine varieties of flowers and vegetable seeds which we raise on our own farm.

In buying Harris' Seeds you are getting the seeds of the very highest quality such as are used by the best florists and market gardeners, direct from the grower at much lower price than most city seedsmen charge.

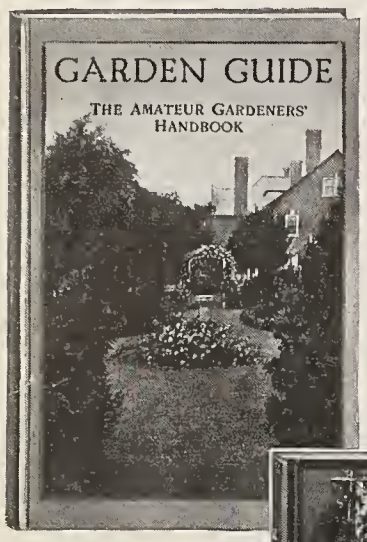
A handsome catalogue containing many reproductions of photographs made at Moreton Farm where Harris' Seeds are raised will be sent on request. There is no charge for it.



Joseph Harris Co.,
Box 20 Coldwater, N. Y.

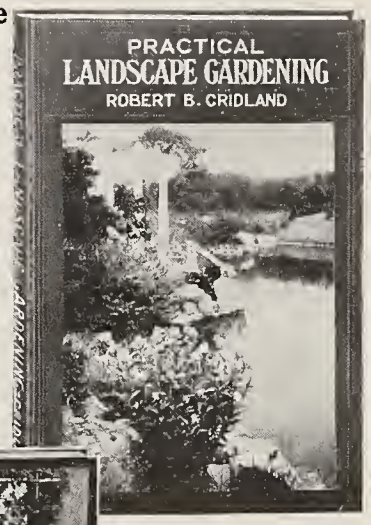
Gems of Gardening Literature

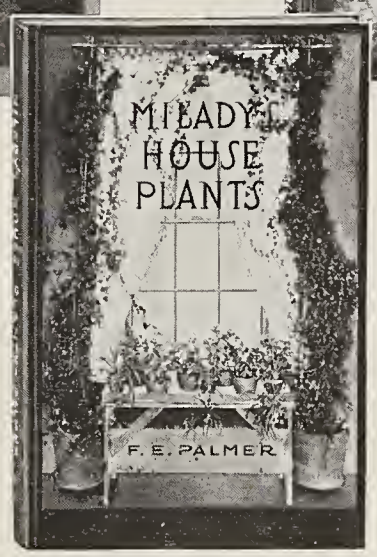
These Three Books Furnish a Complete Encyclopedia



Garden Guide

The complete guide to every phase of garden planning, making and maintenance. Fruits, flowers, vegetables, trees, shrubs—all are covered thoroughly yet concisely. 384 pages and nearly 300 illustrations. 4th edition. 35,000 sold. Paper, $1.10; cloth, $1.65.





MILADY'S HOUSE PLANTS

No book so complete and thorough as this on the successful care and culture of plants in the home. Profusely illustrated with 100 instructive pictures demonstrating the many operations in plant growing which wonderfully simplify that work. The author, F. E Palmer, has had over 40 years' experience in house plant culture. Paper, 80 cents; cloth, $1.10, postpaid.

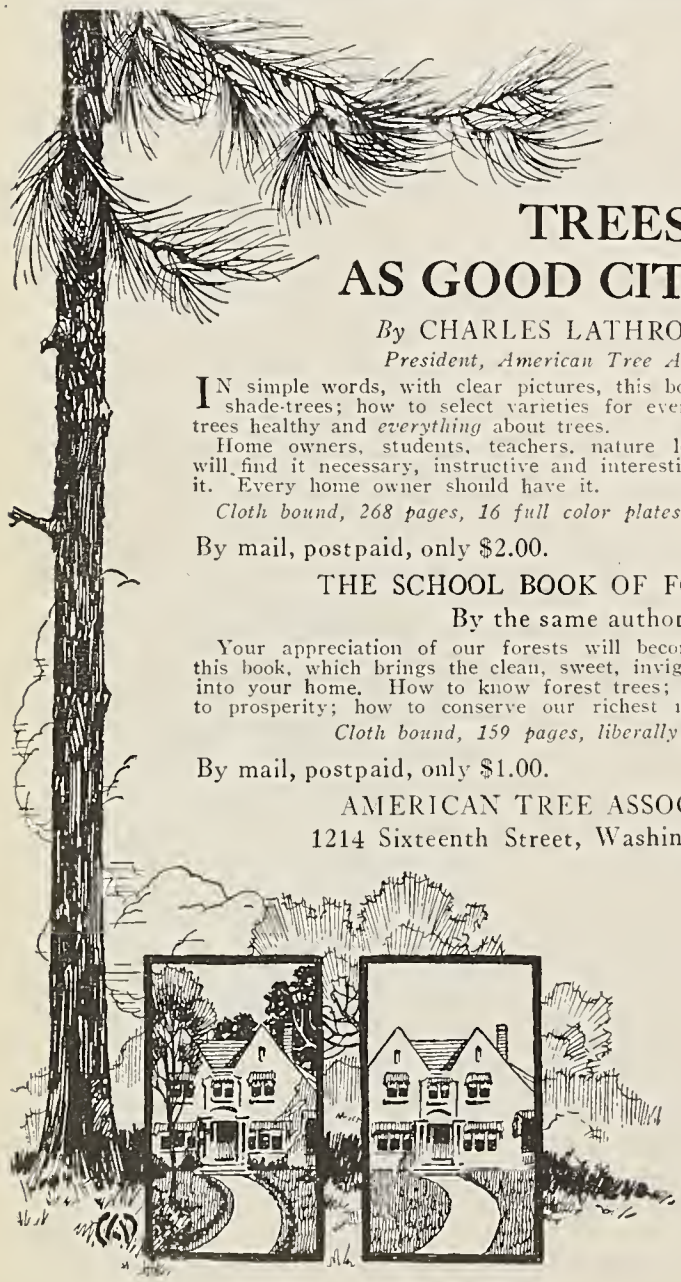
PRACTICAL LANDSCAPE GARDENING

Written for the small landowner. Takes up all the elements that enter into the beautifying of properties. Third printing. Contains 91 photographic illustrations, 67 sketches and 33 plans, 19 of which are planting plans accompanied by planting keys. The rapid sale of thousands of copies of this book is guarantee of its value. 276 pages. Cloth, $2.65 postpaid.

Catalogue No 8, treating on subjects which have to do with plant life and the open country, sent free on request

A. T. DE LA MARE CO. Inc. 448e W. 37th St., New York, N.Y.

Headquarters for Garden, Home Ground and Farm Books



TREES AS GOOD CITIZENS

By CHARLES LATHROP PACK

President, American Tree Association

IN simple words, with clear pictures, this book tells how to identify shade-trees; how to select varieties for every location; how to keep trees healthy and *everything* about trees.

Home owners, students, teachers, nature lovers and civic officials will find it necessary, instructive and interesting. Any one can enjoy it. Every home owner should have it.

Cloth bound, 268 pages, 16 full color plates; 125 other illustrations.

By mail, postpaid, only $2.00. *On approval.*

THE SCHOOL BOOK OF FORESTRY

By the same author

Your appreciation of our forests will become greater as you read this book, which brings the clean, sweet, invigorating air of the woods into your home. How to know forest trees; why trees are necessary to prosperity; how to conserve our richest natural asset.

Cloth bound, 159 pages, liberally illustrated

By mail, postpaid, only $1.00. *On approval.*

AMERICAN TREE ASSOCIATION

1214 Sixteenth Street, Washington, D. C.

IT'S NOT A HOME WITHOUT TREES

An Intimate Garden

(*Continued from page 148*)

Name	Color	Height	When in bloom
Summer house covered with clematis and Dorothy Perkins	Salmon pink	Grow rapidly	June 21st.
Canterbury bells in corner of beds	Pale blues and Violets	3′ to 4′	June 21st.
Lilium speciosum album beds	White	3′ to 4′	August 2nd.
Lilium speciosum album and rubrum	Pinkish	3′ to 4′	August 20th.
Foxgloves	White and spotted and pale lilac	3′ to 4′	June 13th.
Sweet william	Coral pink	1′ to 2′	June
Phlox	White and coral	2′ to 4′	Early in July
Delphinium	All shades of blue 3 to 4 crops	3′ to 4′	June to Oct.
Hollyhocks outside edge of garden	Pink double	4′ to 8′	July to Aug.
Veronica	Blue	2′	August
Salvia	Blue	3′ to 4′	August
Roses all varieties	Pink	3′ to 4′	All summer.
Anchusa	Blue	4′ to 5′	In July
Zinnia—Dwarf	Coral pink	16″ to 2′	End of June to frost.
Peonies	Pink and deep red	2′	June

enjoy a bit of color? "Won't you come and see my garden?" ask so many hostesses, after a much too generous lunch. And the guest, if she dares, says, "Isn't it too far?" or "Isn't the sun too hot?" or "How about my slippers?"

Consequently, plan an "estimate garden", close to the house.

The flowers in the garden shown here blossom as shown in the planting list. By comparing this list with the plan, one may find many valuable suggestions for making an intimate garden.

The garden at the left has a row of white phlox in front of which is a row of pink roses. The end of the garden nearest the house has a row of pink peonies; at the left of garden, running the entire length, a double row of blue delphiniums.

The beds 1-2-3-4-5-6-7-8-9-10 are planted with perennials.

The annuals are many dwarf salmon pink zinnia.

At the end of the garden is a tall screen of lilacs, in front of which is planted, first the pink sweet william, to be followed by the coral phlox.

Hooked Rugs

(*Continued from page 124*)

the great bulk of the hooked rugs with floral, animal and bird designs are unquestionably of a much later period. Moreover, the writer has failed to find in any 18th Century book or in any 18th Century inventory that he has examined, a reference to a hooked rug, I realize that this does not prove that hooked rugs were unknown in that century.

The best of the old hooked rugs are truly beautiful, both in respect to their color and design. Fortunately a goodly number of them have come down to us, and such stand forth in distinct contrast to the garish specimens of so much later a day, which are as yet, quite unsoftened by the hand of Time. Our present interest in strong color in decoration gives a well-designed hooked rug even of modern make a place in the decoration scheme, just as the present-day encouragement of the "quaint" welcomes Staffordshire dogs, Whieldon cats, Nottingham bears, keramic cottages and the like again to the mantel-shelf. Indeed, the hooked rug finds such great favor today that the revival of its making has been begun by various enthusiastic craftworkers. Even in Nova Scotia many interesting hooked rugs are being turned out by ingenious and industrious northland workers, and the art is one to be encouraged.

Finally it may be mentioned that old hooked rugs lend themselves admirably to cleaning, mending and restoration in general, and any old rugs of this genre that may be found in pathetic and neglected state will probably fully repay any attempt at a metamorphosis.

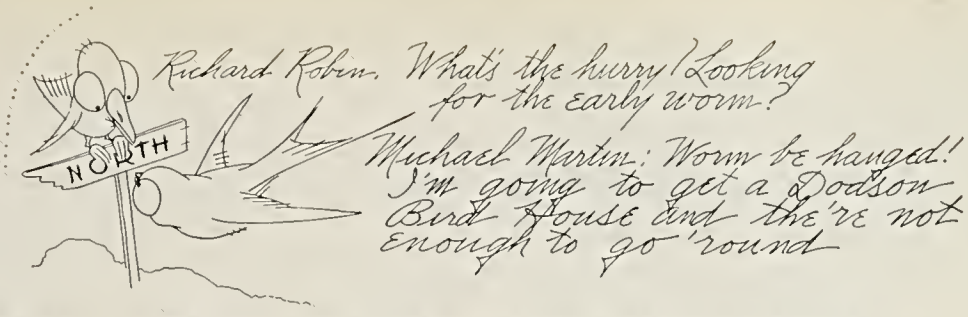
G. T.

Sunflowers

(*Continued from page 120*)

"Autumn Glory". Although I cannot testify as to the attractiveness of its flower, I can say that it grows readily from seed and has handsome narrow glossy foliage of a beautiful deep green color. Mine were sown late and although the plants were full of buds they were cut down by the devastating frost and snow storm which came in the early part of October. Basing my conclusion upon this short acquaintance and the report of an expert gardener friend I am sure that it will prove a valuable addition to the list.

It would be hardly fair to leave the subject without calling attention to the fact that the Jerusalem artichoke which so many of us remember as growing in some corner of a grandfather's garden patch and as furnishing a different even if a somewhat tasteless occasional dish in early spring when fresh vegetables were a rarity, is also a member of the sunflower group, known to the botanists as Helinathus Tuberosus. Jerusalem in this case is merely a corruption of the Italian word for Sunflower, girasole. JOHN L. REA.





Wren House

A 4-compartment house, satisfying the wren's habit of changing nests for each succeeding brood. Of selected fir with roof of cypress. To hang, 28 inches high, 18 in. diam. Price $6.00.



Purple Martin House

Cottage style, for martins to colonize, 28 rooms. This house is made of white pine, properly ventilated, painted in green and white. 26-27-31 inches. Price $16.00. Other styles to $78.00.



Sheltered Feeding Table

Early birds need help in finding food. These shelters operate automatically, like a weather vane. Always dry. Attracting the early birds for all summer. With 8-ft. pole. Price $7.50.



Great Crested Flycatcher

Strikingly original, this house may be placed on a pole, or hung. Of white pine. Size 15-11-8 inches. Price $3.50. With copper roof, $4.50.

Dodson Bird Houses

OVER THE VELVET OF YOUR LAWN THIS SEASON—among your trees—in your garden—welcome the song birds! . . Put up the Dodson Bird Houses. Quaint green and white signs of hospitality. . . Thereby will you escape those ravages of cut worms, grasshoppers, beetles. The song birds work merrily, protecting trees and gardens. . . The silver-toned wren who lives on six hundred caterpillars and bugs a day—the busy martins with their appetite for mosquitoes—the flycatcher, blue bird, flicker—they all pay rent for the lodgings you offer! . . Now, good citizen, it is time to put up your houses. Beautiful estates, or the smallest places, know Dodson Bird Houses. Let Mr. Dodson advise you. Enjoy the blessings these scientifically-fashioned little houses bring you!

JOSEPH H. DODSON 731 Harrison Avenue KANKAKEE, ILLINOIS

Mr. Dodson is President of the American Audubon Association, Lecturer, and Beloved Friend of the Song Birds



FREE Mr. Dodson's fascinating booklet—"Your Bird Friends and How to Win Them"—will be gladly sent you upon request. Forty years loving study of the birds has completed it. Things about the work of our song birds well worth knowing!



Famous Dodson Sparrow Trap guaranteed to remove this pest, $8.00.



If you still plant this way—



Try the Planet Jr.—the better way

You'll get twice as much fun and infinitely better results from your garden, by doing away with the back-breaking puttering of the old hand way. This wonderfully simple and accurate Planet Jr. seeder and cultivator will plant your garden and keep it level and weed-free in minutes where otherwise you spend hours. Now you're planning your 1923 garden, plan to make it a real Planet Jr. garden, and see the difference.

The Planet Jr. No. 4 is our most popular seeder and wheel hoe combined. Other styles of seeders and wheel hoes are shown in the Planet Jr. Catalog. Write for your copy.

S. L. ALLEN & CO., Inc.
Dept. 34
5th. & Glenwood Ave.
Philadelphia

Planet Jr.

This mark and the name "Planet Jr." identify our products.

You too

can grow this wonderful asparagus



Think of putting in a big bed of giant Washington Asparagus for $1.00.

Washington Asparagus is rust-resistant, insuring heavy yields of stalks from one to two inches in diameter. Growth is clean and straight. The shoots are dark green with a heavy purple tinge. The bud does not branch until well above the cutting height.

Washington Asparagus is the most palatable and tender variety known. It was developed in the U. S. Department of Agriculture, by whom we are listed as approved growers.

A packet of seeds, or 50 roots, will plant three rows each 50 feet long, more than sufficient for the average family requirements, and will produce for twelve years.

Send $1.00 for a packet of selected seeds, or, if you prefer, $5.00 for 50 roots, or $3.00 for 25 roots.—Postpaid anywhere in the United States; complete cultural instructions with each order. *Prompt ordering is suggested as our supply is limited.*

RIVERVIEW FARMS R.F.D. 7 Bridgeton, N. J.

Novelties for 1923

AMERICA:
The new clear pink Rose rivals the American Beauty in size of long pointed bud—growth strong and clear—it lasts longer in water than any other variety. Two year old dormant plants $2.50 per plant. Spring delivery.

SOUVENIR DE CLAUDIUS PERNET:
The sensation of last year—clear primrose yellow. $2.50 per plant, $25.00 per dozen.

CHOICE HYBRID DELPHINIUM:
Price $5.00 dozen, $35.00 hundred.

SOUVENIR DE GEORGES PERNET:
The new Pernet introduction, wonderful shade of orange red shading to carmine—strong grower and free bloomer. Two year old dormant plants, $3.00 per plant, $30.00 per dozen.

NEW CHRYSANTHEMUMS:
Ethel Marie Johnson, 50c each.
Mrs. F. Norris Collins (bronzy-red Single) 50c.
Mrs. Charles Stout, 50c each.
California, 50c each.
Pompom and standard sorts.

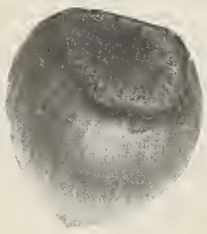
WRITE FOR OUR 1923 CATALOG: offering the choicest among new plants for your garden. Mailed on request to House & Garden readers.

Charles H. Totty Company

Headquarters for the Unusual among Novelties

MADISON, - - NEW JERSEY

New York City Store: 4 East 53rd St., (Between 5th & Madison Aves.)





Improved European Filberts

Both Handsome Shrubs and Real Nut Producers

For ten years we have specialized in propagating these plants so that you can grow this Great Nut Delicacy, Big Meaty Filberts (Hazel Nuts) on your own grounds.
Here is a beautiful shrub which yields such an abundant supply of large nuts that it not only fills an important place in ornamental plantings and in nut borders for walks and drives, but is a success commercially.
Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.
Thrive in any moderately rich, well-drained soil, with very little cultivation and succeed over a wide range of territory and latitude. Are HARDY and ADAPTED TO THE MORE NORTHERN STATES.
Another specialty is the

New Everblooming Rugosa Rose



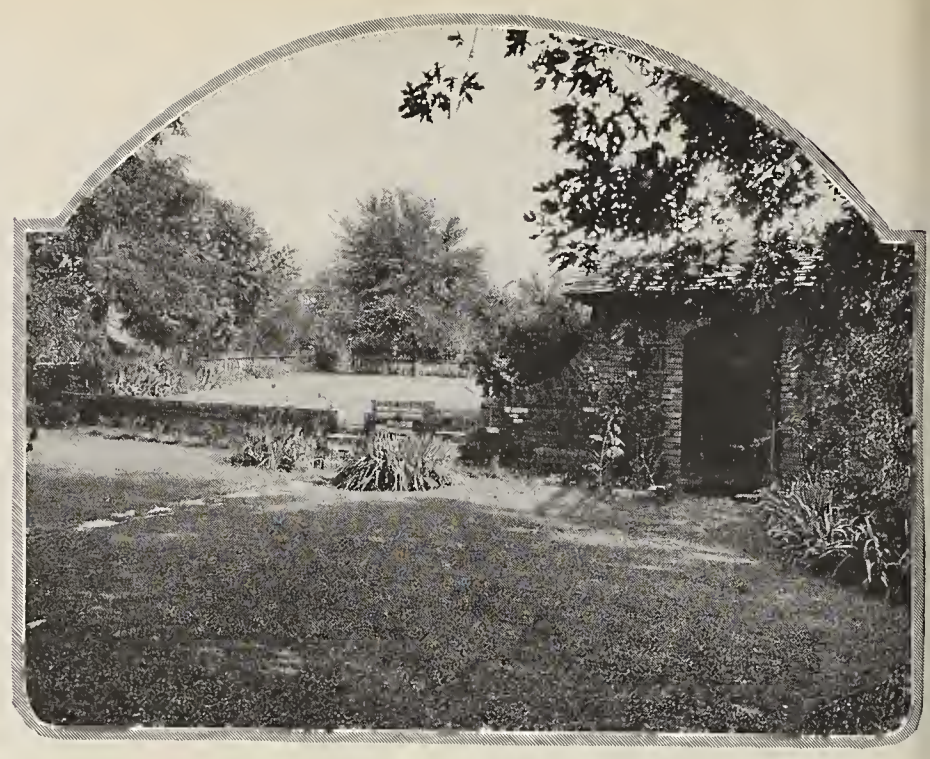
Everblooming Red Rugosa

Shown in natural color in our catalog. For mass and hedge plantings—(not for the rose garden).
Clusters of beautiful bright red flowers resembling bunches of red carnations. Very double with petal edges serrated and with the beautiful deep green, healthy foliage characteristic of the Rugosa Rose. Blooms continually from early Summer until frost.

These are only two of our specialties. Many others are illustrated in full color in *our Free Catalog for 1923.* Send for your copy today and find out about our splendid assortment of Fruit and Ornamental Trees, Shrubs, Roses, Berry Plants, etc.

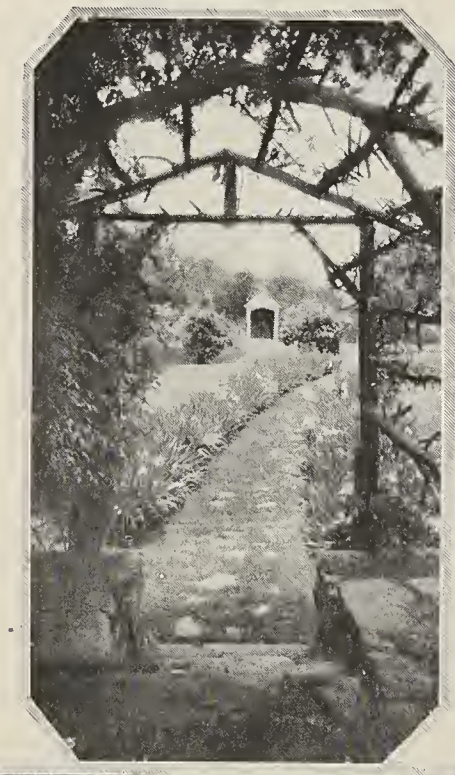
L. W. HALL COMPANY, Inc.
America's Exclusive Producer of Improved European Filberts
487 Cutler Bldg., Rochester, N. Y.

Splendid Nursery Stock of all kinds



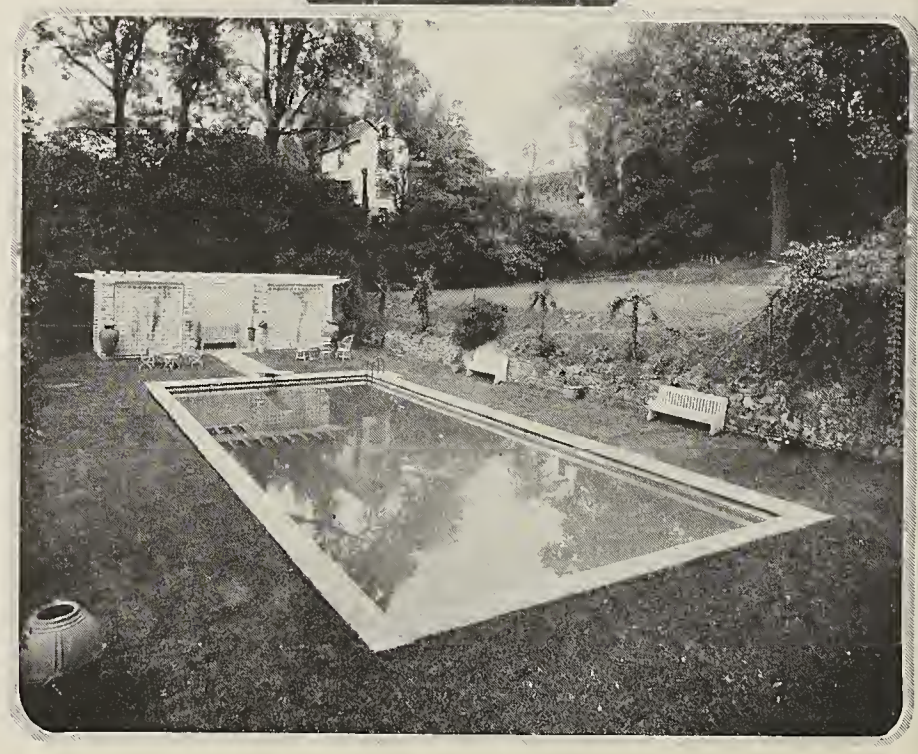
By using low walls, the divisions of the garden can be marked. Such divisions add greatly to the garden's interest, as in this example from the Country Club District of Kansas City

SUGGESTIONS FOR GARDEN DESIGNS



(Below) A pergola and low wall give the setting for this pool on the estate of Robert Glendenning, Chestnut Hill, Pa.

An iris walk, such as this one designed by Clarence Fowler, is a beautiful feature for a country place in spring



Dahlias of distinction for 1923

SPECIAL COLLECTION

For readers of the House & Garden

Ruth Van Fleet	$ 3.00
Mrs. Stillman	2.50
Rochambeau	3.00
Gen. Bell	3.00
Jean Anderson	1.00
Ninigret	1.00
Powhatan	1.00
Frances Lane	1.00
Forest Loma	1.00
Stephen Loma	1.00
	$17.50

To introduce these 10 beautiful new dahlias originated by myself I will send the whole 10 while stock lasts (in one shipment only) for the very low price of **$12.00**. If sold out your money will be immediately returned. Immediate shipment, or after April 1st. Address

George L. Stillman
DAHLIA SPECIALIST
Box H-G 23

Westerly, Rhode Island

To Garden Lovers:

We offer, at reasonable prices:

300 Varieties Gladioli, Forty-five acres,

350 Varieties Perennial Plants, field grown, Twenty-five acres,

300 Varieties Perennial Seeds—The only concern in America planting perennial plants especially for seeds.

Hundreds of Annuals in Staples and reasonably priced Novelties, including the world's finest Asters, Snapdragons, Stocks, and other important items.

A good selection of Ornamentals and hardy climbers.

Write for free catalogues to

Ralph E. Huntington
Painesville, Ohio.



Introducing

four Superb new colors in Beckert's Mammoth Snapdragons

The luxurious growth and striking colors of this entirely new strain of Snapdragons, made it the sensation of last season. In size of spike and flower, they compare with nothing so much as Gladiolus.

Now Beckert's offer four striking new colors. Those who were fortunate enough to secure from us a supply of the seed last year, will want more this year.

New for 1923

Old Gold—Deep golden-yellow, changing into bright terra-cotta towards center. A fine blend of autumn colors.

Snowflake—Pure white, relieved by a dash of yellow in the throat.

Ruby Giant—Carmine center, shading to scarlet at edges; yellow lip. Gorgeous color effect.

Canary Bird—Clear delicate canary-yellow. The purity of color is most unusual and pleasing.

Sent Postpaid

Single Packets, 35 cents each.
Four Packets (one of each variety) $1.25

The Original Six

Mammoth Snapdragons Introduced in 1922

Apple Blossom—Delicate pink; yellow lip and white throat.

The Rose—Clear deep rose-pink.

Wallflower—Bronzy orange, shading to coppery red at edges and to yellow in throat.

Copper King—Bright scarlet with warm copper sheen.

Lilac Spray—Lilac-purple with yellow throat.

Purple Glow—Glorious deep rosy purple.

Sent Postpaid

Single Packets, **25** cents each. Six Packets, (one of each variety) **$1.25** Ten Packets, (one of each variety, 1922-1923) **$2.50.**

1923 Catalog Free

The new Mammoth Snapdragons are shown in full colors in Beckert's 1923 catalog of flower and vegetable seeds. This book contains plain directions, valuable suggestions and practical information for both amateur and experienced home gardeners. Send for free copy.

Beckert's Seed Store Dept. H.,
Established 1876
North Side Pittsburgh, Pa.

Dogwood Should Be Planted

At the very first sign of spring just as soon as the earth begins to loosen. And for perfect results they should be planted while still dormant, so that they may be thoroughly acclimated right from the first bloom.

We advise that you order your dogwoods now, for shipment about March 15th. By doing so you insure the best selections of stock, and an early planting. This is of great importance.

As an added inducement for you to order now (for later delivery) we have arranged the following special prices.

White Dogwood

3 to 4 ft...	$.95 each or	$ 9.50	per doz.
4 to 5 ft...	1.25 "	12.50	"
5 to 6 ft...	1.50 "	15.00	"
6 to 8 ft...	1.75 "	17.50	"
8 to 10 ft..	2.50 "	25.00	"
10 to 12 ft..	3.50 "	35.00	"

Pink Dogwood

2 to 3 ft...	$1.25 each or	$12.50	per doz.
3 to 4 ft...	2.25 "	22.50	"
4 to 5 ft...	2.75 "	27.50	"
5 to 6 ft...	3.00 "	30.00	"

On request, our service department will be delighted to inform you just how to proceed in getting the maximum results with them, or for that matter, with any other gardening problem which may require expert knowledge. A request for this co-operation entails no obligations whatsoever.

Send for our 12 page booklet "To Guide You In Your Spring Planting." Simply ask for Booklet No. 201, and it will be sent gratis.

"Successful for over a century"

AMERICAN NURSERIES
H. Edward Holden, Mgr.
SINGER BUILDING, N. Y.



IN SELECTING ROSES

the most important requisites are

Hardness of Wood is first in importance as this prevents your roses from dying back when planted out. Our dormant field-grown roses are **hard grown** and **absolutely will not die back** from this cause.

Budded Upon the Proper Stock. Our Los Angeles and yellow roses and the moderate growers amongst the Hybrid Teas are budded upon Rosamaine stocks that **will not sucker nor shrivel.** (together a great acquisition) American Roses grown on this stock received the Premier Award the Blue Ribbon of the Rose World at the International Rose Show held in Paris in 1919 and 1921. We submit therefore that the superiority of this stock as a budding medium **must be conceded.**

As to Size. Our Hybrid Teas are over 24 inches in height with heavy canes that will give immediate results. **In Variety.** We catalog only such varieties that have shown sterling merit and that are an advance on existing sorts. They are fully described in our illustrated catalog which is sent free upon request.

ROBERT EVANS HUGHES *ROSE SPECIALIST*
Williamsville, N. Y. Near Buffalo

Melrosine

The Tested and ***Proved*** *Rose Bug Remedy*



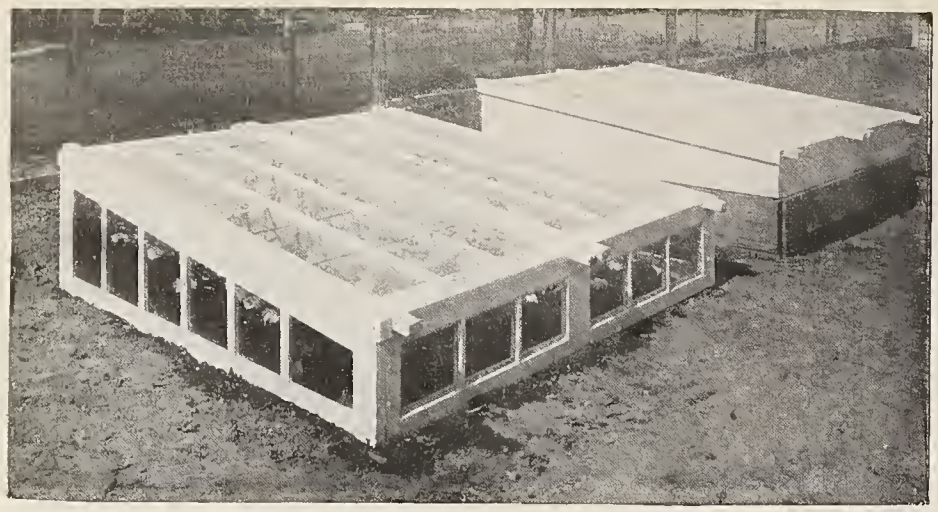
You need not feel nervous concerning your next crop of Roses, Peonies, Rhododendrons and all other delicately petaled flowers subject to attack by the Rose Bug! That pest has been definitely conquered. Simply use Melrosine, as per directions on every can, **spray** and you'll find it

Fatal to every bug it touches

As an all-around contact insecticide. Melrosine proves an absolutely dependable remedy for plant lice of all kinds, thrips, spiders, and various soft scale insects. Withal it is pleasant and harmless to use.

For sale generally at horticultural supply stores. If yours cannot supply it, send 60c. for trial can.

GARDEN CHEMICAL CO.
Park Avenue and 146th St., NEW YORK, N. Y.



Start Your Garden Early

Your garden can be six or eight weeks ahead of time if you start it under

King

GARDEN FRAMES

and you can set out strong, healthy full grown vegetable and flowering plants when your neighbors are seeding their gardens.

It takes from three to four weeks after planting under garden frames to have full grown vegetables and flowers for your table and they arrive at the season when they are most enjoyed. Next fall, you can set out your garden frames and continue your garden until spring.

King garden frames are made of the best materials strongly joined and reinforced and, with reasonable care, will last a lifetime. If you want to start your garden early this year, now is the logical time to send for our catalogue which will be sent without cost to you.

KING CONSTRUCTION CO.
234 Wheatfield Street.
North Tonawanda, New York

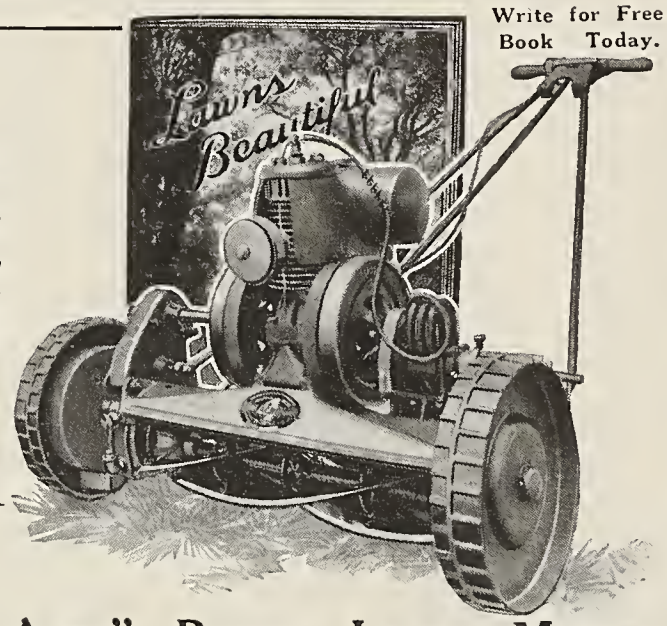
This Book Tells How

To Make Your Lawns a Source of Pride

The new enlarged edition of "Lawns Beautiful" tells what many estate owners are doing to improve their lawns, and proves it by interesting pictures.

Lawn Protection is the result of proper cutting

Write for Free Book Today.



The "4-Acre" Power Lawn Mower described in this free book does the work of four or five men with hand mowers—a big saving in labor, and keeps the lawn in perfect condition.

The "4-Acre" Power Lawn Mower

is the standard of perfection in power lawn mowers. Cuts a swath 24 inches wide—4 to 5 acres a day at a cost of less than 40 cents a day. Scientifically constructed throughout. Surplus power for the hills, specially built for close easy work in and out among paths and flower beds—Death to Dandelions, weeds, ant hills and worm casts. Built for sturdy compactness, handiness, simplicity, economy and efficiency.

JACOBSEN MANUFACTURING CO.
Dept. A, Racine, Wis., U. S. A.

Suggestions for Garden Designs



Part of the garden on the estate of H. S. Firestone, at Akron, Ohio, is laid out in a formal style reminiscent of the Italian



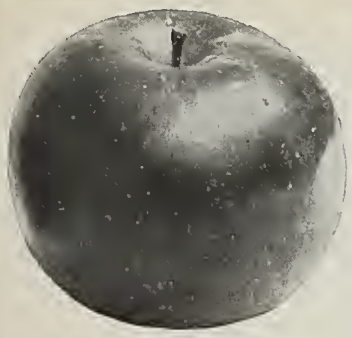
Even so simple a thing as a garden gate requires a good design. This one is by Marian C. Coffin, landscape architect



An interesting use of a pergola is found in this Kansas City garden, where the pergola commands the garden's bright point

Among the many excellent gardens in Wilmington, Del. is that of A. Felix du Pont in which a pergola serves as a background





Maloney

TREES, SHRUBS AND VINES

all the choicest varieties grown in our own upland Nurseries, the largest in New York State, and offered to you at grower's prices—For 39 years we have been building up our big Nursery business by delivering only the best quality stock, grown, dug and shipped under our personal supervision.

We know the varieties sent you are just what you order and guarantee them to be absolutely healthy as well as true to name—We sell direct from our 400-acre Nursery at cost of production plus one profit. That's why Maloney customers get better trees at such exceptionally low prices.

This spring we have a fine assortment and can give you what you want. Send today for our FREE DESCRIPTIVE CATALOG, and place your order early.

We prepay Transportation Charges on All Orders for Over $7.50.

MALONEY BROS. NURSERY CO., Inc.
17 Main St., Dansville, N. Y.
Dansville's Pioneer Nurseries

SEND FOR *Big Free Catalogue*

Rugged New England Grown Nursery Stock.

The sturdy ruggedness of trees and shrubs grown in this climate is well known. This is the windiest section of the United States, east of the Rocky Mountains.

EVER-GREENS

We have growing in our nursery the largest collection varieties. And all *true to name.* We received the *Gold Medal* at the 1916 Show of the Massachusetts Horticultural Society, the only one given in its existence of nearly a Century.

WE TRANSPLANT every two years. With the rugged climate, shallow sandy soil, with gravel subsoil, we develop strong root systems, healthy plants that will be hardy everywhere in this country. The conditions on your place should be less rugged than here certainly. So these trees and shrubs are bound to grow better for you. *Send your list of wants.*

Blue Hill Nurseries, Inc.,

(Catalog on request)
South Braintree, Mass.

Sutton's Seeds



THE best gardeners choose Sutton's Seeds year after year, because they know the name Sutton stands for leadership in plant breeding. For more than a century the name, Sutton's Seeds, has meant the purest strains, hardiest plants and surest germination of seeds. All over the world Sutton's Seeds are spreading the choice beauty of English gardens in vastly improved strains of flowers and vegetables.

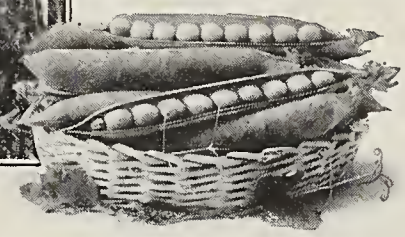
The seventy-seventh annual issue of our Garden Catalog and Amateur's Guide is valuable not only for the descriptions and classifications of the numerous varieties of all flower and vegetable seeds, but more so for the splendid informative cultural notes which are the result of many years of intensive study and hard work.



Send 35c for this helpful book. We credit this amount to your first seed order amounting to $8.00 or more. You should send immediately for your copy of the catalog. Address Dept. A.

Sutton & Sons

Royal Seed Establishment
READING, ENGLAND
The Seed Business with a Record of 116 Years



The Roses of New Castle



Are the hardiest, easiest growing, freest blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a life time experience and the most select list in America. Every desirable rose now cultivated in America is included in our immense stock—and the prices are right.

Our Rose Book for 1923
"ROSES OF NEW CASTLE"
tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send for your copy today—a postal will do.

HELLER BROS CO., Box, 252 New Castle, Ind.



A wonderful Novelty in Flowers

THE Celosia Chrysantheflora, illustrated here, is a wonderful novelty that will add radiant color and beauty to your garden. The rich, velvety heads are of immense size, often 10 inches in diameter. A variety of colors—red, yellow, orange, white, light green and mauve. Excellent for long-lasting winter bouquets. This is only one of the many wonderful flowers described and illustrated in Barteldes' 56th Annual Catalog. This interesting book and Barteldes' Garden Guide—a book of value to every gardener—are free for the asking. Write today for your copies of these helpful books.

BARTELDES SEED CO.
656 Barteldes Bldg. Lawrence, Kans. Denver, Colo.

1867
1923

Barteldes SEEDS

FEBRUARY DOINGS IN YOUR GARDEN

One of a series of Monthly Messages from Henry Hicks

This is "The Month of Garden Inspiration." Now most gardeners read catalogues, make plans for the garden, and decide on the new plants and trees that are to be added to their garden treasurers. So, before we forget it, I want to say a word about

Hicks' Big Trees

Fifty years ago Hicks Nurseries began moving big trees for some of the large Long Island estates; a little later for communities like Garden City, and for social organizations like the Meadow Brook Club.

We believed that home owners generally would appreciate trees that gave shade the first summer. So we set aside a part of the nursery where Maples, Lindens, Oaks, Pines and Spruces could be brought up from the common little nursery tree, no thicker than your thumb, to a sturdy tree with a trunk 4 or 5 inches and more in diameter.

You may think these trees are high in price. *They are not,* when you consider what you get. These big trees have been growing from ten to fifteen years—they are not saplings, but real trees. For a common little tree you will pay about $5, and then wait several years for it to grow big enough to be useful. Isn't it wiser to pay a little more at first and get time-saving trees that are worth having?

Here is a list of Trees That can be Moved Now

Norway Maple	18-22 ft.	4	in. dia.	$15.00
" "	18-22 ft.	4½	in. dia.	25.00
" "	22-24 ft.	6	in. dia.	50.00
Sugar Maple	12-14 ft.	2½	in. dia.	6.00
Pin Oak	14-18 ft.	3	in. dia.	15.00
" "	16-20 ft.	3½	in. dia.	20.00
Swamp White Oak	14-16 ft.	3½	in. dia.	25.00
Linden, Silver Leaved	18-22 ft.	5	in. dia.	40.00
" "	22-26 ft.	7	in. dia.	75.00
Douglas Spruce	8 ft.			20.00

Pines. Half a dozen varieties in varying sizes; write for prices.

Hicks Guarantees These Trees To Live and Grow

Whether your home is on Long Island, or as far away as the Mississippi River, these trees can be carried by truck or railroad, will arrive safely and *will grow.* We take all the risk.

Our methods are entirely distinct, have been in actual effect for more than a generation, and we know that you will get real happiness and satisfaction from Hicks time-saving trees. We dig them with big balls of earth so that planting can be done in February as well as any other month.

Flowering Shrubs and Vines

These are the intimate, friendly things about small and large grounds. If you get them in the ground this month, you will be enjoying their growth and beauty in mid-summer. You can get a lot of fun in making over the grounds—just as much as in rearranging the living room or library—and shrubs are the things to use for this purpose. We shall be glad to give suggestions if you send us a sketch of your present garden. You might also visit the nurseries, pick out the shrubs you want, and take them away in your car or have them sent later.

Remember, "If you love a plant you can make it grow any time".

A New Catalog Coming

A revised edition of "Home Landscapes" is almost completed. Copies will be mailed to regular customers without further notice. If you have not had anything from us recently, just send your name and address so a copy of "Home Landscapes" can be forwarded—without charge of course.

HICKS NURSERIES

Box H, Westbury, L. I.
New York

Flowers from Childs



Let your garden reflect your personality. Plant it with the unusual! Among the many unusual flowers we offer, none surpass in originality and decorative value Childs' Gladioli. You will find them unexcelled in exquisite coloring, large size and great substance. To acquaint you with their merit we offer

12 Superb Gladioli Bulbs

Splendid mixture of Primulinus Hybrids, a full harmony of color, 12 sure-to-bloom bulbs.....25c

4 Unique Seed Novelties

Chinese Woolflowers, radiant crimson.....20c pkt.
Giant Kochia, famous decorative plant.....20c pkt.
Blue Lace Flower, like Queen Anne Lace....15c pkt.
Jerusalem Cherry, red or golden berries....15c pkt.
One packet each (70c value) for 25c

Special Combination Offer: Send 50c for both offers and we will add superb named Dahlia root FREE.

Childs' Catalog - the Guide to Greater Garden Delights-Free

During our half century of serving American Home-Gardeners, it has been our privilege to introduce many unique and rare plants. We are constantly striving to find other worth while material for your garden.
Our catalog offers everything for old-fashioned gardens, Perennial or Herbaceous borders, Shrub backgrounds, Rockeries, or any other situation.
Send for it promptly, to be able to take advantage of Special Premium for early orders. Mention this paper.

John Lewis Childs, Inc., Floral Park, New York



WIZARD
TRADE BRAND MARK
PULVERIZED
Sheep Manure

Pep! That's what genuine Sheep Manure puts into your lawns and gardens. It supplies the HUMUS and plant food that makes soil rich and fertile, producing wonderful colors and luxuriant foliage. A convenient concentrated WAGON LOAD OF MANURE IN A WIZARD BAG. Sterilized—weed seed killed—unequaled for grass, flowers, shrubbery, berries, fruit and all vegetables.

Insist on WIZARD to be sure of genuine Sheep Manure. Ask your seedsman or write today for booklet and prices.

Don't plant without Wizard Brand

THE PULVERIZED MANURE CO.
25 UNION STOCK YARDS CHICAGO, ILL.



Residence of Russell von Beren New Haven, Conn.

Year-round Beauty

A well thought planting plan embraces beauty *all* the seasons of the year.

Mr. Von Beren, in the photograph shown above, has used red cedars, arbor vitae, rhododendrons, flowering dogwood, spirea, forsythia and deutzia to advantage. Our Landscape Department can aid you, too.

If you desire a low formal edging, consider our well known specialty—Box Barberry.

Our prices are exceptionally reasonable for the quality stock offered. Write *today* for our 48 page illustrated catalog. If you live east of the Mississippi—it is *free;* if west—please enclose 25c in stamps.

The Elm City Nursery Company

Woodmont Nurseries, Inc.
Box 194, New Haven, Conn.
"The Pioneer Landscape Nurseries of New England"

THE Wolcott Nurseries take pleasure in presenting to the garden world a new and distinctive catalog containing a list of the choicest alpines and herbaceous perennials in this country.

The greatest attention has been given to the description of these alpine flowers as well as detailed instructions for their successful care after transplanting. Many of these plants have heretofore been considered very hard subjects for the amateur gardener but with the proper soil requirements, which are given in this catalog, they should thrive and become a delight to the eye.

We believe that the alpine garden is a most fascinating part of the landscape and those who have grounds suitable for the successful placing of such a garden are indeed fortunate.

To insure this catalog reaching the true garden lover we are making a small charge of twenty-five cents which will be refunded with the first order.

WOLCOTT NURSERIES

Designers & Builders of Alpine Gardens, Herbaceous Borders, Landscapes.

Clinton Road Jackson, Michigan

Holmes' Evergreens

Nothing in the plant world can quite replace the beauty and charm of Evergreens. As single specimens or in groups on the lawn, or massed around porches or foundation walls, they add an air of stately dignity to the modest suburban home, as well as the extensive estate. Every home should have a few Evergreens. The important thing is to choose the right sort and get the best quality. We have a complete stock and can meet every requirement as to variety, size, price, or quality. Let us send you our

New Catalog Free

The finest we have ever issued. Beautifully illustrated and printed. Contains complete lists of Evergreens and other shrubbery, garden field and flower seeds, roots, bulbs, etc. We will be very glad to mail you a copy on request. A postal will do.

HOLMES SEED & NURSERY CO.
Dept. 442 Harrisburg, Pa.

A Splendid Rose Garden for $10

Twelve Fascinating Roses that will bloom from early summer until frost

Madame Butterfly—Bright pink, apricot and gold	$1.50
Francis Scott Key — Large, very double, deep red	1.00
Ophelia — Salmon flesh, shaded with rose	1.00
Red Radiance — Cerise red, very fragrant	1.00
Mme. Caroline Testout — Fragrant, bright, satiny-rose flowers. A great garden favorite	1.00
Konigen Carola — Covered with fragrant bright rose-colored blooms all season	1.00
His Majesty — Full petaled, sweet scented, dark crimson. Splendid when cut	1.00
Golden Ophelia — Perfectly formed golden-yellow	1.00
William F. Dreer — Very delicate soft shell-pink, base of petals rich golden-yellow	1.75
Pharisaer — Rosy white, shaded with salmon	1.00
Columbia — Beautiful rose pink, very fragrant	1.00
Los Angeles — Flame pink, toned coral and gold	1.50

Twelve 2-year-old, strong, well-branched and rooted, field-grown, budded plants that would cost $13.75 if purchased separately, all for $10.00, prepaid to you.

A good Rose garden will thrive and be a source of pleasure for years.

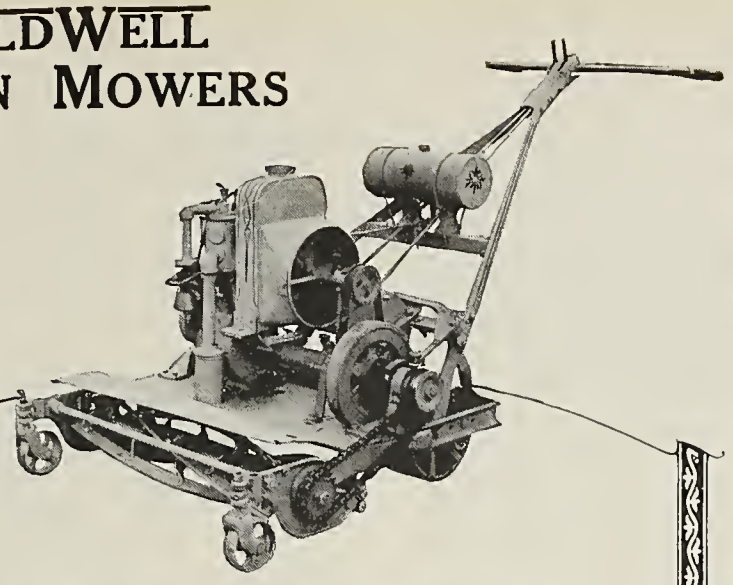
Order at once. Roses will be shipped at proper time for planting.

Send for our Spring Seed and Plant Book, listing many fine Roses, Flowers, Vegetables, the best of the new and older varieties. It's condensed, and easily read. Free for the asking.

HART & VICK—Seedmen

57 STONE ST. ROCHESTER, N. Y.

COLDWELL LAWN MOWERS



A Lawn or a Yard?

WHICH? The difference is in care of the grass—a lawn of velvety green requires frequent trimming and gentle rolling; a yard—well, it just grows of its own accord.

In Coldwell's Model "L" three good lawn requisites are supplied—keen-cutting, power-driven blades of high frequency, and full width roller that gently tamps the turf, and a large capacity for work—six acres per day if needed, permitting the proper frequent trim.

The Model "L" is simple in operation, low in fuel consumption, and withal, the most economical mower of all power types.

Which will you have?
A lawn or a yard?

COLDWELL LAWN MOWER CO.
NEWBURGH, N.Y., U.S.A.

Deming

PUMPS THE WORLD'S BEST

HAND AND POWER PUMPS FOR ALL USES

Depend on Deming—for 43 years we have been building pumps and pumps only. These years of experience have taught us not only how to build sturdy, rugged pumps which are correct in every detail for the specific purpose, but how to build them economically.

Every outfit represents the best value money can buy and is sold under a rigid guarantee.



'Perfect Success' Bucket Sprayer

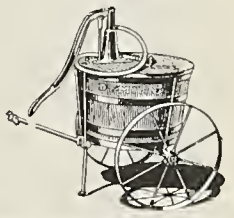
Attaches to any pail; easily carried. Pump working parts are brass. Large air chamber makes pumping easy and maintains uniform spray.

Spraero Junior
Compressed Air Sprayer

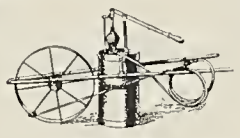


Easily carried in one hand. Operates by trigger control; shoots the spray right where you want it in your bushes and hedges.

The "Gardener's Choice"



One man cart sprayer for general spraying. The 24 gallon tank makes it particularly adaptable for shrubbery spraying or green house work in private estates.



The Wheel-A-Bout Wheel-Barrow Sprayer

Especially designed for the gardener and small fruit grower who wants an easily operated one-man machine. Has fewest possible parts, and is light in weight. Develops 100 lbs. spray pressure.

CATALOG FREE

New 1923 catalog covering the entire line of Deming Sprayers free. 10c to cover cost will also bring our valuable spray guide, "Spraying for Profit".



THE DEMING CO., 501 Depot St., SALEM, OHIO

SPRAY PUMPS

Lovett's for Small Fruits

PLANTS OF KNOWN VALUE

For almost half a century the name of Lovett has stood for the choicest obtainable in Raspberries, Strawberries, Blackberries, Grapes and all those nursery products generally known as small fruits. During our business career we have had but one single aim; to grow the choicest plant products obtainable under congenial soil and climatic conditions, with the help of skilled labor.

The existence of thousands of satisfied customers throughout the land speaks in a measure for the quality of the plants we have supplied. We shall continue to make every endeavor to produce a plant product better than the ordinary commercial grades. Please write for the

45th Annual Edition of the Catalog

Through it we will endeavor to introduce to you what we feel is the largest stock of really choice varieties of small fruits, besides some unusual Roses, a broad line of hardy perennials and other select nursery products.

Mailed to all our customers of record about middle of January, but we would like to see it in the hands of every House & Garden Magazine Reader not at present among our customers.

LOVETT'S NURSERY
Box 152, Little Silver, NEW JERSEY

G&R Hardy Roses



On their own roots. Sure to bloom. True to name.

RAINBOW COLLECTION

5 Hardy Roses. Different colors.
Pilgrim—Best Rose, Pink.
Legion—Rich Crimson.
Helen Good—Pink and Cream.
Mad. Butterfly—Coppery Pink.
Florence Forrester—Snow White, tinted Lemon.
Mailed postpaid to any address. Guaranteed to reach you in good growing condition. **$1**
All G & R roses are grown in large quantities, which enables us to sell them at moderate prices. Over four million roses sold by us last year.

SPECIAL OFFERS

6 Hardy Chrysanthemums—embracing all colors...$1.00
6 Gladioli—Cream of newer sorts, selected colors...$1.00
6 Liberty Iris—Choice colors—assorted.....$1.00
3 Decorative Ferns—New sorts, Roosevelt, Teddy Junior and Ostrich Plume.....$1.00
4 Dahlias. A very select list which includes the most desirable colors: Jno. Wanamaker—Gorgeous Pink, Decorative. SPRINGFIELD—Salmon Pink. Cactus. Rene Cayeaux—Scarlet, Cactus, ARABELLA—Yellow, tipped Pink, Show $1.00
Special Offer—The 6 collections mailed postpaid for.....$5.00

Complete catalog mailed on application.

The Good & Reese Co.
Dept. 605 *Largest Rose growers in the World* **Springfield, Ohio.**

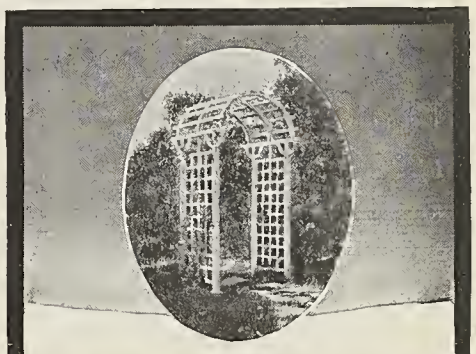
Water-Lily Booklet ABSOLUTELY FREE

Answers all the "hows" and "whys" you want to know. Supplies cultural instructions and explains clearly the simple needs of these lovely flowers. You can have tender or hardy sorts, day or night blooming varieties in your garden.

You Can Grow Water Lilies

A tub, water, dirt and sunlight are the only things needed. Our catalog tells which varieties are adapted to tub culture. Send your name for a copy today.

THE INDEPENDENCE NURSERIES CO.
Box H, Independence, Ohio



PERGOLAS and ARBORS

This advertisement shows only a few of suggestive features from our catalog containing several hundred distinctive garden decorations.

When writing for copy, enclose 20c and ask for catalogue "P-34."

Hartmann Sanders Co.
Main Office and Factory
2155-87 Elston Ave., Chicago, Ill.
Eastern Office and Show Room
6 East 39th St., New York City



Garden Houses
Lattice Fences
Garden Furniture
Sun-Dials & Gazing Globes



You Can Trim Those High Limbs Without Stretching

There is no task to tree trimming when you use a Bartlett Jointed Compound Lever Pruner—because it is jointed. The Bartlett comes in four foot sections that can be easily and quickly locked together to give you a trimmer of the desired length. With a Bartlett Jointed Trimmer you can reach high limbs without using a ladder and you can always snip the low branches from the proper angle.

The cutting end has a COMPOUND LEVER that will cut with ease branches up to 1¼ inches in diameter. The blades are made of crucible tool steel and only the best materials are used throughout.

Expert horticulturists everywhere endorse the Bartlett Tree Trimmer.

Prices

8 ft. Jointed Pruner consisting of top section and handle weight 5 lbs. $4.20

12 ft. Jointed Pruner consisting of top, handle and one intermediate section weight 7 lbs. $4.50

16 ft. Jointed Pruner consisting of top, handle and two intermediate sections weight 9 lbs. $4.80



Above prices F. O. B. Detroit. Include postage if shipment is desired by parcel post.

Write for catalog

BARTLETT Manufacturing Co.

439 E. Lafayette Ave.
Detroit, Mich.



For His "*Fairyland*" Estate in Memphis

Mr. Clarence Saunders, originator of "Piggly-Wiggly," chose a Page Protection Fence made of "ARMCO" Ingot Iron.

A Page Fence—Because its simple, attractive design harmonizes with the grounds, and because the non-climbable wire-link mesh gives positive protection against intrusion.

Made of "ARMCO" INGOT IRON—Because this famous rust-resistant metal (used for no fences other than Page) gives assurance against corrosion, and increases three or four-fold the life of the enclosure.

An illustrated booklet, "FENCES—for Protection and Beauty," will be sent you on request. Write to

PAGE FENCE & WIRE PRODUCTS ASSOCIATION, 219 North Michigan Avenue, Chicago

"America's first wire fence—1885"

PAGE
PROTECTION FENCE

Ingot Iron
The only wire fence made of Armco Ingot Iron



Keith's Special $2.50 Offer

Your choice of one of Keith's three *NEW big* $1.00 plan books (just published—one each of bungalows, cottages and two-story houses in frame stucco and brick—112 designs in each book) and 8 months subscription to Keith's magazine—**all for $2.50.**

Keith's Magazine

for 23 years an authority on planning, building and decorating homes—full of helpful suggestions and ideas for home-builders and home owners—

25c a copy on news-stands Subscription $3 a year

Keith-planned homes are *different*—the utmost in artistic design, distinctiveness, convenient arrangement and comfort. Keith Home-Builders Service enables you to get the most satisfactory home with greatest economy.

Set of 3 big plan books (366 plans) and year's subscription to Keith's—$4.50
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Keith Corporation
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Minneapolis, Minn.

THE MARK OF A GOOD MOWER
Pat. 1918

The new STAYTITE handle identifies Pennsylvania Quality Mowers

Ask your HardwareDealer or Seedsman

PENNSYLVANIA
Quality
LAWN MOWERS



DOUBLE SIZE RASPBERRIES



Green's Syracuse Red Raspberry
Twice the ordinary size and of the highest flavor. Hardy, and will weather the severest winter. An abundant bearer; energy goes into fruit instead of plant; its flesh is firm and juicy; a beautiful bright crimson. Fruiting season is long. Orders limited to one to 50 plants to a patron.

Buy Green's Pedigreed Trees

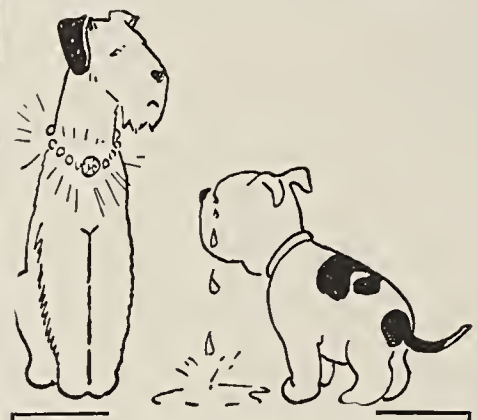
—Buy direct from Green and save money as thousands of others have done during the last 40 years. Eat Green's fruits and live longer—Green's Apple, Pear, Plum, Peach, Nut Trees; Green's Currants, Gooseberries, Blackberries, Raspberries. Strawberries; thrifty northern grown shade trees and shrubs.

64-Page Catalogue Free



You will save agent's profits—our trees have been sold by catalogue only for more than 40 years. Green's catalogue is filled with practical and useful information on fruit growing. Also ask for **C. A. Green's booklet "How I Made the Old Farm Pay."**

Green's Nursery Co. 321-331 Green St., Rochester, N. Y.



Some people have all the luck—

It's wonderful how some fellows seem to be born with blue ribbons in their mouths!

Anybody'd be proud to be seen at the other end of their leads. They don't have to pull the baby out of the well, or rescue the cat's kittens when the house is on fire.

Your luck begins when you are the proud possessor of a real dog. We'll help you in your quest if you will write to

The Dog Mart
House & Garden
19 W. 44th St., New York City

Pulverized Sheep Manure
Best for Lawns and Gardens



Nature's Own Plant Food

Great for Lawns, Grass Plots, etc. Especially good for gardens, etc., where quick and certain results are necessary. Used extensively for small fruits, shrubbery, etc.

Sheep's Head Brand is rich in nitrogen, phosphoric acid and potash, also adds humus. Guaranteed absolutely clean—nothing but sheep manure—free from weed seeds which are killed by heat. Dried and pulverized for easy application. Circular and prices on request.

Natural Guano Company, 804 River Street Aurora, Ill.



FREE Strawberry Book

Just Out

The finest Book on Strawberry growing ever published. Written by America's foremost grower. Gives his secrets of growing the big crops. Beautifully illustrated in colors and describes the world-famed

Kellogg Thorobred Plants

This Free Book shows how families everywhere are getting big crops and big profits from early summer until snow flies from Kellogg Everbearing Gardens. It also tells about Kellogg's new Strawberry Sensation, the most remarkable berry ever brought out, our

NEW $50,000 EVERBEARER

America's greatest Everbearing Strawberry. Find out Where it came from—Who brought it—and Why it cost $50,000. Free Book tells all. Also offers **Six Special Strawberry Gardens at Bargain Prices**—a garden to fit every need and every pocket book. Here is one of them. You can order direct from this ad if you wish.

Kellogg's Back Yard Garden

Here's just the ideal strawberry garden for a small plot of ground. Will do well in rather dense shade and produce an abundant supply of big red berries for the average family. Occupies space 10 ft. x 25 ft. Consists of 100 plants from four of our best standard varieties.

25 Dr. Burrill	$ .70
25 Big Wonder	.70
25 Delicious	.85
25 Marvel	.85

Regular price $3.10. Our Special Redueed Price only **$2.85**, delivered all charges prepaid. Order direct from this advertisement if you wish. Send check, draft, or money order and garden will be delivered to you at planting time.

Send for FREE Book

But whether you order this garden or not, don't fail to write for our **Free Book**, which tells all about Kellogg's great crops of Strawberries and how to grow them.

R. M. KELLOGG CO.
Box 2704, Three Rivers, Mich.

We've Done the Waiting

YOU can enjoy the comfort of pleasant shade this coming summer. For years, Harrisons' Norway Maples have been developing in the nursery, until many of them have attained a girth of eight or nine inches and a height of from fourteen to sixteen feet. These husky trees will soon provide a pleasant shade where youth can play and age can dream. They have straight trunks and shapely heads. And our prices for such fine trees are low. For instance, we'll ship you ten of the largest size (2½ to 3 in. caliper) for only $60. Individual trees, $7 each. Smaller sizes cost proportionately less.



Norway Maples Make Quick Shade

We've other Maples, too, for those who want variety—Ash-leaved, Silver, Schwedler's and our native Sugar Maples. Then, there are the Poplars, the Oaks, the Oriental Planes, the Beeches and the Elms. We have them all—in large sizes, too, if you prefer.

Two Helpful Booklets—FREE

A postal request will bring you two handsome booklets—our 1923 "Planters' Guide" and "Home Beautifying Suggestions". With these helps even the beginner can work out a delightful arrangement and selection. Write for your copies today.

Harrisons' Nurseries
J. G. HARRISON & SONS PROPRIETORS

Dep't 51 Berlin, Maryland

"Largest Growers of Fruit Trees in the World"

Try this convenient FERTILIZER FREE

A real result producer

Clean, odorless and stainless. Scientifically prepared, correctly balanced; a perfect plant food. Just what every gardener wants. *Try it at our expense.* After a trial you will always use it.

STIM-(U)-PLANT

JUST WHAT PLANTS REQUIRE

in convenient tablets, keep indefinitely.

A tablet inserted in the soil of pot plants every month or so, makes plants thrive. In the garden, insert in the soil near the plants, along rows or in the beds, according to directions. Greatly increases production of flowers and their size, intensifies color and fragrance. Increases size, productiveness, color and flavor of fruits and vegetables, and hastens maturity. Beat your neighbors with early vegetables. Makes excellent liquid fertilizer for all plants, lawns, etc.

Send $3.50 for 1,000 Stim-U-planT tablets and we will deliver them prepaid anywhere in the United States. With them we will send a trial package of Stim-U-planT tablets for testing. Use the test tablets on house plants or elsewhere and if results are not perfectly satisfactory, return the package of one thousand tablets and we will immediately return all your money.

We assume all risk, to show the many enthusiastic garden lovers, who are readers of House & Garden, just how valuable Stim-U-planT is to them and how the heretofore disagreeable task of fertilizing is now a real pleasure.

No other fertilizer manufacturer makes such a satisfying offer!

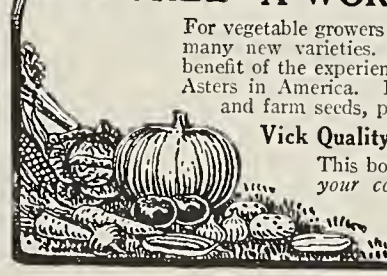
Your plants, trees, lawns and garden can be made to thrive and your interest in them will be renewed and greatly increased.

Accept our offer and make the acquaintance of this garden comfort at our expense. Order now and have the fertilizer on hand and ready when it is wanted.

Earp-Thomas Cultures Corporation
Nelson Ave. & Hill St.
Long Island City, New York

VICK'S GARDEN & FLORAL GUIDE for 1923

IT'S FREE A WORTH WHILE BOOK *WRITE TODAY*



For vegetable growers and all lovers of flowers. Lists the old standbys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the experience of the oldest catalog seed house and largest growers of Asters in America. For 74 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 500 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces

This book, the best we have issued, is *absolutely free. Send for your copy today before you forget. A postcard is sufficient.*

JAMES VICK'S SONS, 18 Stone St.
Rochester, N. Y. *The Flower City*



Flower Grass Vegetable SEEDS

You may depend on the High Quality of our Flower, Vegetable and Grass Seeds. They come only from the most reliable sources in Europe and America.

Send for Catalogue

Eighty pages of valuable information about Seeds, Bulbs, Plants, Tools, Fertilizers and Insecticides—with Planting Table and Planting Calendar.

HOSEA WATERER SEED AND BULB IMPORTER

628 Chestnut Street, Philadelphia, Pa. *"Everything for Garden and Greenhouse"*



GALLOWAY POTTERY

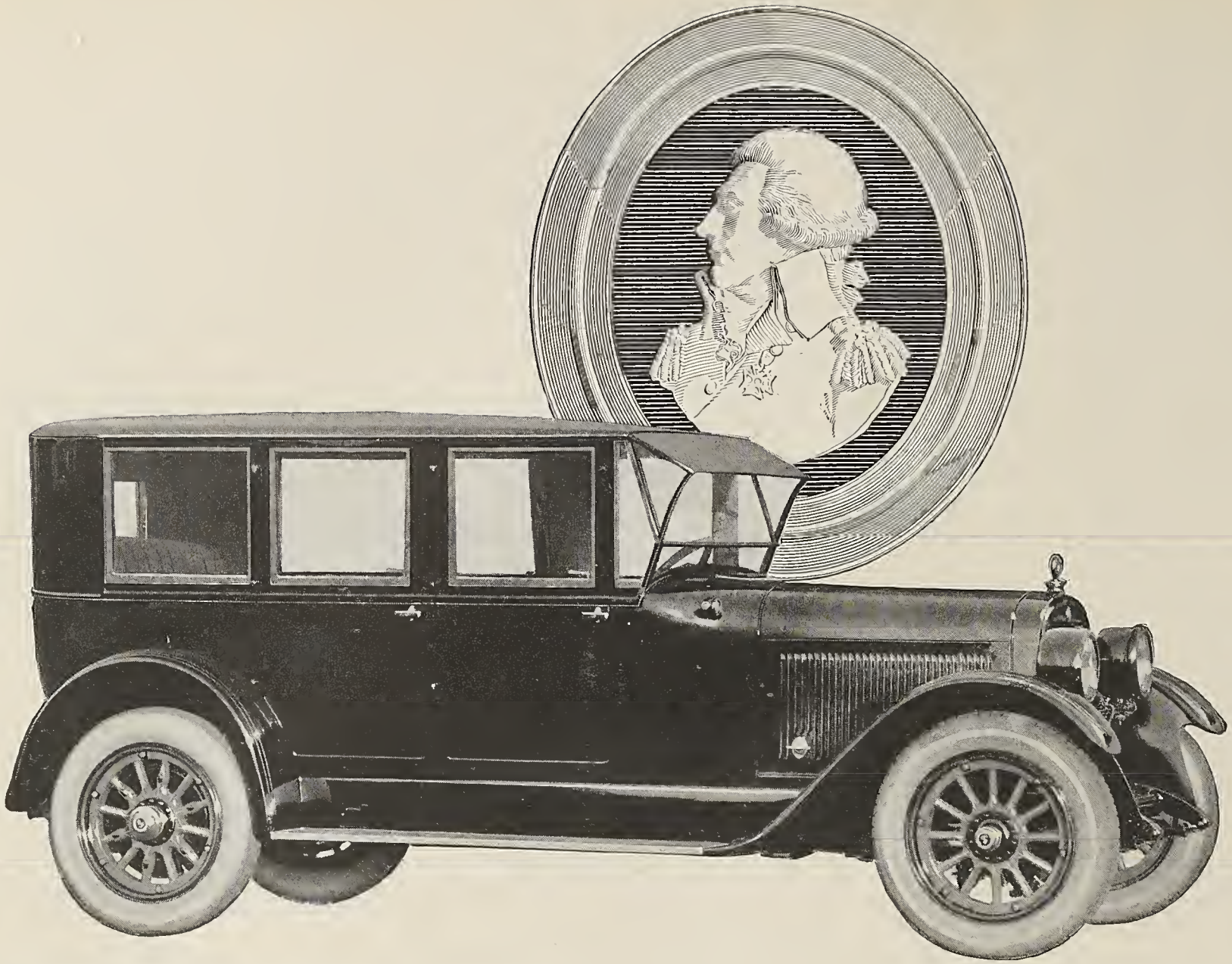
Gives the Essential Touch

A Bird Bath will make a delightful spot in your garden. The beauty of your plants will be enhanced by interesting Vases and Jars. Many attractive designs can be selected from our collection of enduring Terra Cottas, which also includes Benches, Fonts, Sun Dials and other charming decorative pieces for the garden, sun room and home.

Estab. 1810

Kindly send 20c in stamps for catalogue illustrating 300 numbers.

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3218 WALNUT ST. PHILADELPHIA.



To own a LaFayette is to experience a motoring satisfaction that, without a LaFayette, can not be equaled.

It is to know that such satisfaction will be continued year upon year.

It is to enjoy that serenity of mind which comes of this knowledge.

LaFAYETTE MOTORS CORPORATION
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LaFAYETTE

THE CAREY PRINTING CO., INC
NEW YORK BETHLEHEM

PATTON'S

Velumina

The Oil Flat Wall Paint

PORE-PROOF





You can wash those soft artistic walls

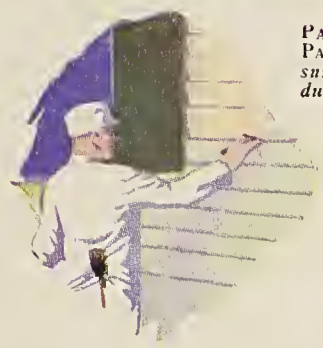
Soap and water take the place of redecorating when your walls are painted with Patton's Velumina. This famous oil flat wall paint is pore-proof and durable beyond words. Dirt, dust and grime cannot penetrate its hardy film. They can only adhere to the surface and are easily washed away.

Architects and decorators recommend Velumina highly. For it gives walls the rich, soft-toned simplicity that is so desirable. Also, it diffuses light perfectly. Those who live in the atmosphere it creates find its quiet beauty a continuous source of satisfaction.

This artistic, economical, long-service wall paint comes in white and sixteen attractive tones. It is one of the many high-grade products manufactured by the Pittsburgh Plate Glass Company—each known for quality and perfect service.

No matter what you need in the way of glass, paint or varnish products, the Pittsburgh Plate Glass Company manufactures something that will meet your requirements exactly. Handled by quality dealers everywhere.

A good brush is as necessary as good paint.



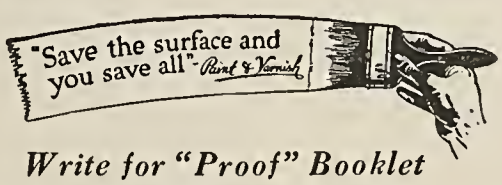
PATTON'S SUN-PROOF PAINT *resists action of sun and weather. Very durable and economical.*



PITCAIRN WATERSPAR COLORED ENAMEL *assures you a rich, mirror-smooth, washable finish. Flows freely. No brush marks. Easily applied.*



PITCAIRN WATERSPAR VARNISH *puts a rich, waterproof finish on floors, furniture and woodwork. Never turns white.*



Write for "Proof" Booklet

PITTSBURGH PLATE GLASS CO.

GLASS ~ Manufacturers ~ PAINT

Paint and Varnish Factories — Milwaukee, Wis. - Newark, N.J.



A ROOF that combines supreme artistry with absolute utility—the glory of color with the permanence of rock—the charm of the unusual with the fire-safety of asbestos. Such is a roof of Johns-Manville Rigid Asbestos Shingles with their several colors blended to express the individual—architect or owner.

There are other Johns-Manville Asbestos Roofings in many forms, for industrial, public, office buildings, in fact for every type of structure; all are given highest ratings by Underwriters' Laboratories, Incorporated.

May we send you our booklet on Rigid Asbestos Shingles?

Address Johns-Manville, Inc., Madison Avenue, at 41st Street, New York City.

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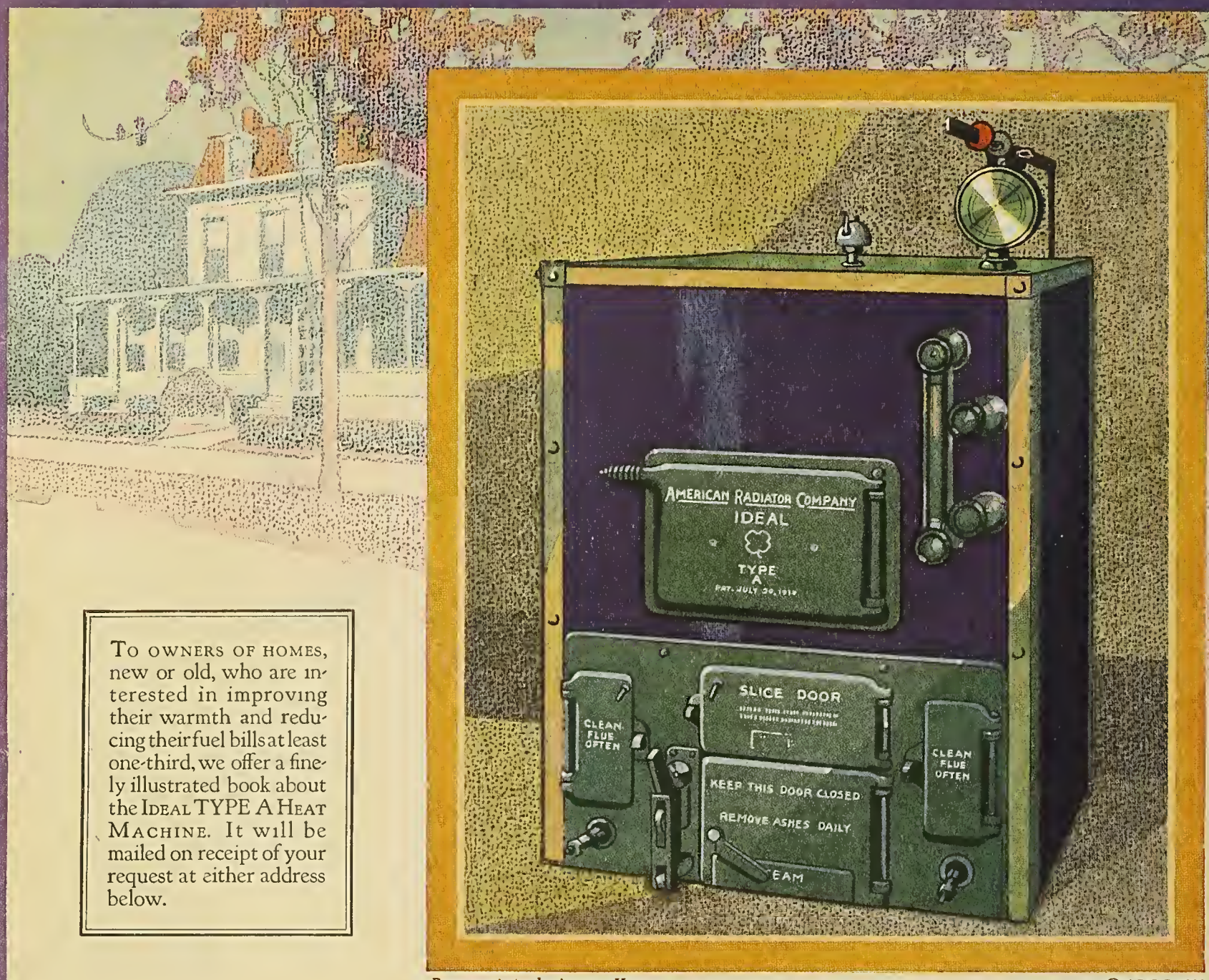
House & Garden



Spring Gardening Guide

March ~ 1923

35 cts. ~ 3.00 a year



From a painting by ARTHUR KELLY

© ARCO 1923

TO OWNERS OF HOMES, new or old, who are interested in improving their warmth and reducing their fuel bills at least one-third, we offer a finely illustrated book about the IDEAL TYPE A HEAT MACHINE. It will be mailed on receipt of your request at either address below.

"ALMOST HUMAN"—says Mr. Goodall

EDWIN GOODALL of Hackensack, N.J., took out his old-fashioned wasteful heating plant and installed an IDEAL TYPE A BOILER.

"I am told you call it a 'Heat Machine'," he writes. "I call it almost human; its appetite is exceedingly considerate of my pocket-book."

Without any reflection on the human race, we beg leave to point out one respect in which the IDEAL TYPE A is *more than human.*

The human aristocrat frequently proves to be an expensive guest. The IDEAL TYPE A HEAT MACHINE—an aristocrat in every other detail—not only does better work than a plebeian boiler but does it at a very much smaller cost.

Thousands of owners have found, like Mr. Goodall, that it pays for itself in the fuel it saves.

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

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NEW YORK

AMERICAN RADIATORS | IDEAL BOILERS

816 So. Michigan Ave., Dept. 29
CHICAGO



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Archt.-Chas. E. Firestone, Canton
Bishopric used on exterior

Homes that Owners are Always Proud of

Stucco has always been recognized as the most beautiful finish for a home. There is a charm about it that is not found in any other material.

BISHOPRIC STUCCO
OVER BISHOPRIC BASE

is finished in many beautiful combinations of color—Alba White, Shell Pink, Sienna Buff, Ivoril Cream, Granistone Gray, French Gray, or any special color one may desire.

BISHOPRIC STUCCO blends with shrubbery and woodland; it gives to the house a richness and dignity that makes for lasting pride of possession.

The economic worth of BISHOPRIC STUCCO over BISHOPRIC BASE possessing unusual insulating qualities cannot be overestimated.

Its density and water-proof qualities, with enormous tensile strength, endurance and artistic merit are written indelibly upon walls inside and outside of homes built of BISHOPRIC.

We have "Bishopric For All Time and Clime", a booklet for you containing facts and figures, and illustrated with photographs of beautiful homes built with BISHOPRIC. Write for it.

THE BISHOPRIC MFG. CO.

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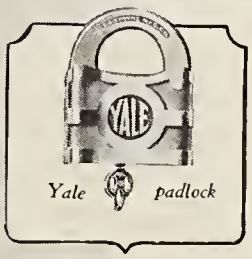


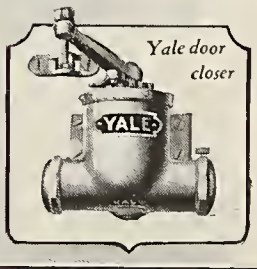


Aymar Embury II
Architect

Protected by a name







THE inevitable sense of security instinctively felt when you are protected by YALE-marked locks is based upon very much more than mere outward appearance. You *know* that a Yale lock is worthy of confidence because it is marked YALE; and no lock so marked has ever broken faith.

Many other locks *look* like Yale; they closely resemble Yale locks *so far as you can see*—except for the name.

Back of that name, plainly marked on every Yale-made product, is mechanical excellence and careful workmanship to the smallest screw or lever. That alone gives the *certainty* of assured protection and continuous satisfying service.

And the distinction of Yale hardware does not stop with security. You will find artistic expression as well, in the exquisite designs of wrought brass or bronze to enhance the beauty of every home.

Yale hardware expresses taste and individuality. YALE guarantees security. See that your home is so protected. Yale products are sold by hardware dealers everywhere.

The Yale & Towne Manufacturing Co.

Stamford, Conn., U. S. A. *Canadian works at St. Catharines, Ont.*

YALE MADE IS YALE MARKED

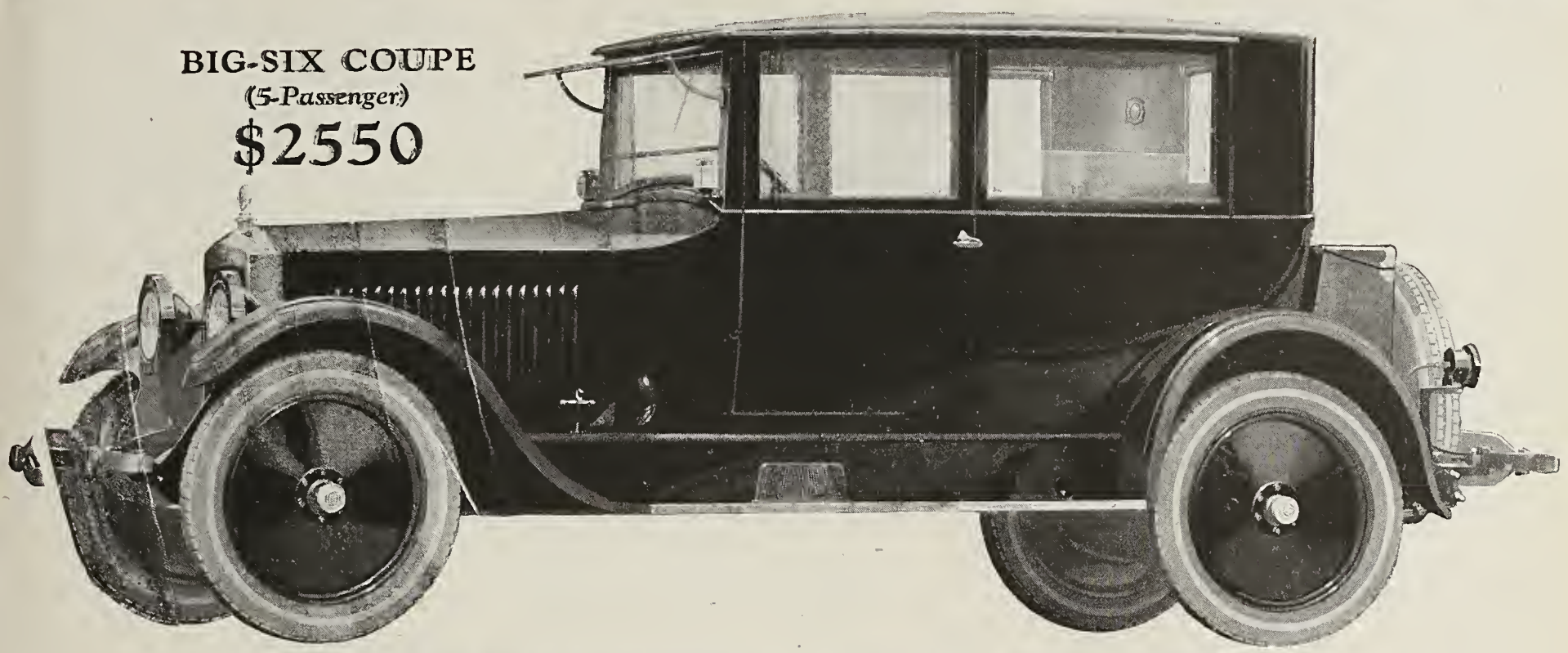
TRADE YALE MARK

Padlocks, Night Latches, Dead Locks, Builders' Locks and Trim, Cabinet Locks, Trunk Locks, Automobile Locks, Bank Locks, Prison Locks, Door Closers, Electric Industrial Trucks, Chain Blocks, Electric Hoists, Trolleys

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STUDEBAKER

BIG-SIX COUPE
(5-Passenger)
$2550



Studebaker has gone far beyond current practice to make the Big-Six Five-Passenger Coupe a motoring feature of the year.

The interest which it has attracted at the shows indicates it will be one of the most popular fine car models.

There is no compromise in its appearance or construction. Studebaker has incorporated every important improvement known to quality manufacture to make this Coupe as fine a five-passenger car as is purchasable.

Lines are long and low; windows exceptionally wide; cushions deep and soft. Upholstery is in rich brown velour, with carpeting to match.

The full width rear seat accommodates three adults. The auxiliary seat beside the driver is in reality a cushioned arm chair and will be found restful even for long-distance travel.

The equipment of this luxurious car is as exceptional as its appearance and performance. Extra disc wheel and tire, commodious trunk, walnut all-wood steering wheel with new type spark and throttle control—these are among many unusual features.

The quality is high—better materials, design and workmanship than Studebaker employs are not obtainable.

Reliability and long life are assured—50,000 Big-Six owners testify to the faithfulness and stamina of the Big-Six chassis.

The character of its products, maintained for 71 years, has made Studebaker the world's largest manufacturer of six-cylinder cars.

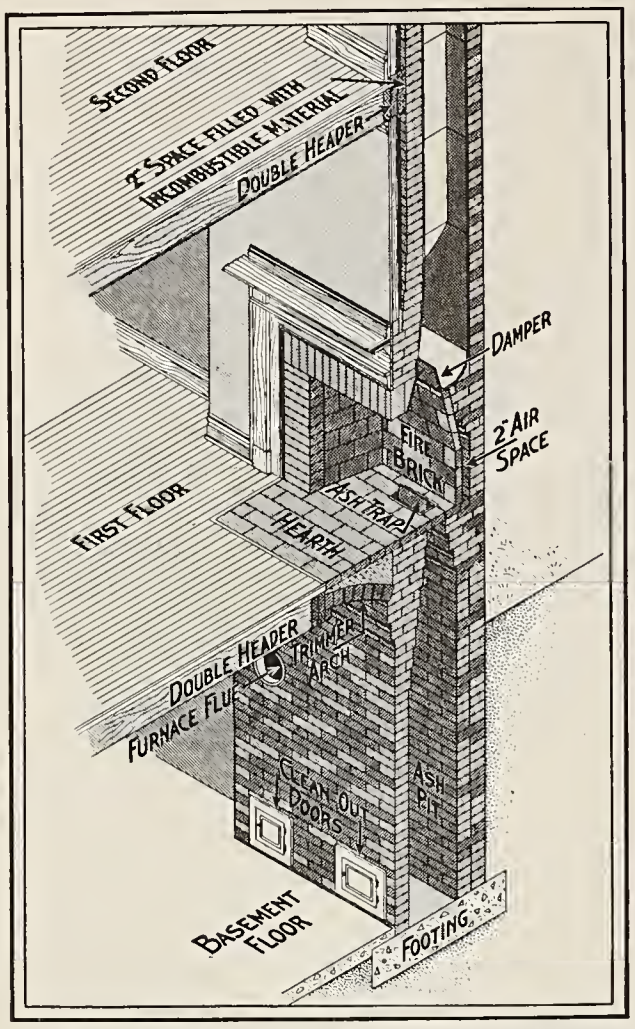
Extra disc wheel complete with cord tire, tube and tire cover. Handsome nickel-plated bumpers, front and rear. Trunk and trunk cover. Automatic windshield cleaner. Rear-view mirror. Combination stop-and-tail light, courtesy light and handsome coach lamps. Nickel-plated radiator shell, motometer with lock and ornamental radiator cap. Quick-action cowl ventilator of cast aluminum. Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Glare-proof glass visor. Walnut steering wheel and improved type spark and throttle control. Heater. Flower vase. Snubbers. Opalescent corner reading lights. Jeweled eight-day clock. Upholstery of rich, dark brown velour.

1923 MODELS AND PRICES—*f. o. b. factories*		
LIGHT-SIX 5-Pass., 112″ W. B., 40 H. P.	SPECIAL-SIX 5-Pass., 119″ W. B., 50 H. P.	BIG-SIX 7-Pass., 126″ W. B., 60 H. P.
Touring ..... $ 975	Touring $1275	Touring $1750
Roadster (3-Pass.) 975	Roadster (2-Pass.) 1250	Speedster (5-Pass.) 1835
Coupe-Roadster (2-Pass.) 1225	Coupe (4-Pass.) 1875	Coupe (4-Pass.) 2400
Sedan 1550	Sedan 2050	Coupe (5-Pass.) 2550
		Sedan 2750

THE STUDEBAKER CORPORATION OF AMERICA, South Bend, Indiana

Studebaker

THIS IS A STUDEBAKER YEAR



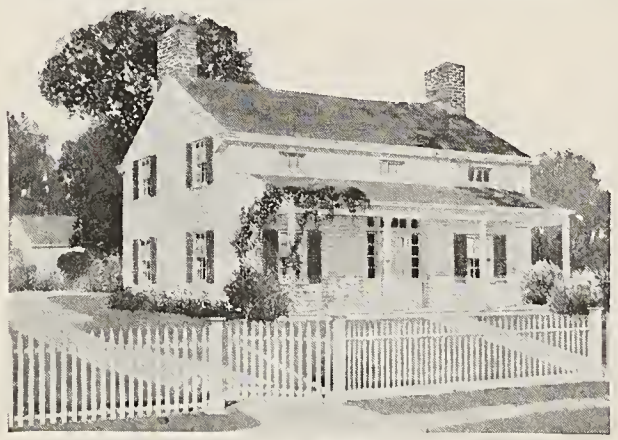
AT some time into the life of almost every couple there comes an alluring picture of winter nights around a fireplace in a home of their own.

The success of a fireplace depends upon its construction—good footings, proper size in flues and openings, a good throat and damper, adequate smoke chamber, elimination of fire hazard.

A complete explanation of the illustration above, together with other vital information about building a fireplace, will be found on pages 42 and 43 in "The High Cost of Cheap Construction."

The fireplace is one of the essentials of a sound house on which the "low-bid" contractor is likely to skimp.

In selecting your contractor you will find valuable help in "The High Cost of Cheap Construction," a booklet that explains the essentials of correct building practices in language that any home-builder can understand. Sent free on request.



Combined Colonial and Neo-Grec Styles

THIS style of architecture is a blending of Colonial tradition with Greek forms. It is another of the 16 architectural styles, illustrated and discussed in "Good Houses," a book for home-builders interested in good design and efficient planning. Sent free on request.

Things You Should Know About Your Contractor

ONE important thing every home-builder should realize is that his house will be good or cheap, depending on his attitude in selecting his contractor.

Here in a nutshell is the important consideration in choosing your contractor—of far greater consequence than mere comparison of bids. Does he use sound construction methods? Or does he vary the quality of materials and workmanship to fit the price he feels he must set to get the job? If he is of the latter type, you will get no more than you pay for—perhaps less.

You will find that there is a type of contractor, who at the risk of losing out, always figures on a first-class job. He may not be the highest bidder, nor is he ordinarily the lowest. But he will give you a house, every inch of it sound, weatherproof, and free from annoyances and constant repairs—a house with a low rate of depreciation and a high resale value. Comfortable and satisfactory as long as you live in it.

This kind of contractor has your interests at heart. In the long run he is the cheapest and most satisfactory. That is why we say, go to a legitimate contractor. Why we have published "The High Cost of Cheap Construction" referred to on this page.

YOU will find this high type of contractor more and more demanding lumber of the Weyerhaeuser standard of quality, trade-marked with the manufacturer's pledge of personal responsibility.

You will find too, that the dealer from whom he buys his lumber knows the value of thoroughly manufactured and properly dried lumber; and that he carries in his stock Weyerhaeuser lumber of the kinds and grades that meet building requirements in your locality most economically.

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home-builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

WEYERHAEUSER FOREST PRODUCTS
SAINT PAUL · MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States



Give More Consideration to the Exterior of Your Home

Heretofore when the element of economy governed a home builder's plans, often the expenditure for the exterior construction was limited. The result was that on occasion when the owner wished to sell, in order to increase the marketable value of the home he found it necessary to spend large sums of money in rehabilitating the exterior.

Today the judicious builder realizes that by using Indiana Limestone for the exterior of his home, he is investing in a material that has real *permanent value.* And the difference in first cost over less desirable forms of construction is surprisingly small, when the stone is used in simple and straightforward manner, without elaborate detail. *The beauty is obtained from the material itself.*

A folder descriptive of the house illustrated above, showing floor plans, will be sent free upon request. Address Indiana Limestone Quarrymen's Association, Box 782, Bedford, Indiana

INDIANA LIMESTONE

OOLITIC

The NATION'S BUILDING STONE





Mrs. Frank A. Vanderlip

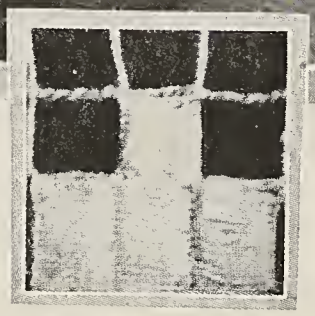
Selects Filet Grandee for Her Home
At Scarborough-on-the-Hudson

A FRENCH door presents an interesting drapery problem. To curtain it so that it takes its place in the decorative scheme of the room without interfering with its effectiveness as a door is difficult.

Mrs. Frank A. Vanderlip has found a happy solution in the use of Filet Grandee. You will notice how well this curtain of rich Italian design fits in with this stately room, at the same time permitting an uninterrupted view of the lovely grounds outside.

Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.



Actual size illustration of Filet Grandee. Note the character of the net ground and filling.



QUAKER LACE COMPANY

Mills: Philadelphia, Pa.

Wholesale Salesrooms: 890 Broadway, New York



"Around the Mahogany"

HEARTY hospitality, bringing memories of good cheer, comfort and warm welcome, is conveyed by the expression, "home".

For home is where the heart is and, unconsciously, "home" expresses the refinement, culture and good taste of those who dwell within its walls.

Think how naturally Genuine Mahogany woodwork helps you to say hominess and hospitality! Its simple, figured surface, its mellow color and its air of well-bred charm convey the suggestion of simple dignity, so sought for in the home.

And it is such a fitting setting for Genuine Mahogany furniture.

One of the many reasons why Mahogany should be especially considered at the present time for both furniture and interior woodwork is the fact that the difference in cost between Genuine Mahogany and other less beautiful cabinet woods is less today than it has ever been.

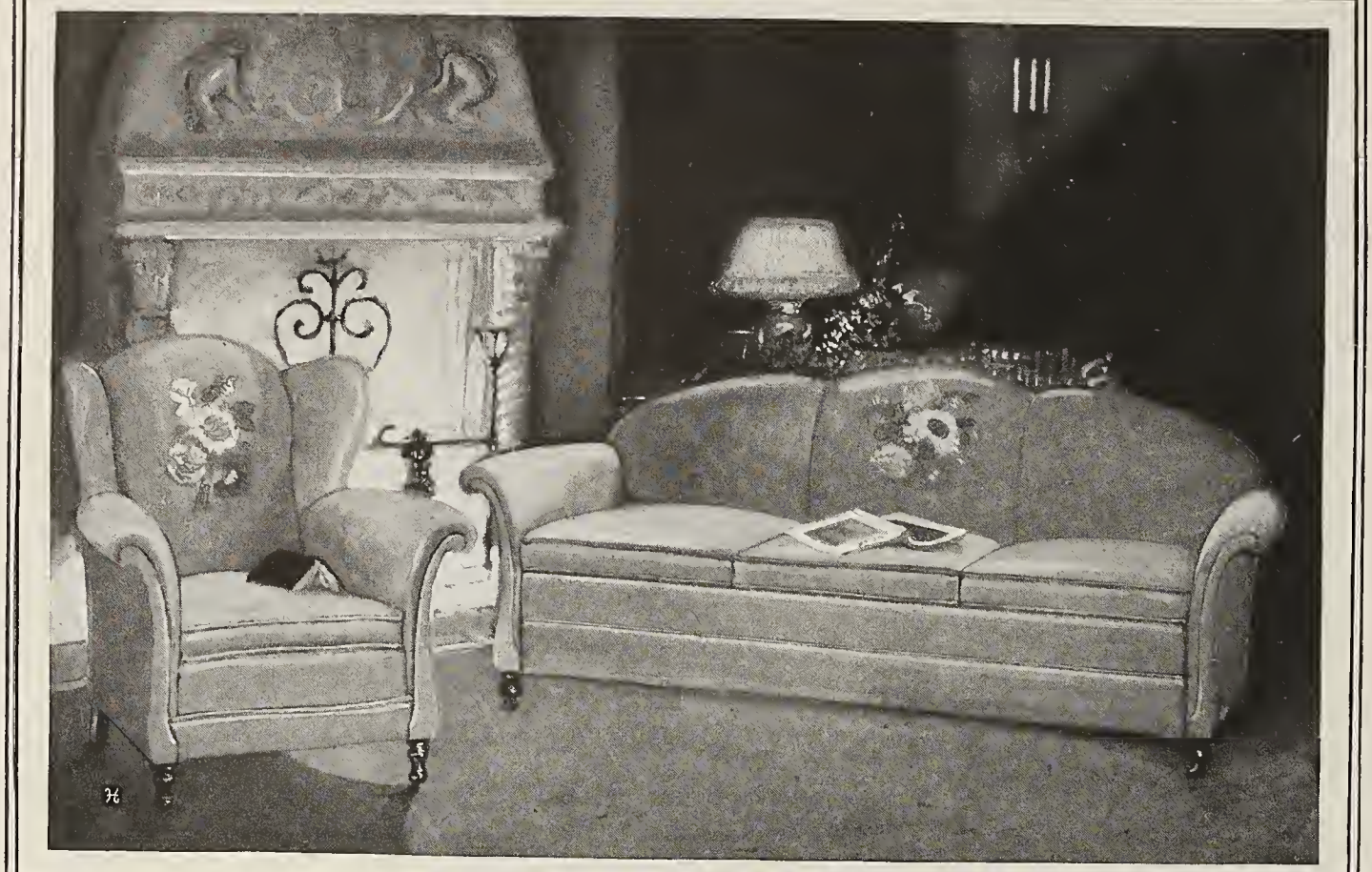
Bear this fact in mind if you contemplate building a new home, remodeling an old home, or refurnishing either.

Our folder, the "Home Beautiful," gives interesting facts and figures on interior woodwork. Our "Period Furniture" folders may help you in the selection of Genuine Mahogany Furniture. A postal card request will bring them to you, without cost.

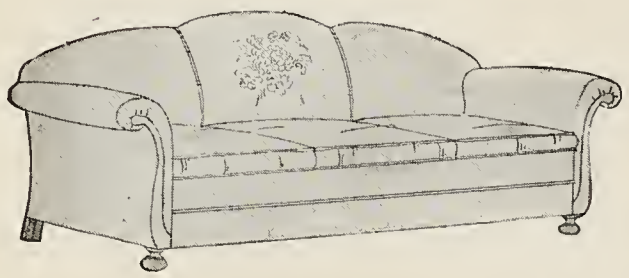
after all—there's nothing like

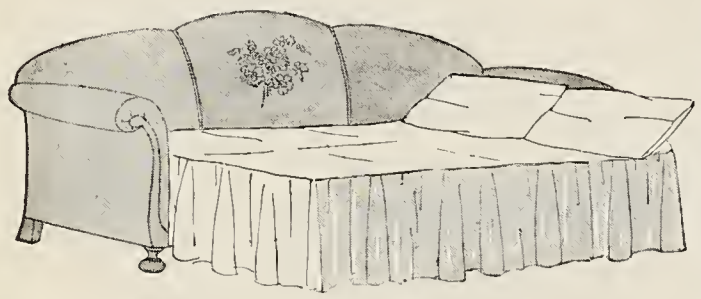
MAHOGANY

MAHOGANY ASSOCIATION, Inc. St. James Building 1133 BROADWAY, NEW YORK



BEAUTY, COMFORT AND UTILITY







ALL PULLMAN is essentially a beautiful davenport. As a living-room piece it excels in attractive appearance and grace of design. It is distinctly furniture of refinement—and will conform with your ideals of correct furnishings.

Although the general construction of a Pullman does not imply that it contains a full-size bed, one simple operation converts it into an "extra bedroom." The accommodation thus provided affords restful relaxation equivalent to the finest bed.

Pullmans are sold everywhere by better furniture dealers. Ask your dealer to show you the "perfect davenport bed."

We would like to send you, upon request, an interesting and instructive brochure on interior decorating

PULLMAN COUCH COMPANY
3759 S. Ashland Avenue
CHICAGO Pullman ILLINOIS
Yours for Comfort

Good Buildings Deserve Good Hardware



"I wish *our* locks worked like that." "Yes, we are proud of our hardware—it's Corbin."

THAT'S the way with good hardware—the longer you live with it, the better you like it. Its beauty, its prompt, precise action, the sense of security it inspires in you when you "lock up" for the night—make it ever so worth while.

Good hardware is a long-term investment. For little more than you would pay for doubtful quality, you can have hardware that will make the most modest home a joy to live in—hardware that even the chance caller will recognize as worthy of its environment.

Today, more and more people are showing their contempt for shoddy building by insisting on good materials and good workmanship. These people know that Good Buildings deserve Good Hardware.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

New York Chicago Philadelphia

"Good Buildings Deserve Good Hardware" is a booklet you should read, if you are planning to build. Write for it.

McCRAY REFRIGERATORS



—and When You Furnish the Kitchen

INSTALL A McCRAY

A McCRAY refrigerator in your home means wholesome, palatable meals—food kept temptingly fresh and appetizing. It means an end to waste through spoilage. And the family's health will be protected from the danger of contaminated foods.

For a constantly circulating current of pure, cold, dry air reaches every compartment of the McCray, maintaining a uniformly low temperature and keeping all foods in their original freshness and wholesomeness.

It is the patented McCray construction which maintains this current of pure air, sweeping through the refrigerator like a refreshing north breeze and keeping every corner clean, sweet, and thoroughly dry.

Perfect insulation, highest quality materials, carefully selected, seasoned and manufactured with rigid devotion to every detail, make the McCray both efficient and economical. The ice consumption is exceedingly low, as any McCray user will tell you.

For a third of a century we have been making refrigerators of the highest grade, not only for residences but for all purposes. The name McCray has come to be recognized as the "sterling mark" on refrigerators.

McCray refrigerators are used in thousands and thousands of America's homes, and are recognized as standard equipment in the foremost hotels, clubs and institutions.

There are styles and sizes for every home. Besides, we build to order equipment to meet special needs. Outside icing, originated and developed by McCray, available on all residence models. The McCray is adaptable for mechanical refrigeration.

Send the coupon now for further information.

McCRAY REFRIGERATOR COMPANY
2313 Lake Street, Kendallville, Ind.

McCray Refrigerator Co.
2313 Lake St., Kendallville, Ind.

Gentlemen: Please send me further information about your residence refrigerators, without obligation.

Name .....

Address .....

Am interested in refrigerators ( ) for Grocers; ( ) for Markets; ( ) for Hotels and Institutions; ( ) for Clubs; ( ) for Florists.

McCRAY REFRIGERATORS FOR ALL PURPOSES



"AND HERE IS YOUR BATHROOM"

When the hostess says simply, "And here is your bathroom," she is in fact saying, "The freedom of the house is yours. You need not shape your habits to ours, nor be fearful of incommoding us."

An additional bathroom often spells the difference between easy, gracious hospitality and embarrassed, apologetic hospitality. And when no guests are present it adds immeasurably to the comfort and convenience of every member of the family.

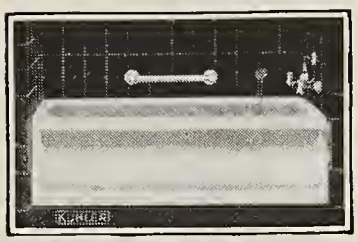
* * *

Let the capable plumbing dealer who sells Kohler Ware in your neighborhood show you how a model modern bathroom can be installed in a space as small as five feet by six, no larger than a good-sized closet. And let him demonstrate in figures the reasonableness of the investment that will insure your obtaining the unsurpassed quality that every piece of Kohler Enameled Plumbing Ware represents.

* * *

With a half-century tradition of excellence behind it, Kohler Ware is the recognized measure of worth in plumbing fixtures. You will find nothing more sightly than Kohler designs, nothing more certain to reward you with lasting satisfaction than Kohler fixtures with their enduring covering of uniformly white, glassy-hard enamel.

Let us send you our booklet describing Kohler Ware and offering interesting suggestions for the equipment of bathrooms, kitchens, and laundries.



Kohler "Viceroy" Built-in Bath, *Recess Pattern*, an admirable style for the small bathroom

* * *

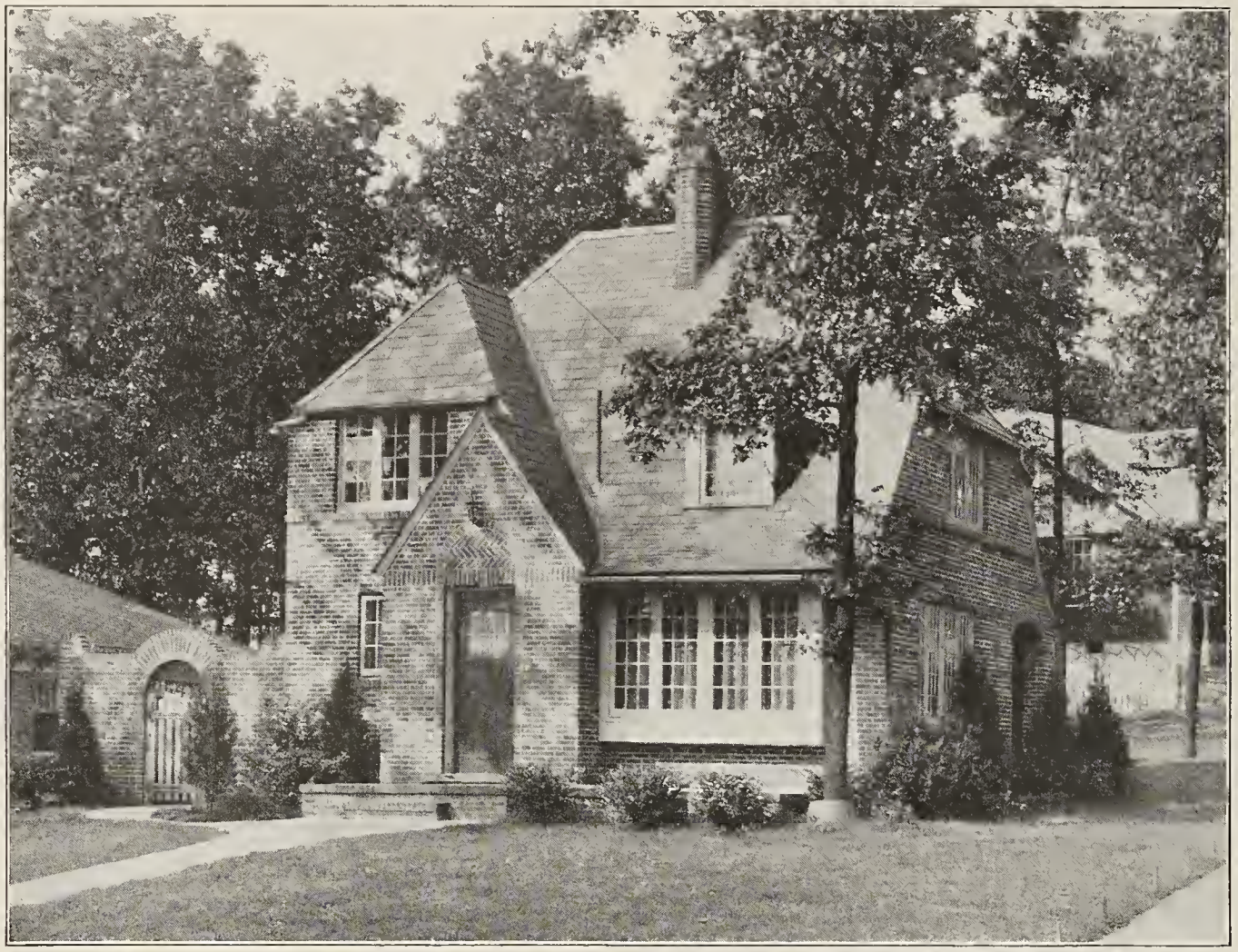
Every piece of Kohler Enameled Plumbing Ware is exclusively distinguished for (1) the snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

KOHLER OF KOHLER

Kohler Co., *Founded 1873*, Kohler, Wisconsin . *Shipping Point*, Sheboygan, Wisconsin

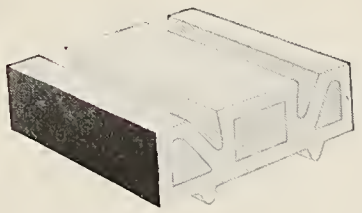
BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.



Supervising Architects—Burge, Stevens & Condlin
Atlanta, Georgia

Charm and Dignity Achieved in an Inexpensive "Fisklock" Home



THIS house is built of "Fisklock" Brick from a prize winning design by Floyd Yewell of New York in a competition of the American Face Brick Association. The terms specified a small house of *face brick* with "beauty achieved through simplicity", and the illustration shows the successful result.

"Fisklock" is a two-in-one brick with the rough textured face and beautiful coloring of "Tapestry" Brick. Equivalent in size to two standard bricks, the ease with which it is handled makes it the most economical type of face brick construction.

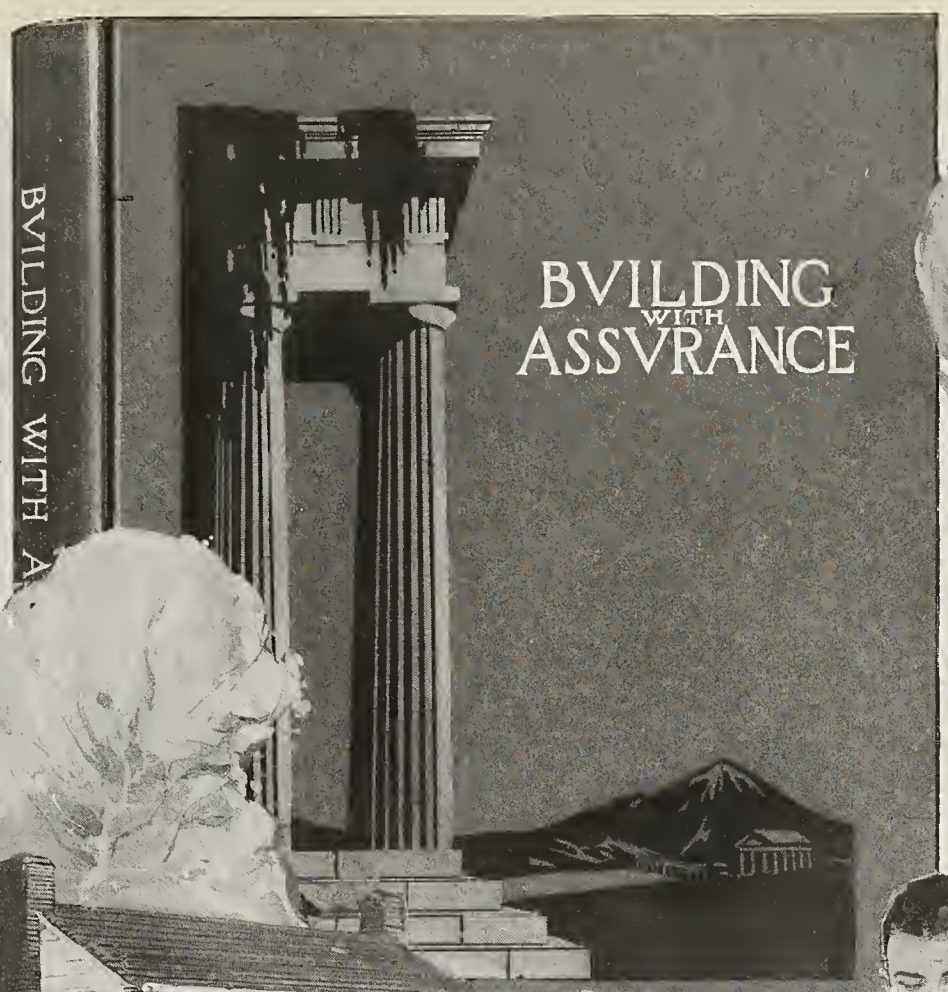
Your house in addition to its beauty, permanence and economy of construction is protected against heat and cold by the insulating air spaces in "Fisklock" Brick.

Fiske & Company
Incorporated

New York Boston Watsontown, Pa.

There is no added cost for "Morgan-Quality"







© Copyright Morgan Co. 1923

Have this Book *before* you build

THOUSANDS of home-owners who have never been perfectly satisfied—who did not get all that they planned—who spent more money than was necessary—might have saved all their troubles and disappointments had they studied the many priceless things shown in "Building With Assurance"—the Master Book of Building. "Be sure you are right—then go ahead," should be the guiding star of home-builders.

Out of the fullness of many, many years of contact with thousands of home-builders, Morgan has produced the Master Book, "Building With Assurance." Men who *know* say in plainest words that "it is by far the most remarkable book of its kind." "Building With Assurance" is a guiding hand to lead the inexperienced, (and the experienced home-builder as well) past the mistakes that cost money and dissatisfaction.

"Building With Assurance" contains many pictures—in colors—of charming bungalows, cottages and dwellings, with appropriate floor plans. Interiors, Stairways, Cabinets, Buffets, Porches, Pergolas, Arbors, etc. In addition there is priceless information from the best authorities in America on Home Heating, Modern Plumbing, Interior Decorations, Floor Coverings, Hardware, Paints and Finishes, Landscape Gardening, etc.

Never before has such valuable advice been placed within the covers of a single volume. It may save you hundreds of dollars and much disappointment.

MORGAN WOODWORK ORGANIZATION

"MORGAN-QUALITY"

STANDARDIZED WOODWORK

THE BOOK TELLS YOU

—how to select a building site
—how to choose materials wisely
—how to avoid dreaded "extras"
—how to insure a dry basement
—how to select hardware that harmonizes
—how to landscape your site
—how to choose satisfactory plumbing
—how to solve heating problems
—how to figure material costs
—how to plan ahead wisely
—how to get the most for your money

MAIL THE COUPON FOR OUR PROSPECTUS

"Building With Assurance" is for earnest home lovers only. Our prospectus tells all about it, reproduced actual pages, etc. and we will gladly send it to those who mail the coupon.

Address Nearest Office, Dept. A-3

Morgan Sash & Door Co., Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Company, Oshkosh, Wisconsin.

Gentlemen:

I am a home lover so please send me at once copy of your beautiful Prospectus which describes "Building With Assurance.

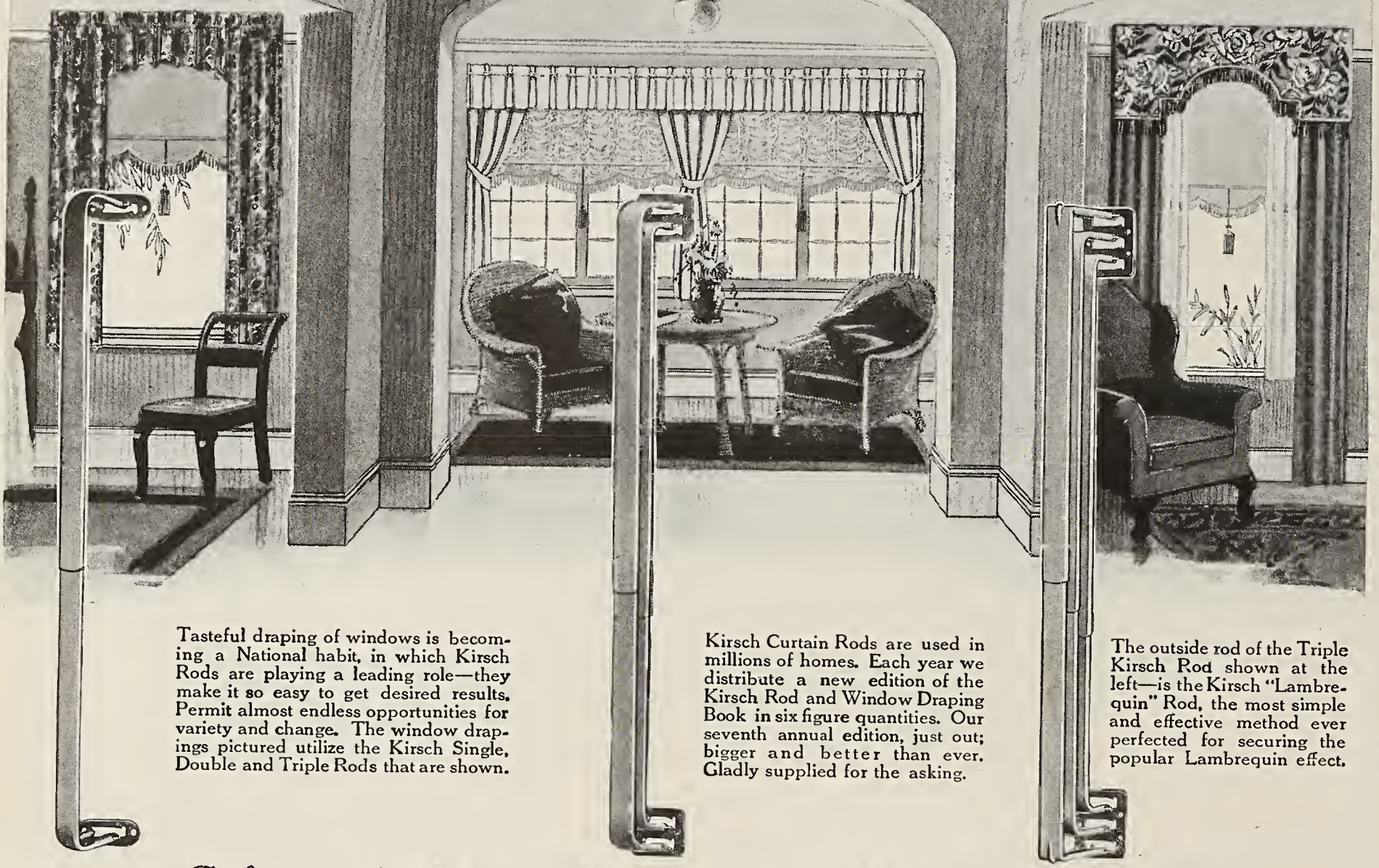
Name .....

Address .....

Town ..... State .....

128

The Rod that Gets the Effect



Tasteful draping of windows is becoming a National habit, in which Kirsch Rods are playing a leading role—they make it so easy to get desired results. Permit almost endless opportunities for variety and change. The window drapings pictured utilize the Kirsch Single, Double and Triple Rods that are shown.

Kirsch Curtain Rods are used in millions of homes. Each year we distribute a new edition of the Kirsch Rod and Window Draping Book in six figure quantities. Our seventh annual edition, just out; bigger and better than ever. Gladly supplied for the asking.

The outside rod of the Triple Kirsch Rod shown at the left—is the Kirsch "Lambrequin" Rod, the most simple and effective method ever perfected for securing the popular Lambrequin effect.

Solve all Your Draping Problems by using

Kirsch CURTAIN RODS

The FLAT SHAPE of Kirsch Rods insures sagless strength. They make simple window treatments neat and effective—simplify the elaborate window treatment. Come single, double or triple—provide a rod or combination of rods for every effect. Made extension style or cut-to-length, to fit any window.

The VELVETONE BRASS or VELVETONE WHITE finish fuses with the rod; stays like new for years. The Kirsch bracket has no rival for simplicity, strength and utility. Installed without defacing woodwork. Rods are attached or detached by merely tilting, yet they cannot come down accidentally.

Free Book

Pictures Window Treatments in Colors

Sold by Better Dealers Everywhere

Suggestions for every window in the home; both simple and elaborate. With practical information as to materials, rods, color schemes, etc. Gladly mailed on request.



KIRSCH MFG. COMPANY, 241 Prospect Avenue, Sturgis, Mich., U.S.A.

Kirsch Mfg. Co. Canada, Ltd., 452 Tecumseh St., Woodstock, Ontario

Remember to ask for Kirsch – **The Original Flat Curtain Rod.**



"No Draughts or Dust—and Think of the Fuel we Save!"

At 12,000,000 windows and doors Chamberlin Metal Weather Strips seal out cold, stop draughts and end fuel waste. Chamberlin's own experts fit every installation. It is specialized work. Even "good mechanics" without proper training cannot do it right.

Save 25% to 40% on Fuel

They keep out dirt, dust and soot. They keep homes clean and save much tedious housework. Furnishings and decorations are protected. Chamberlin strips stop rattling of doors and windows.

They insure even heat. Keep all parts of the house warm. No more cold spots. No cold air currents. And you will be surprised at how little they cost.

End This Waste Permanently

Tests show the enormous waste of fuel at unprotected doors and windows. How simple to save it as growing thousands of good home managers are doing.

Chamberlin strips protect the health of the home, too. Children play in any part of the house without danger from draughts.

CHAMBERLIN

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.

They are guaranteed to last as long as the building. An estimate by our engineering department on the cost of your equipment, is free.

Just Send the Coupon

Chamberlin Metal Weather Strip Company, Detroit, Michigan

Chamberlin Metal Weather Strip Co., Detroit, Mich

Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school.)

*Give number of outside doors*_____

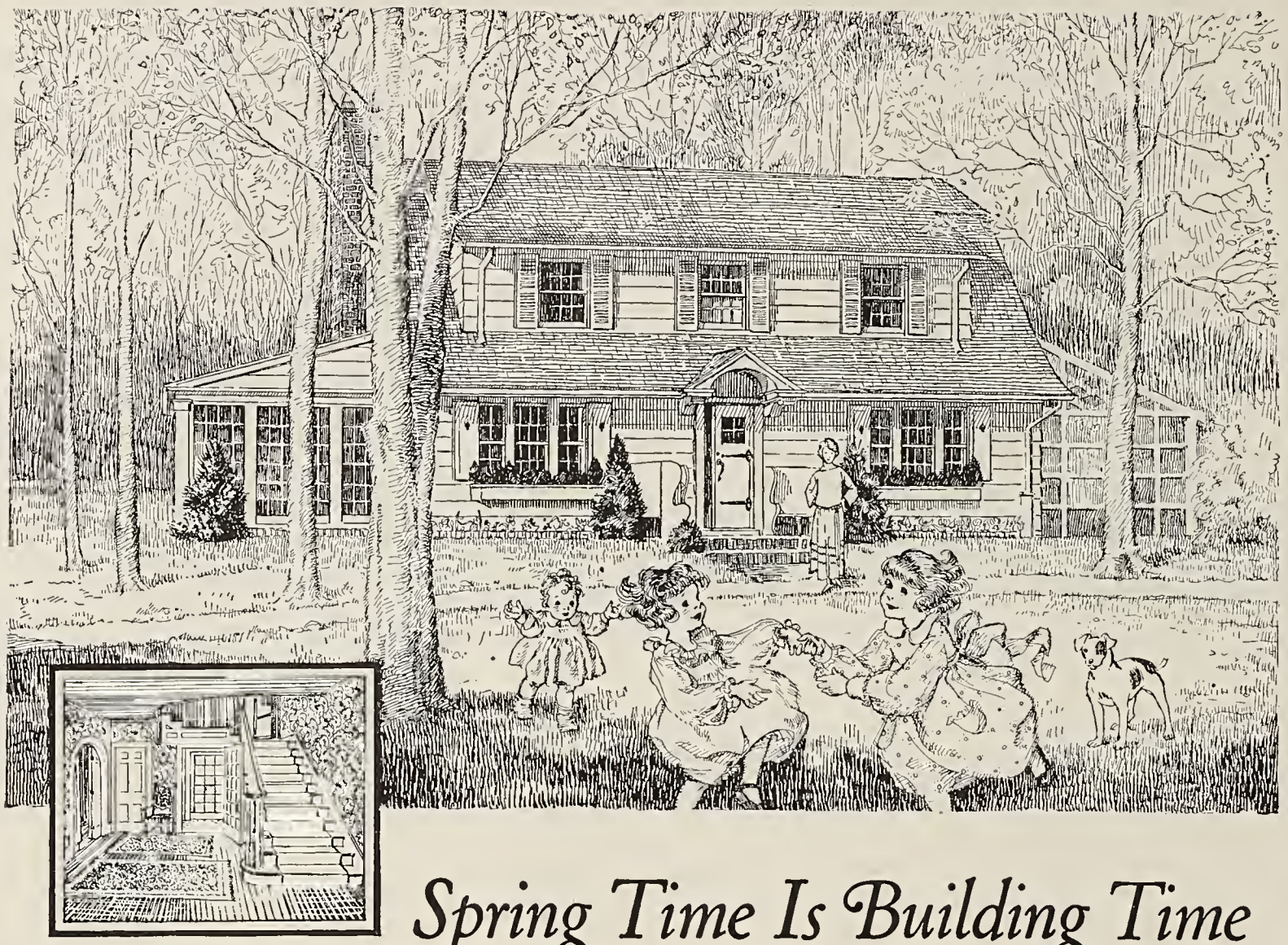
*windows*_____

*Name*_____

*Address*_____

*City and State*_____

Eng. Dept. F-4



Spring Time Is Building Time

BREAK away from crowded quarters, elevators, janitors, leases and rent receipts. Build your own snug home in the open, among the trees, and let your youngsters hear the birds sing. You and yours will find it an investment in solid contentment, bringing you dividends of life-long happiness.

Arkansas Soft Pine

possessing certain natural individual qualities, is the one all 'round wood for the house complete. Tough-fibred and staunch in the structure, clear and smooth on the outer walls, it pleases the eye [and purse] of the owner, responds wholly to the technique of the skilled artisan and—holds paint tenaciously. Inside the house it delights the dictates of personal artistic taste with a rare beauty of figure and satin-like texture, requisite in a woodwork of genuinely superior merit, and serves under white enamel or richly colored stains to a degree of perfection seldom equalled at double its cost.

We'd like to send you the whole story told in *your* language, together with a dozen attractive house designs of moderate cost—a book that is yours for the asking. And if interested in white enamel be sure to advise.

Arkansas Soft Pine is Trade Marked and sold by dealers and planing mills east of the Rockies

ARKANSAS SOFT PINE BUREAU

320 *Boyle Building* · Little Rock, Arkansas

PITCAIRN

Water Spar Varnish

WATERPROOF *and* SOLEPROOF





In the stores of thousands of dealers you can see this aquarium test. Month after month a wood panel finished with Waterspar remains submerged in water. It is proof positive that water will not penetrate or turn this varnish white—or in any way injure the coated surface.



PATTON'S VELUMINA—*an oil flat wall paint—gives walls that soft-toned, velvety effect. Can be washed. White and 16 colors.*

Here's a Test that means a Lot to You

IN the stores of thousands of quality dealers you can see the Waterspar aquarium test. Month after month a wood panel finished with Pitcairn Waterspar Varnish remains submerged in water. It is visible proof that water will not penetrate or turn this varnish white—or in any way injure the coated surface.

You know what that means. You have seen handsome floors marred by water. You have seen the finish of beautiful tables ruined by an overturned coffee cup or a misplaced percolator. You have noticed porch furniture peeling because of exposure to rain and weather.

Even boiling water will not mar the fine lustrous surface that Waterspar puts on floors, furniture and woodwork. It is not only a finish of beauty, but beauty that *lasts*. For Waterspar is remarkably durable.

In addition to this transparent Waterspar there is also the fine Waterspar Colored Varnish which comes in eighteen attractive colors. It, too, resists wear to a remarkable degree and is also waterproof.

Both of these two high-grade varnishes are exceedingly easy to apply. Waterspar and a good brush—even in inexperienced hands—will do a good job. Manufactured by the Pittsburgh Plate Glass Company, maker of many products famous for high quality and perfect service. No matter what you need in the way of glass, paint or varnish products, the Pittsburgh Plate Glass Company manufactures something that will fill your requirements exactly. Handled by quality dealers.



PITCAIRN WATERSPAR COLORED ENAMEL *assures you a rich, mirror-smooth, washable finish. Flows freely. No brush marks. Easily applied.*



PATTON'S SUN-PROOF PAINT *resists action of sun and weather. Very durable and economical.*

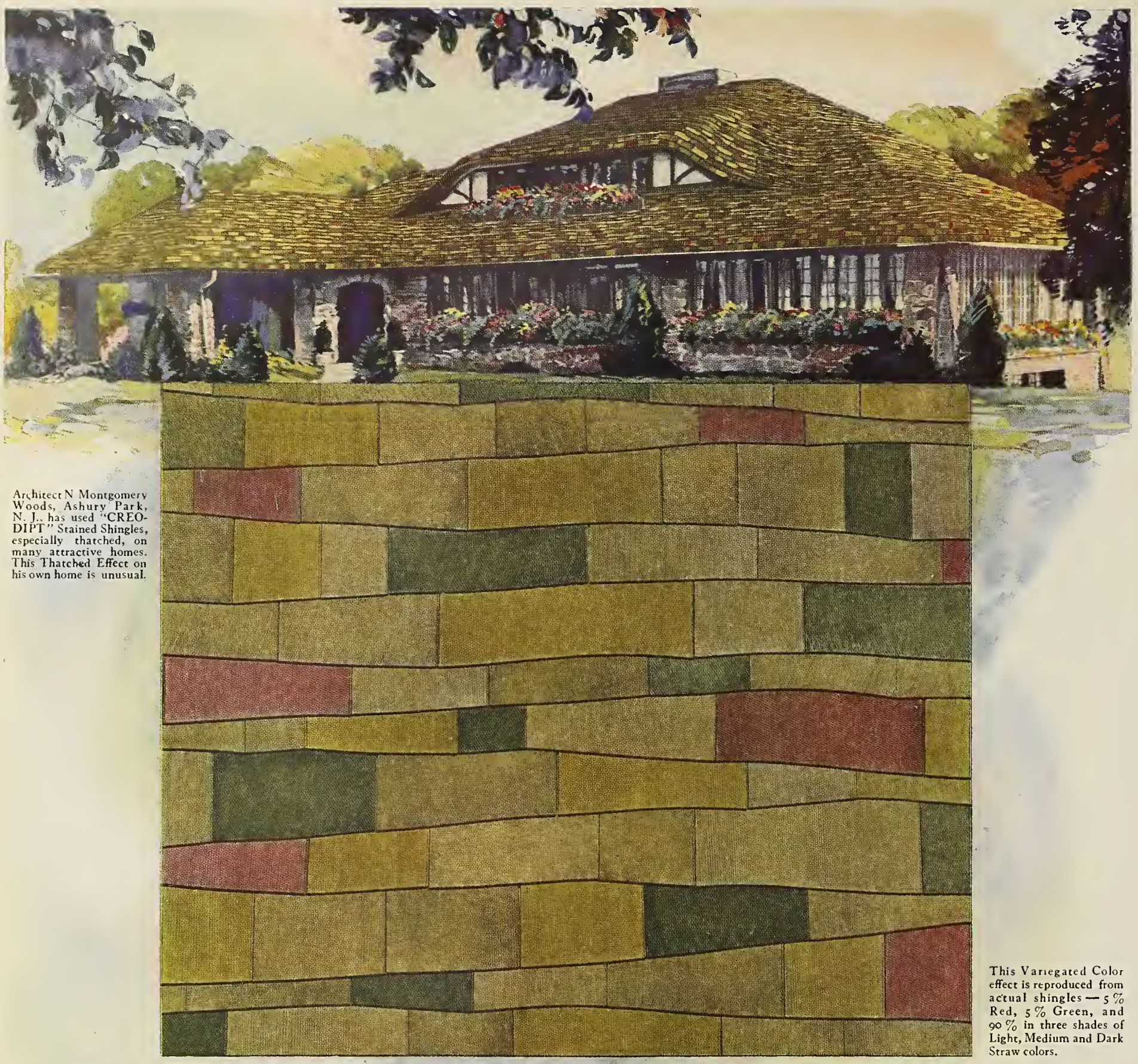
Write for "Proof" Booklet.

PITTSBURGH PLATE GLASS CO.

GLASS · Manufacturers · PAINT

Paint and Varnish Factories

Milwaukee, Wis. · Newark, N.J.



Architect N Montgomery Woods, Ashury Park, N. J., has used "CREO-DIPT" Stained Shingles, especially thatched, on many attractive homes. This Thatched Effect on his own home is unusual.

This Variegated Color effect is reproduced from actual shingles — 5% Red, 5% Green, and 90% in three shades of Light, Medium and Dark Straw colors.

"CREO-DIPT" Thatch Roof, Weathered Straw

YOUR home will best express individuality with a careful selection of building materials. The roof, for example, need not be commonplace. This Thatched Effect is secured with "CREO-DIPT" Stained Shingles sawed with wavy butts and curved either with or across the grain to bend over eaves, dormers and gables.

Not only the texture of these "CREO-DIPT" Stained Shingles preserved with creosote and earth pigments ground in pure linseed oil, but the actual quality of the shingles insures color effects not secured with other building material.

The original waves of this thatched roof together with the soft lines over the rounded eaves, ridges and gables give architectural effects that are unusual.

For complete information concerning the Thatched Effect with "CREO-DIPT" Stained Shingles, see our working drawings and details. Send 25 cents in stamps for special book of "CREO-DIPT" Thatch Roof Homes.

For the use of regular "CREO-DIPT" Stained Shingles on roof and side walls, send 25 cents for Portfolio of Fifty Large Photographs of Homes of all sizes by Prominent Architects. Ask about long 24-inch "CREO-DIPT" Stained Shingles for wide shingle effect on side walls either in "Dixie White" or in shades of green, brown, red, or gray.

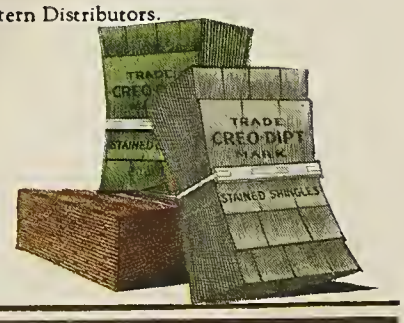
CREO-DIPT COMPANY, Inc.

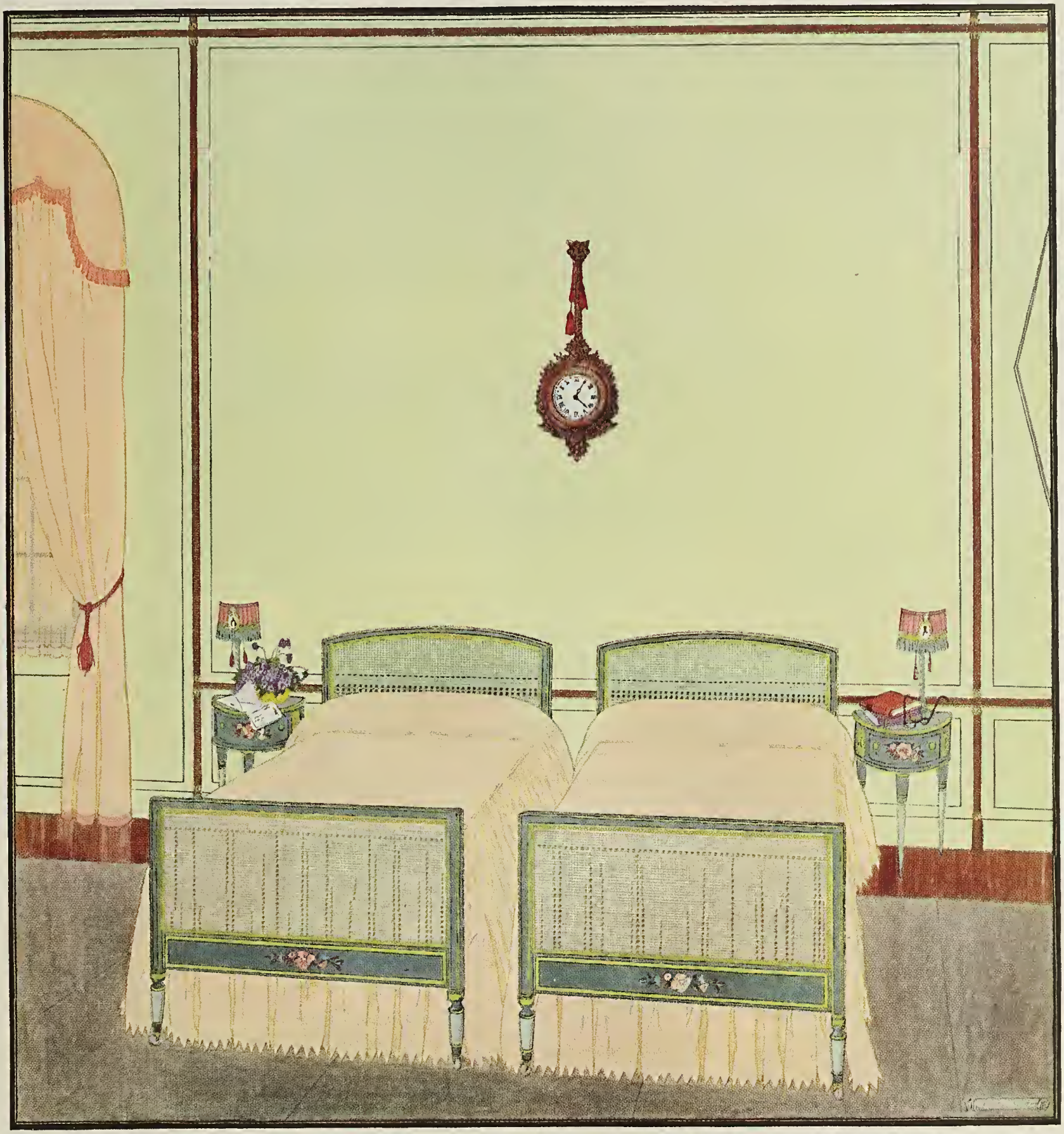
1091 Oliver Street — North Tonawanda, N. Y.

Sales Offices in Principal Cities. Many Lumber Dealers Carry Standard Colors in Stock. Plant at Minnesota Transfer, St. Paul for Western Distributors.



"CREO-DIPT" *Stained Shingles*





EXQUISITE color and form are vital elements in the new charm sought by American women in the furnishing of their homes.

Simmons beds encourage and satisfy this eager search for harmony and finer values. The newest designs unite sheer beauty in lines, proportions and engaging color with notable utility at remarkably low prices.

For apartment chambers, country houses or modest cottages, there are Simmons beds to fit and enhance any color scheme and add spaciousness to any room. Simmons mattresses and springs, too, in many types and widths, all of high character, outstanding value and luxurious comfort, built for sleep.

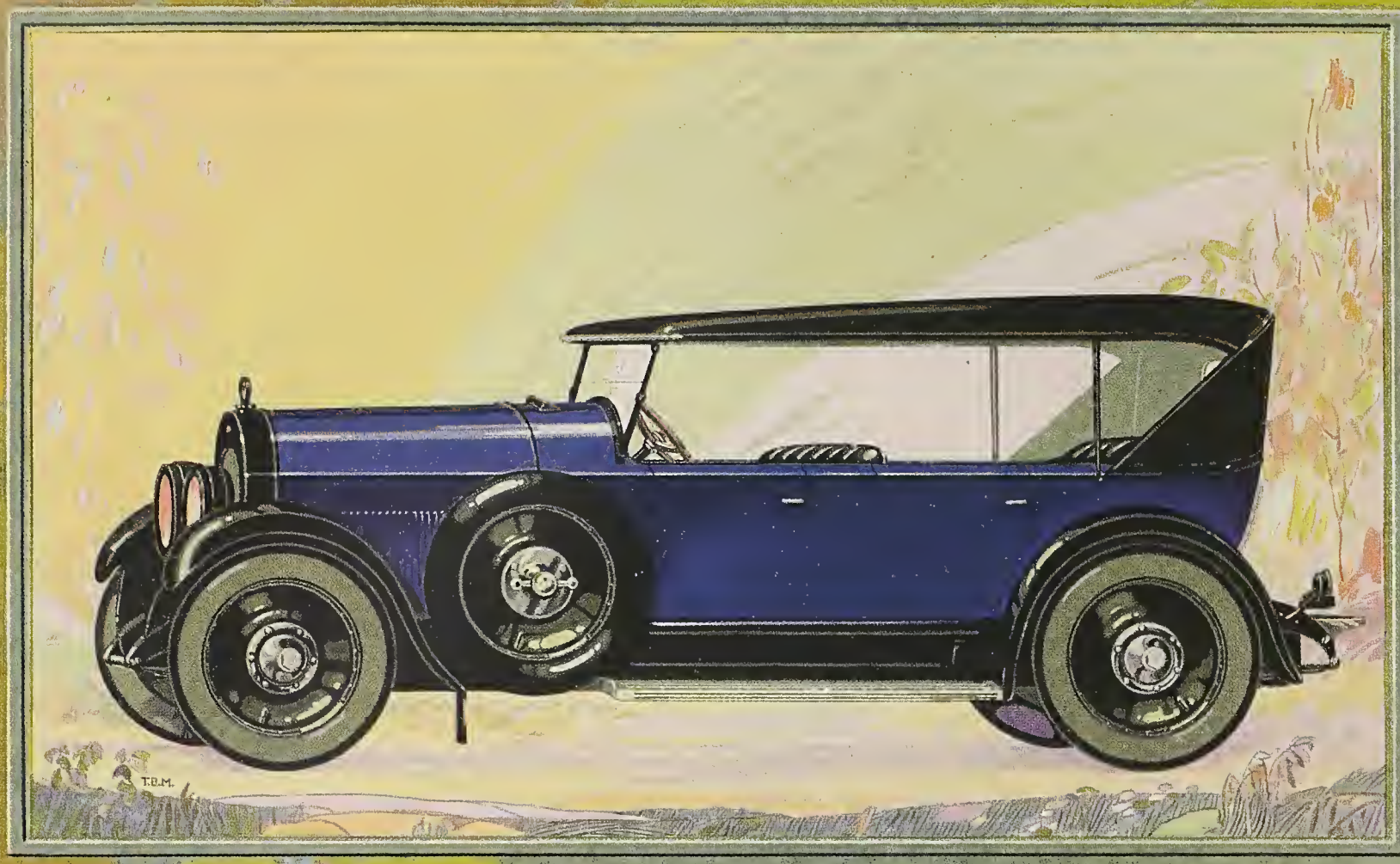
THE SIMMONS COMPANY, *Kenosha, Wis.*

Pale apricot curtains and bed covers give the dominant color note to this enchanting bed chamber. Materials may be soft taffeta, poplin, repp or radium satin to suit the owner's budget. The wilton or chenille rug is warm gray. Green tinted walls; floors stained dull walnut. Night tables pale green or primrose. Beds are by Simmons, the Lakewood design, in soft jade green and old gold with panels in pale primrose. Or beds may be warm blue and matt gold with panels in soft turquoise.

SIMMONS

Beds · Mattresses · Springs

BUILT FOR SLEEP



PHAETON
Four-Passenger

COLE

Eight Ninety

It has been the privilege of the producers of the Cole to incorporate in its building those features that mark it as

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A FINER CAR

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COLE MOTOR CAR COMPANY
INDIANAPOLIS, U. S. A.

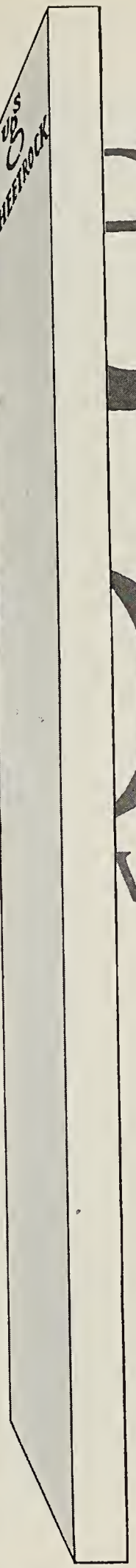
There's a Touch of Tomorrow in All Cole Does Today

Sheetrock

Reg. U. S. Pat. Off.

THE *Fireproof* WALLBOARD





The actual thickness of a sheet of Sheetrock is 3/8-in. of pure gypsum plaster

What it is: Sheetrock is a wallboard made of gypsum and gypsum is a rock. It is gypsum plaster cast in sheets. It is *fireproof, non-warping,* and rigid. It can be sawed and nailed. It takes any decoration: wall paper, paint or panels.

What it does: Sheetrock makes smooth-surfaced, tight-jointed, permanent walls and ceilings—standard walls and ceilings that keep rooms warm in winter and cool in summer. It makes walls and ceilings that are sound-proof, vermin-proof and fireproof.

Where it is used: Sheetrock is the economical wall and ceiling material for many types of new construction and for all remodeling, alterations and repairs. It is being used now in residences costing upward of $20,000. It is just the thing for attic rooms, furnace rooms, fruit cellars, play rooms, garages, offices, stores, and warehouses.

How it is used: Sheetrock comes in broad, ceiling-high sheets, factory cast and uniformly gauged for smoothness and thickness. The carpenter simply nails the sheets to the joists or studding.

Who sells it: Your dealer in lumber or in builders' supplies sells Sheetrock. Ask him about it.

UNITED STATES GYPSUM COMPANY
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World's Largest Producers of Gypsum Products

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207 West Monroe Street, Chicago, Ill.

Gentlemen: I am thinking of
building ☐ remodeling ☐ making repairs ☐

Please send me a free copy of your illustrated booklet, "Walls of Worth," and sample of Sheetrock.

Name.....

Address.....

Bathing in Running Water is a Delightful Sensation



Sensation

THERE'S something about running water that appeals to all mankind—and womankind. It is suggestive of things that are fresh and clean. Possibly this is the reason why shower bathing soon becomes a fixed habit.

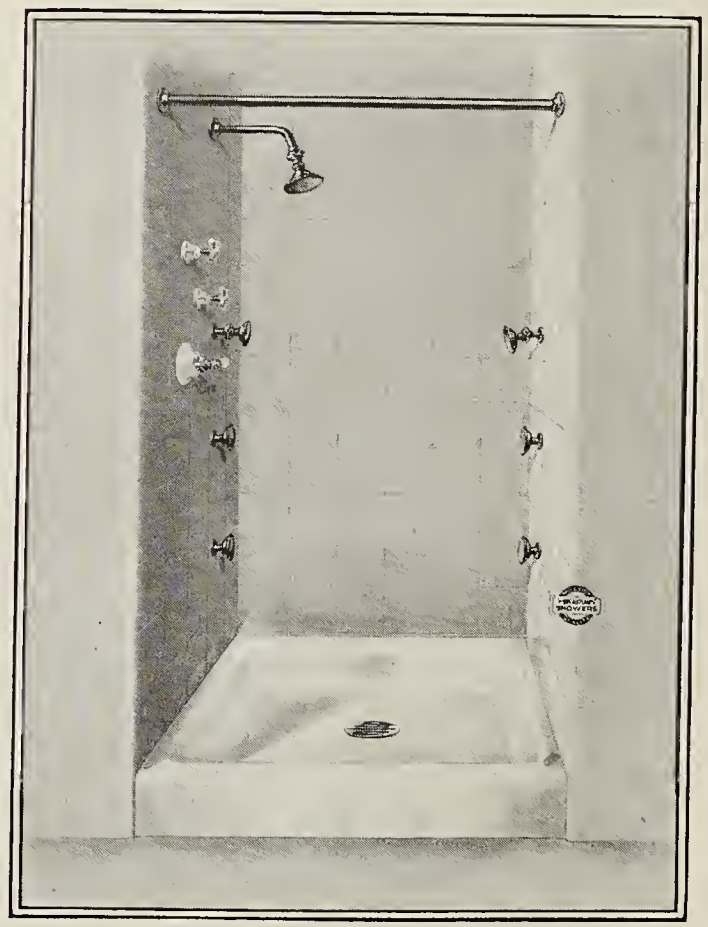
You use the water once and it runs off—

You are clean, delightfully so; and your muscles and skin have been massaged by scores of sparkling, invigorating sprays.

You will be interested in our booklet, "Once-Used Water." It is illustrated with various types of SPEAKMAN Showers and Fixtures for all kinds of bathrooms. When you write, would you mind mentioning your plumber's name?

SPEAKMAN COMPANY

Wilmington **Delaware**



H952½ Shower with Anyforce Head is shown on the left. The other is the H965 Shower and Needle Bath.

SPEAKMAN SHOWERS

What's the Difference Between a Cellar and a Basement?



"The Old Fashioned Cellar"



DAYLIGHT—plenty of natural LIGHT—that's the greatest and most valuable difference.

"Cellar" is the old-fashioned word for the space beneath a house. That space, primarily intended for storage, has always had broader potential usefulness. But if you recall the dim, shadowy, ill-ventilated, and unhomelike under-spaces of some houses you have seen, you know that *they* have cellars—merely cellars.

Modern houses have "basements"—the right term for the accessible, homelike, lower-workroom; daylighted and made cheerful by Fenestra Basement Windows—the windows with large panes of glass framed in solid steel sash. *They admit 80 percent more daylight;* they are easier to operate than wood windows, provide greater protection; have longer life, look better—and their cost is low.

DETROIT STEEL PRODUCTS COMPANY, 2214 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto

Easy Operation

Who hasn't been annoyed by warped, sticking cellar windows—equally hard to open and to close? Wood sash is bound to warp, swell, and shrink under the influence of weather; but the solid steel of Fenestra Basement Windows guarantees that *they* will always operate easily.

Greater Protection

The wood sash windows of the "cellar" can easily be forced from the outside; but Fenestra Basement Windows are practically proof against the burglar's "jimmy". More than that, their steel sections are fire-proof, as steel always is, and also weather-tight.

Long Life

Fenestra Basement Windows cannot rot or decay. They cannot be split or splintered when coal or other material is put through them.

Attractive Appearance

Fenestra Basement Windows make a decided improvement in the appearance of the lower part of the house. Thousands of modern homes already have Fenestra Basement Windows; look for them, in homes of every type and size where architectural detail is of the best.

Low Cost

You'd be willing, would you not, to pay considerably more for a real basement than for a cellar in your home? But that's not necessary. With all of their manifest advantages, Fenestra Basement Windows cost very little more than ordinary wood windows. Your contractor knows that they cost less to install.

Dealers Supply Them

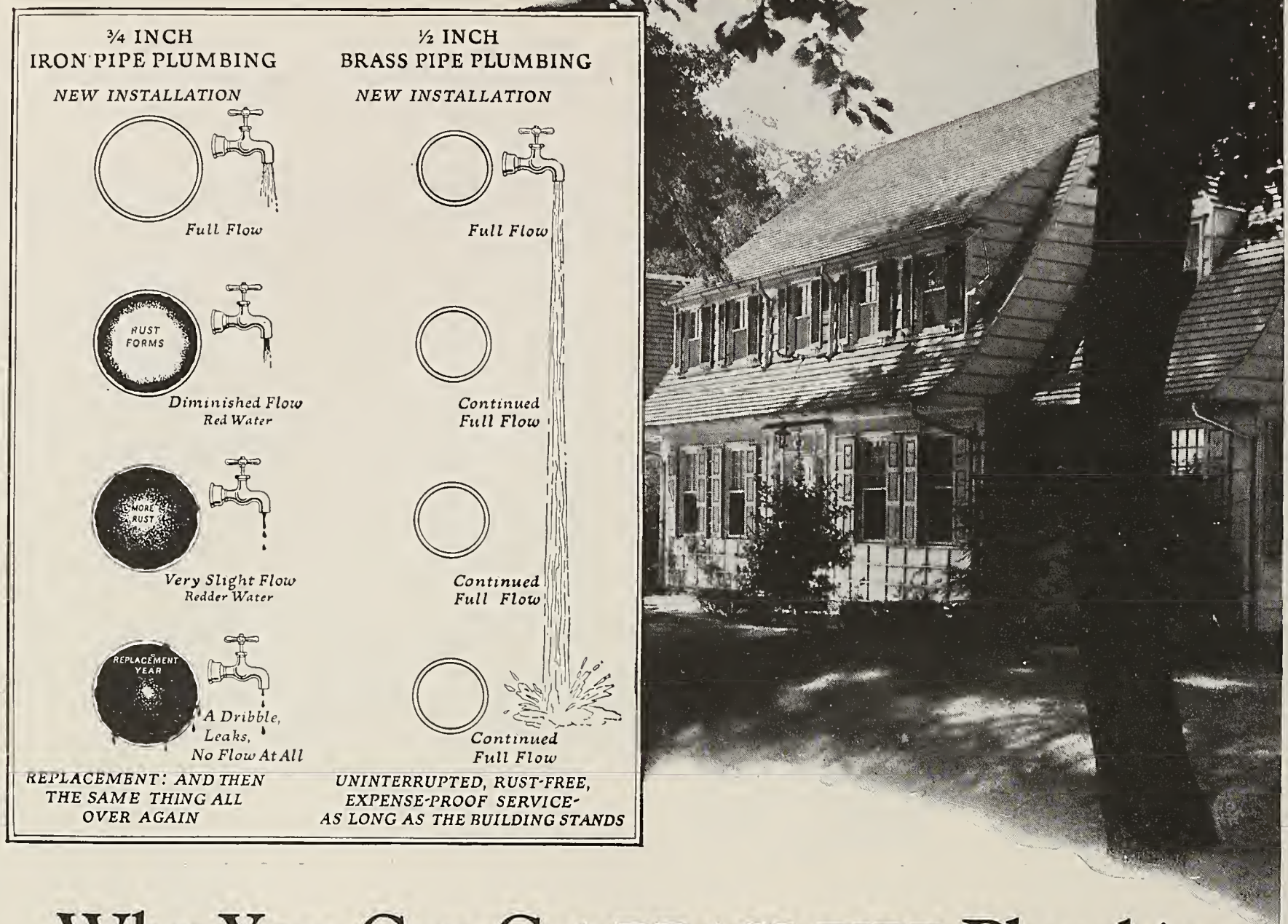
Fenestra Basement Windows are stocked and sold by lumber and building supply dealers everywhere, and large stocks are warehoused throughout the country. This means that the home-builder who decides that he wants Fenestra Basement Windows can get them promptly.

Get This Booklet

Get *all* the facts about Fenestra Basement Windows before you build your new home. Write for the complete Fenestra story as told in our new booklet—it's free.

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BASEMENT WINDOWS

Fenestra
The name of the ORIGINAL steel WindoWall.
The symbol of superior QUALITY in material, patented design, workmanship and service.



Why You Can Get BRASS PIPE Plumbing At Almost the *First* Cost of Iron

PIPE that does not rust. A full flow of clean water. Freedom from plumbing repair expense.

That means BRASS pipe.

Compare the cost of the smaller-size Brass pipe with the larger-size iron. You will find that you can get the trouble-free service of Brass pipe at almost the same first cost as iron.

Ask your architect or plumber. Send for "Brass Pipe Plumbing." Use the coupon.

Brass and Copper are cheaper because you pay for them only ONCE

COPPER & BRASS RESEARCH ASSOCIATION

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Saving in Pipe Size by Use of Brass

Reasonable differences in diameter as between Brass and iron pipe for cold water lines are as follows:

½	inch	Brass	instead	of	¾	inch	iron
¾	"	"	"	"	1	"	"
1	"	"	"	"	1¼	"	"
1¼	"	"	"	"	1½	"	"
1½	"	"	"	"	2	"	"
2	"	"	"	"	2½	"	"

For hot water lines:

½	inch	Brass	instead	of	1	inch	iron
¾	"	"	"	"	1¼	"	"
1	"	"	"	"	1½	"	"
1¼	"	"	"	"	2	"	"
1½	"	"	"	"	2½	"	"
2	"	"	"	"	3	"	"

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Please send me a copy of illustrated booklet on the advantages and low cost of BRASS PIPE PLUMBING.

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H G



Why Not Improve the Old House With New Woodwork?

SOME people still think that all the woodwork in a house is laboriously constructed by carpenters on the job.

They do not know that doors, windows, stairs, porches, mantels and built-in-furniture can best be made in well equipped factories by expert Curtis workmen using designs drawn by famous architects.

Does your house lack these things?

It has become an easy matter to rearrange your home—to install a mirror door in the bedroom—built-in book cases in the living room—new molding or a breakfast nook. Maybe your house does not contain them. Yet you know that these things will make living twice as comfortable.

The woodwork of a home is like the motor in a car—little noticed unless it is wrong—but all-important. Therefore it is of utmost importance to select Curtis woodwork—so well made that the maker is proud to place his trade mark on each piece.

Not a room but can be improved with Curtis woodwork—made more beautiful, more comfortable, more convenient. Curtis has not slighted the living rooms, bedrooms, halls or dining rooms. Nor kitchens. Safe to say, nine women out of ten would consider perfect a kitchen which included all the Curtis built-in pieces.

All the new conveniences that have been coming in these last few years can be supplied by your local Curtis dealer—all solidly constructed of selected woods and giving a lifetime of comfort for your investment.

You can buy it by the piece

Buy one door or woodwork for an entire house if you like. Always you will get beautiful designs reproduced in materials you will be proud to have in your house.

Manufacture on a large scale with costly machinery enables Curtis to include many refinements which, if done by hand, would be highly expensive. Take, for example, the china closet illustrated in this advertisement. Its moldings are a marvel of line, yet quantity production puts their beauty within reach of every purse. The shelves are adjustable. Double strength glass in the upper door; solid raised panels 7-16 of an inch thick below. Closet comes crated and wrapped, and sanded ready for the painter.

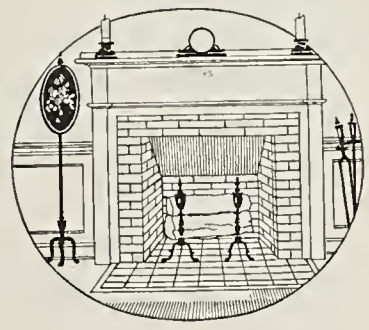
By standardized woodwork it is not meant to suggest cheap production in wholesale quantities. Curtis standardization means a specialization on the finest designs, the highest quality at reasonable cost, prompt deliveries, and the constant *intent* to make woodwork good enough to pass Curtis inspection of every piece.

Woodwork means so much to the success of a house that it is well worth considerable study. See the catalog at your local Curtis dealers. Or send us the coupon.



C-100 Entrance

The small projecting roof of this Colonial design affords protection from inclement weather. Booklet on "Entrances and Exterior Doors" sent free on request



C-615, Colonial Mantel

A dainty attractive design suitable for any room. It is offered in unselected birch and here shown painted. Ask for our free booklet on "Permanent Furniture."



C-770 Ironing Board in Wall Case

Requires no lifting and can easily be built in an old house. See our other designs in our free booklet on "Permanent Furniture."

1866 CURTIS

Look for this trade mark. It identifies every genuine piece of Curtis woodwork. You will find many that imitate Curtis designs, and some that claim to be "just as good". But without this trade mark you do not receive Curtis quality! An intrinsic value that unites appearance, utility and Curtis intent.

Our 57 years' experience teaches us that prospective home builders need to see in advance a variety of house illustrations and floor plans—therefore we offer the authentic Plan Books listed below.

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Send me the Plan Books checked below. If they do not meet my requirements I will exchange or return them in good condition in ten days for my money back.

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ASK your Architect about Medusa Stainless White Cement, *Waterproofed.* He will tell you that it will retain its whiteness through the years without streaking or discoloring; that dampness cannot penetrate its surface; that it will become ever more beautiful as the growing things develop around it.

Interesting facts in the new Medusa Book. Send your name and your Architect's, and we will forward copies to each of you, with our compliments.

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We are sole manufacturers of Waterproofed White Cement

MEDUSA WHITE CEMENT

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Why Architects, Contractors and Dealers Recommend

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2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
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8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.



Windows Run Smoothly in Andersen Frames

IT'S a pleasure to have windows that can always be raised or lowered at a touch of the hand.

Two important steps in manufacturing give Andersen Frames this smooth-running quality. First each part of the frame is accurately made. Then the original accuracy is preserved for many years by using White Pine in all exposed portions of the frame.

By specializing the Andersen Factory is able to make frames that are not only exact, but so simple that any carpenter can nail up the seven units complete with pockets and pulleys in place in ten minutes or less.

Write For Free Booklet

We will be glad to explain fully the different features listed on this page. Write and tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

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Dept. N-3 **Bayport, Minnesota**

(Formerly South Stillwater)

Andersen FRAMES

"The Steel Heart of Plaster" Kno-Burn Metal Lath "THE STEEL HEART OF PLASTER" Stops Fire–Prevents Cracks



No Time for Escape—

They Could Have Had an Hour

EVEN a frame home can, at very small additional cost, be made *fire safe,*—every wall a barrier that will bar the passage of flames for at least an hour.

The National Board of Underwriters has given official recognition to this fact, so often confirmed in actual experience. For after severe fire tests they have awarded to walls of incombustible plaster on metal lath *a full 1 hour rating.*

That first swift, deadly rush of fire is stopped by walls of steel and plaster. The ever lurking fire menace thus has far less terror for the family whose home is protected by KNO-BURN Metal Lath.

Ask Your Builder.

Ask him to explain how you can reduce the "upkeep" of your home and make it fire-safe by protecting the "vulnerable points" listed below with

Kno-Burn
METAL LATH

"The Steel Heart of Plaster"

Fire Prevention

(1) Bearing Partitions, stud and exterior walls, including fire stops.
(2) Ceilings under inhabited floors.
(3) At chimney breasts, over heating plants.
(4) Stair wells and under stairs.
(5) For exterior stucco.

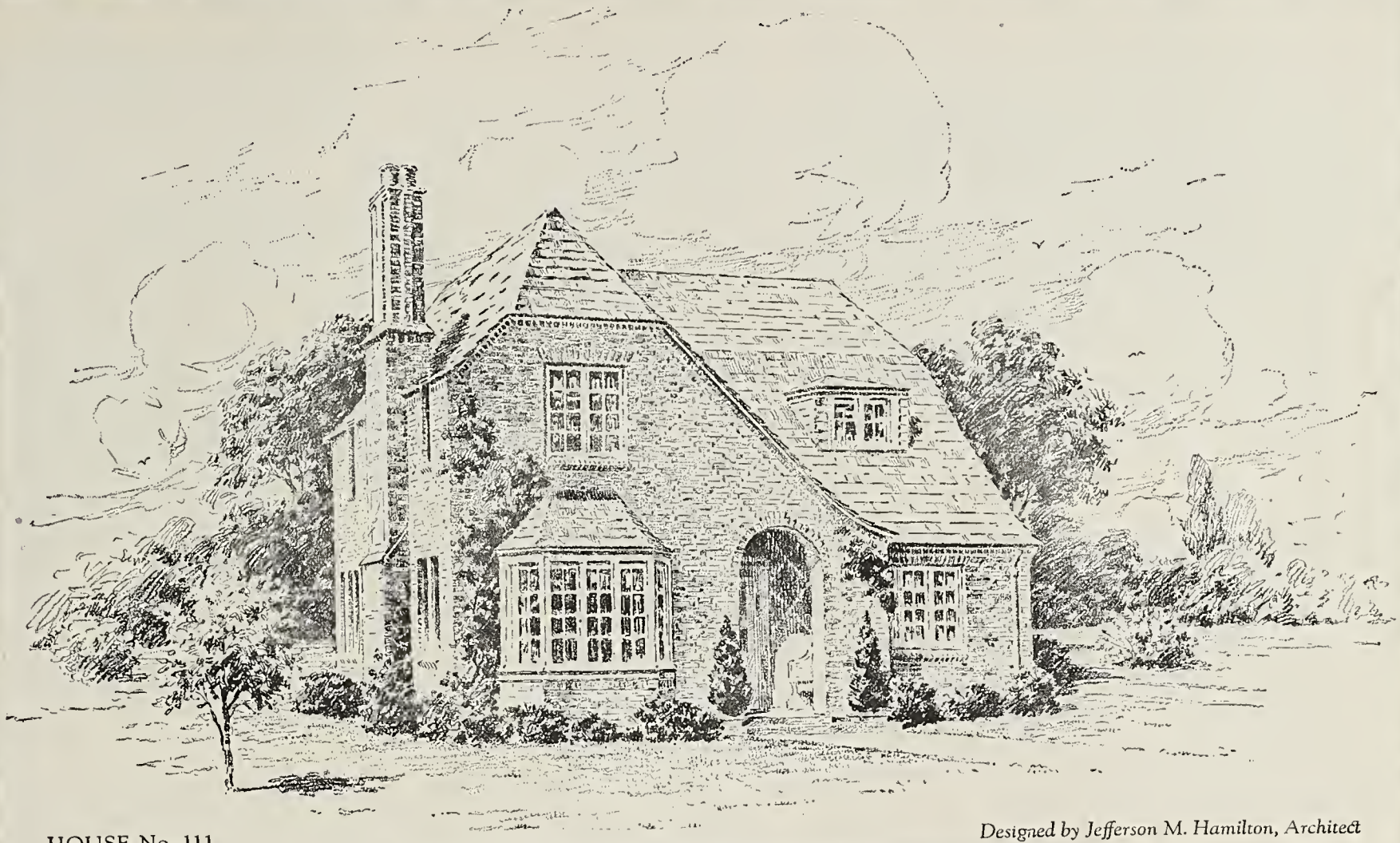
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(1) Use *Kno-Burn* on ceilings of living room, dining room, entry hall, around and under stairs and stairwells.
(2) Use a 12″ strip of *Kno-Burn* bent into corners of dining room, living room and entry hall.
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FREE! *A book of valuable information for Prospective Home Builders. Write for it today!*

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HOUSE No. 111

Designed by Jefferson M. Hamilton, Architect

This is one of the fifty attractive and distinctive houses shown in "The Home of Beauty."

Houses of Enduring Charm

Every year home-builders show a greater appreciation for the value of beauty. Beauty enhances the satisfaction one gets out of his home. It adds to the investment value. It is both a sentimental and practical consideration. The realization of this fact is leading more and more builders to Face Brick, for the Face Brick house is not only attractive when completed, but takes on new and more beautiful hues as it ages. Dollars-and-cents considerations, too, favor the Face Brick house—slow depreciation, a minimum of repairs and upkeep, painting only around doors and windows, low insurance rates and smaller fuel bills. "The Story of Brick" discusses these matters in detail. For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

A·F·B·A
USE FACE BRICK
—*it Pays*

Send for these booklets:

"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"Face Brick Bungalow and Small House Plans" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

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Residence of W. O. Ludlow
Madison, N. J.

W. O. Ludlow, Architect

The Durability of the Kelsey Warm Air Generator

Ten years ago we installed a battery of Kelsey Warm Air Generators in the house above illustrated; and with ordinary care it will continue to give satisfactory service for twice ten years to come. We can tell you of many Kelsey Warm Air Generators that were installed over a quarter of a century ago, and are still good for many years of efficient and economical service.

The reasons are perfectly simple: EXCELLENCE OF MATERIAL and EXTRA HEAVY CONSTRUCTION. The Kelsey is the HEAVIEST warm air heater made, and its long life makes it one of the LEAST EXPENSIVE.

Besides which, its economy of fuel, due to the ingenious zig-zag tubes which form its fire and combustion chambers, is a source of great satisfaction to the owner. That the Kelsey gives "more heat to the ton" is a fact that we shall be glad to prove to you.



Send for "Kelsey Achievements", and any other heating information you desire.

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WARM AIR GENERATOR
(Trade Mark Registered)

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KELSEY
HEALTH
HEAT



Look for this tag

When buying insect screen cloth you can follow no better guide than the Jersey Tag. This red and black tag is attached to the end of every roll of Jersey Copper Screen Cloth. Its value to you lies in the fact that it definitely identifies the screen cloth which will give you the maximum of service at a minimum of expense.

Jersey Copper Screen Cloth will save you money in the long run. It is made of copper 99.8% pure. It cannot rust as do iron and steel. The wire has been made stiff and strong by a special Roebling process, so that the cloth will not bulge or sag. It will last almost indefinitely.

While the first cost of Jersey Copper Screen Cloth is slightly higher, the difference is insignificant when compared with its durability and it never requires repainting as is frequently necessary if the cloth is made of iron or steel wire.

It will prove to your profit to investigate this material when you consider insect screens. Many hardware dealers carry Jersey Copper Screen Cloth. Write directly to us, however, if your dealer does not have it. Send for a booklet "A Matter of Health and Comfort" which includes useful information about screens.

THE NEW JERSEY WIRE CLOTH COMPANY
622 South Broad Street
Trenton New Jersey

TRADE JERSEY MARK

Copper Screen Cloth

Made of Copper 99.8% Pure

"Lost balls" take the fun out of tennis



Put up an Anchor Post Tennis Court Enclosure or Back Stop—and enjoy your game to the utmost. Banish exasperating "lost ball" hunts forever.

Anchor Post Enclosures and Stops are built for permanency. They are far superior to the ordinary kind with shaky wooden uprights and flimsy netting.

Anchor Post construction includes, for instance, heavy wire fabric supported on strong steel posts. Posts are *Drive-Anchored* and never shift out of line. Old-fashioned hot-dip-spelter galvanizing *throughout* provides most thorough protection against rust.

Write or phone the nearest Anchor Post Office or Sales Agent for complete information including a copy of *The Illustrated Anchor Post* on "The Tennis Court—Its Construction and Upkeep."

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ANCHOR POST *Fences*



The Pacific Lumber Company is scientifically reforesting its cut-over Redwood lands, under the direction of an experienced forest engineer, and aims to utilize every part of the log for some useful purpose—even the sawdust and bark.

Residence of F. J. Bannister, Hickman Mills, a suburb of Kansas City, Missouri — exterior of Redwood.

For the House Among Trees

FOR the house shadowed by trees, over which vines clamber—where moisture lingers—an exterior of Redwood is the best insurance against rot and decay and heavy upkeep and repair expense.

Redwood is permeated during growth with a *natural*, odorless preservative which protects Redwood lumber, siding, shingles, columns, trim, lattice work, etc., against all forms of fungus growth and against insect activity.

Properly seasoned Redwood does not shrink, warp or swell. It takes and holds paint well. It can be bought at prices that compare favorably with those for other woods of equal grade.

Before you build, write for our "Redwood Homes Booklet." For architects and engineers we have compiled our "Construction Digest" and our "Engineering Digest." Copies sent on request.

CHICAGO 3081 McCormick Bldg. — NEW YORK 923 No. 40 Rector St. Bldg. — SAN FRANCISCO 311 California St. — LOS ANGELES Central Bldg., 6th & Main Sts.

THE PACIFIC LUMBER CO. of Illinois — THE PACIFIC LUMBER CO.

The Pacific Lumber Co.
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The Largest Manufacturers and Distributors of California Redwood

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In the Middle of the Night IMMEDIATE WARMTH

IT may save merely the discomfort and time lost in securing hot water. It may save something more precious than time—life.

But the convenience alone justifies its replacement of the old fashioned and often leaky hot water bag.

The "Standard" Electric Heating Pad has three ranges of heat—mild, medium and intense.

Covered with soft, fleecy eiderdown, light in weight, flexible to fit the body, the "Standard" is essential to bedroom or sickroom comfort.

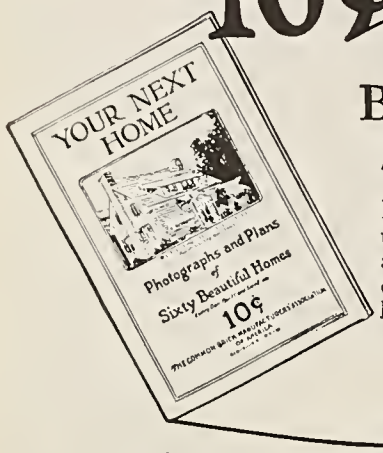
Three heat "Standard" Pad, size 12 inches by 15 inches, is priced at $8.00 and a smaller single heat "Standard" Pad is $5.50. All "Standard" Pads are guaranteed for two years. If your dealer cannot supply you, write us.

THE STANDARD ELECTRICAL APPLIANCE COMPANY
BEVERLY, NEW JERSEY

Standard
the Pad Dependable



Select *"Your Next Home"* from this Great Collection



10¢

60 Brick House Designs *Selected from Thousands*

Photographs and floor plans of 60 unusual homes and four garages. Leading architects designed them. Every one of these homes has been tested by use—has actually been built and lived in.



THE HIAWATHA

Is believed to be the finest house of its class ever designed.

In the last two years we have photographed and studied thousands of brick homes—all over the country. Now 60 have been selected as the finest in beauty and interior arrangement. The valuable book—"*Your Next Home*"—contains photographs and plans of these 60 selected brick homes that *have actually been built and lived in.* There's a type and price for every taste and purse.

At 10c this is the greatest offer ever made to home builders.



THE TUSCOLA

Another of the 60 in "*Your Next Home*". Unusual charm with simplicity.

Better Homes Within Your Reach *Now*

Today your old familiar friend—common brick—offers new beauty and economy. The architect's skill has discovered a wide range of delightful effects attained through expert use of mortar colors, bonds and patterns. And modern uses of common brick—such as the Ideal Hollow Wall—have cut the cost of brick construction a full third.

Any man with the average income now can have one of these 60 beautiful, comfortable, long-lasting and economical brick homes.



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Enclosed find 10c for "*Your Next Home*"—the book showing photographs and designs of 60 selected brick houses.

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The Common Brick Industry *of* America
2128 Cleveland Discount Building, Cleveland, Ohio.
The Ideal Brick Hollow Wall
Made of standard brick—cuts the cost one-third

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Anaconda Brass Pipe *is not expensive*

ANACONDA Brass Pipe for water service lines costs only about $75 more for a $15,000 house than pipe which will corrode and clog—

A negligible item when the resulting freedom from damage and repair expense is considered.

Anaconda Brass Pipe will not corrode. No rust to reduce the flow of water to a trickle. Crystal clear water. An end to leaky pipes.

Anaconda Brass Pipe is guaranteed and trademarked.

Write for our new booklet "Ten Years Hence" which tells how to save on your plumbing. It is free.

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HODGSON *Portable* HOUSES

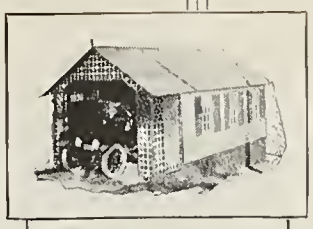
"They are so much drier than the plastered house"

HODGSON HOUSES are always tight and weather-proof even in the stormiest weather. These houses are made in our workshops by skilled wood-workers, where attention is given to details of construction. Every board is exactly fitted and every door properly hung, Hodgson Houses are stained, painted and finished before they are shipped to you.

The materials used are the best that can be bought. Frame of sturdy Oregon pine, walls and roof of red cedar, the most durable wood known, lined with heavy fiber lining. No moisture can seep through these walls.

Hodgson Houses are so attractive, they are admired by every one who sees them.

If you are thinking of building anything this spring, whether it be a cottage, garage, playhouse, poultry-house or dog kennel, it will save you time and expense to consult the Hodgson catalog G. Send for it to-day.

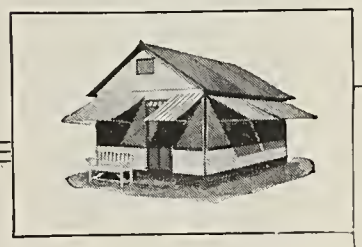


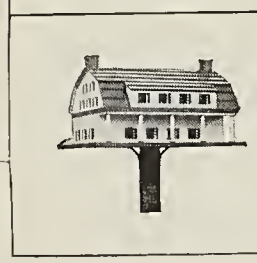


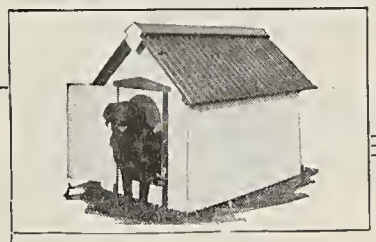


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Lunken Windows

in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

LUNKEN advantages are many—

Double hung simplicity. Factory assembly as a guarantee of quality. Any partial shading arrangement. Any degree of ventilation from a mere crack top and bottom to the full 100% opening. Disappearing sash which does not extend into the room, nor stand out in the wind, nor interfere with screens. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket. Window cleaning on both sides of the sash from inside the room without interfering with or damage to screening, and without resort to special hardware or operating directions. Zero tight when closed due to efficient copper weather-stripping—easy operation—perfect silence. Delivered from factory complete, glazed, fitted, hung, screened, weather-stripped, tested and guaranteed ready to set in the wall. Investigate the many advantages of Lunken Windows before planning new buildings. Grant us the privilege of sending complete and detailed information. Write to-day.

THE LUNKEN WINDOW CO.

4219 Cherry St. Cincinnati, Ohio



Lunken Windows Installed in Residence, Mr. Weise, Bridgeville, Pa.

The ONE SAFE WAY *of* Garbage Disposal

There is only one really safe, sanitary method of garbage disposal—and that is to destroy it. The unsightly garbage can, with its attendant bad odors, swarms of insects, yowling cats and stray dogs, has long been condemned by medical men and experts on the subject of sanitation. The garbage can is also a breeding place for dangerous disease germs.

The garbage problem can be solved for all time with the installation of a Ranz Garbage Destroyer. Makes the entire place more sightly and sanitary. Owners of the Ranz are independent of the costly, unreliable method of having waste matter hauled away.

The Ranz is easy to install and operate. Put it in a corner of the basement—or outdoors. Dump in all the wet or dry garbage, rubbish, etc. Nothing can clog it and the Ranz sterilizes itself with each burning. No muss or odors.



Ranz Garbage Destroyer

Is a scientific system of garbage disposal for homes, hotels, apartment houses, hospitals, public institutions, parks and playgrounds. Made in two sizes—1½ and 3-bushel capacity.

Mail the coupon today for prices and literature.

Neenah Brass Works

Neenah, Wisconsin

Dept. 23

Neenah Brass Works,
Dept. 23, Neenah, Wis.

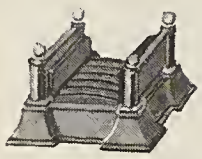
Please mail me your booklet on garbage disposal for homes, apts., hospitals, picnic grounds (check).

Name.....

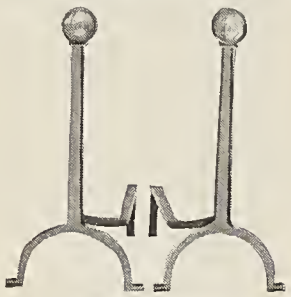
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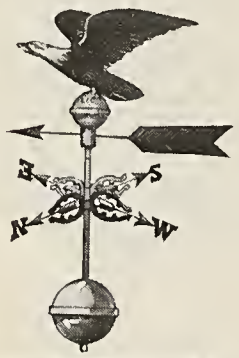
Let Fiske Fence Your Tennis Court



FOOT SCRAPER
Cast Iron, in Copper Bronze or Verde Antique finish is complete with two brushes.... $7.00



ANDIRON SET
This special design wrought in iron, is both useful and ornamental. Complete $12.50
Also andirons in Bronze or Brass



WEATHER VANE
Eagle and arrow design. Made of copper, gold leafed, 20 inch wing spread. Complete....$20.00
Other sizes carried in stock

AND it will be done right and it will stay right for years.

Fiske has been feneing tennis courts for so long that Fiske knows how to give the most satisfactory results at a most satisfyingly reasonable eost.

Fiske Fencing Most Enduring

Fiske Tennis Court Fencing built of hexagonal mesh wire, tubular uprights and rails, with adequate braces. The wire mesh is closely woven. comes down to the ground, and is re-enforced by horizontal heavy wires.

Fiske Fencing Rust Proof

Because Fiske Fencing is galvanized by the hot spelter process *after*, not before. it is woven, the rust proofing is absolutely complete and more enduring.

Fiske Service Complete

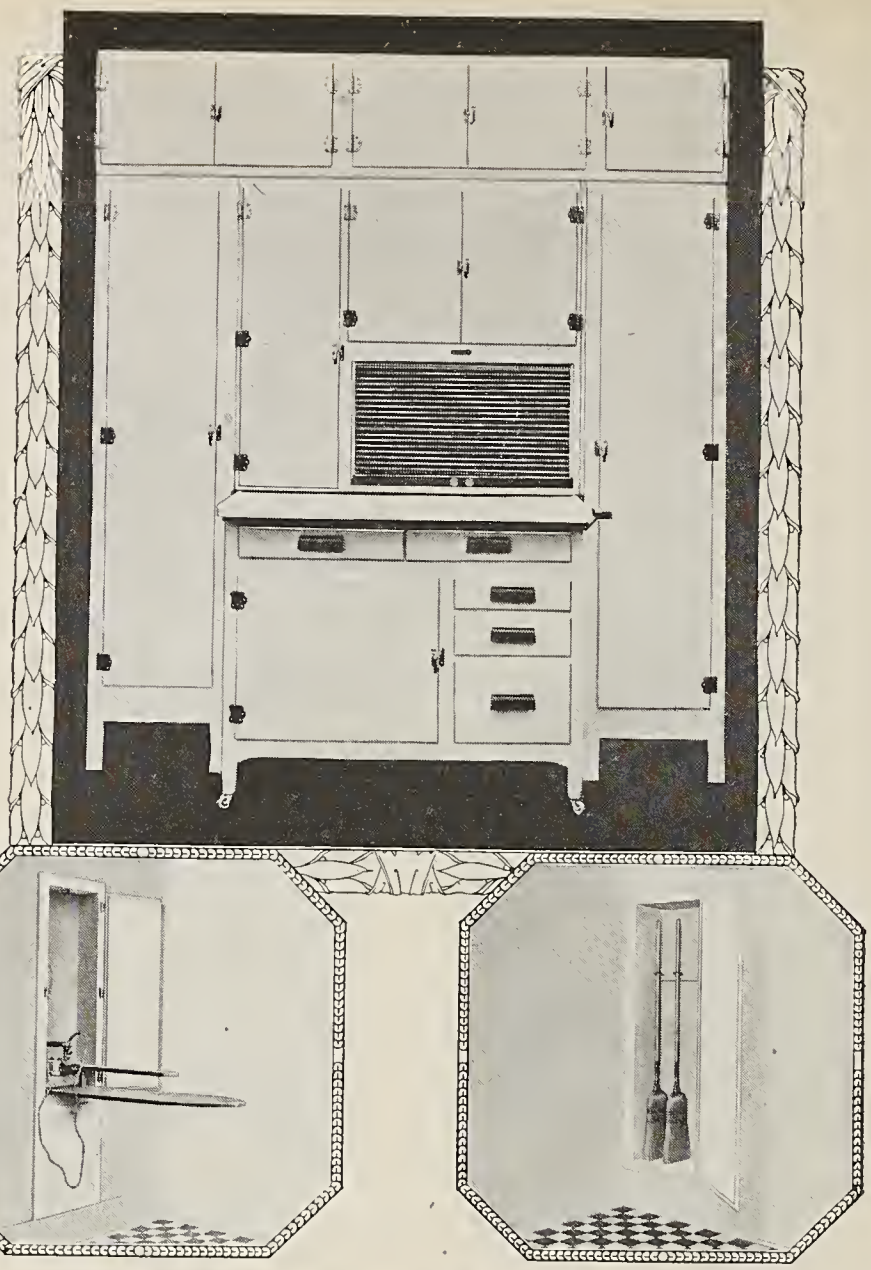
Fiske will contract to do installation; or will furnish plans and blue prints with full erecting instructions.

Let Fiske fence your tennis court. Send for catalog 13.

Fiske Also Makes Ornamental Iron Work of Every Kind

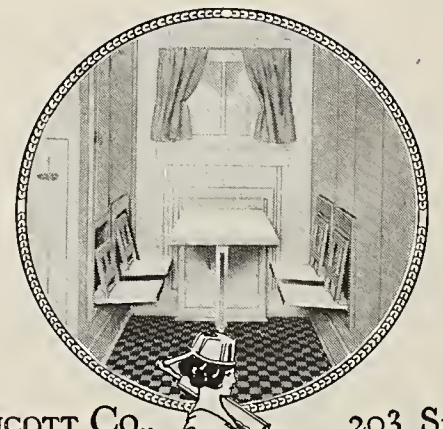
Send for Fiske Catalog, specifying just what type of Fiske Products you are interested in.

J.W.Fiske IRON WORKS
ORNAMENTAL IRON WORK
80 Park Place ~ New York
ESTABLISHED 1858



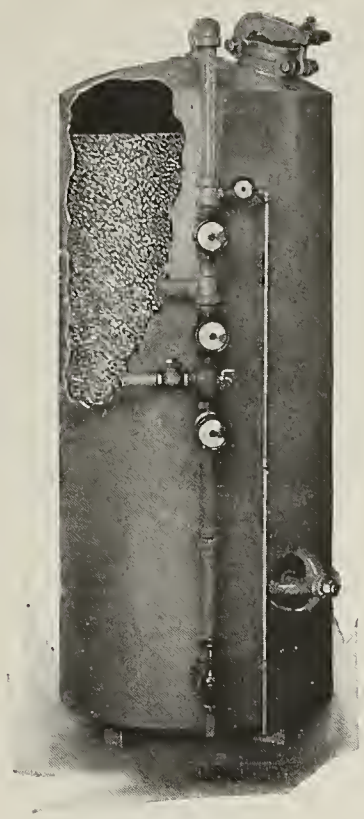
Build a Better Kitchen —and Save Money!

Ready-made standard kitchen units will save space, make it possible to build your kitchen more compactly—and cost no more than ordinary cupboards. Above is "Combination 1-X" —a Kitchen Maid kitchen cabinet in combination with dish closet, broom closet and storage cupboard. The small illustration at the left is an ironing board which unfolds from the wall. At the right is a broom closet. Below is the "Pullmanook"—which disappears into the wall when breakfast is over. Get our catalog of many other convenient modern units which save you space and money in building your kitchen —and time for ever after! Write today.



WASMUTH-ENDICOTT CO., *Andrews* 203 Snowden Street *Indiana*

KITCHEN MAID
STANDARD UNIT SYSTEMS



A Permutit Water Softener is connected into your pipe line in the basement, and automatically abstracts all hardness from the water as it flows through on its way to the faucets.

The Biggest Household Improvement Since Electricity

A Machine That Makes Hard Water—Soft

No longer is it necessary to use powders, special soap or tainted rain water to overcome the everpresent annoyance of hard water in your home, for no matter how hard your present supply a Permutit Water Softener will turn it softer than rain.

Without the use of chemicals, without any extra pumps or motors, a Permutit Softener will deliver a clear drinkable supply of delightful soft water from every faucet in your house. The softener is simply connected into your pipe line in the basement or other convenient spot; your regular water supply flows through it on the way to the faucets, and the wonderful Permutit material automatically abstracts every grain of hardness, leaving it clear and delightful for every purpose.

Once every week or ten days you put a fixed amount of common cooking salt in the softener. This regenerates the Permutit material by driving out its accumulated hardness, and that is the only operating expense. A few cents a day is all it costs, and the machine should last a lifetime. Thousands are in use.

Send for a free copy of our interesting booklet, "Soft Water for your Home." Write to-day.

The Permutit Company

440 Fourth Ave., N. Y.

Agents everywhere

The Arts & Decoration Practical Home Study Course in

Interior Decoration

COMPLETE, authoritative, covering every phase of Interior Decoration—background, curtains, lighting, colors, textiles, fabrics, classic and modern styles, periods and period furniture, composition. Practical step by step direction in what to do and how to do it, whether the objective is to beautify your own home or to fit yourself for a highly paid artistic career.

Directors

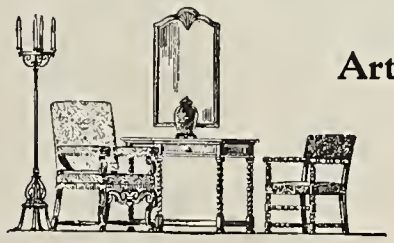
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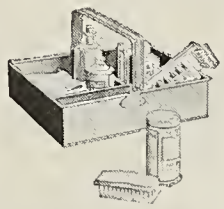
An illustrated booklet giving full details of the course will be sent you on request



Arts & Decoration

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Prepare Now For Spring Cleaning



Housemaid's Basket. Of staunch metal in red, oak or blue japanned finish. (Contents not included)



Housemaid's Pail. Comely as well as utilitarian. In blue, pink, copper, white, yellow, red. (Contents not included)

HERE is a typical example of the modern wares which have made Lewis & Conger's the synonym for household necessities; a unique housemaid's basket for carrying soap, brushes, powder and cloths. By keeping these elusive little things together you save many hours that more than repay for the mere $3 the basket costs. Your order can be quickly filled by mail.

Without this clever housemaid's pail, designed to catch water from spilling, your home lacks an important Lewis & Conger essential. The price is $5.50 but value it in terms of rugs, carpets and polished floors saved from spilt water and suds. Order by mail today.

Indispensable to every modern woman is this new book "Home Equipment," prepared by Lewis & Conger, which contains a wealth of ideas for household economy. You should have a copy. Send for it today on the coupon attached.

LEWIS & CONGER

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45th St. & Sixth Ave., New York

Please send me without cost, your booklet "Home Equipment."

Name.....

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WALL PAPER
adds so much— and costs so little

BEAUTIFUL bedrooms—what a lot modern WALL PAPER has contributed to *make* them so! And what a little it has asked for its services!

WALL PAPER is the magic wand that transforms an austere room into a cheery bed-chamber; or, its mission may be to tone down a too-bright room into a more sombre one that invites rest and relaxation.

Such amazing things WALL PAPER does! And *can* do. It invests the modern woman with the power to control the effect of every room in the house, much as a stage-director controls the effect of his sets.

See the nearest Guildsman, at the Sign of Service shown herewith. Revel in the patterns that enable you to express your personality in home-decoration in a way you thought unlikely, at a price you thought much higher.

$1,000.00 for a slogan!

Can you coin a phrase that will convincingly convey the importance of WALL PAPER in the life and well-being of the American people?

First Prize, $500.00 Second Prize, $100.00
20 Prizes of $20.00 each

Get out your pencil! Somewhere in the English language is a concise combination of words that will become the slogan of the WALL PAPER Industry. In case of two or more contestants submitting the winning slogan, full award will be made to all winners. Mail your suggestions before April 15th to Publicity Director, Suite 1819, 461 Eighth Ave., New York.

Published for
WALL PAPER MANUFACTURERS' ASSOCIATION
of the United States
Headquarters: Suite 1819, 461 Eighth Avenue, New York

The modern door vanishes



HAVE you noticed how much space is wasted by hinged doors—space that could be used to advantage, adding much to the roomy appearance of your home? Hinged doors have another disadvantage, too. They are sure to stick when the building settles, which means that they must be removed, planed off and refinished.

Vanishing doors, hung on Richards-Wilcox hardware, permit every foot of floor space to be utilized. They put an end to slamming doors, insure greater privacy and prevent door accidents to children. R-W hardware is so skilfully made that it provides a door which operates easily and noiselessly—in fact, the doors open or close at a touch. Moreover, the adjustable feature of R-W hardware positively eliminates sticking.

If you plan to build or remodel you will find our book, "Modern Hardware for Your Home," of great interest. Ask for Catalog M-28 when you write.



Most reliable hardware and lumber dealers can supply you with R-W Vanishing Door Hardware. If not, it may be quickly secured from any one of our many branches.

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

Minneapolis Philadelphia Chicago Boston New York St. Louis Cleveland Indianapolis Los Angeles San Francisco

RICHARDS-WILCOX CANADIAN CO. Ltd
Winnipeg LONDON, ONT. Montreal

Manufacturers of "Slidetite"—the last word in garage door hardware



WINTER—cold and white! Yet the color of this roof in the slanting sun reflects the warmth of the hearth within. A roof of Johns-Manville Rigid Asbestos Shingles, with their various soft colorings blended, expresses the geniality of your home and the individuality of your taste.

A practical roof too! Asbestos has proved its permanence in the rock-beds whence it comes, and its fire-safety under the white hot flame of the blow torch.

There are roofings of Johns-Manville Asbestos in many forms, for every type of building; all are fire-safe and economical.

Send to Johns-Manville, Inc., Madison Avenue and 41st Street, New York City, for booklet in colors on Rigid Asbestos Shingles.

JOHNS-MANVILLE ASBESTOS SHINGLES

Through—
Asbestos
and its allied products
INSULATION
BRAKE LININGS
ROOFINGS
PACKINGS
CEMENTS
FIRE
PRODUCTS



Use PLATE Glass ©

Always in good taste

CENTURIES have passed since the glass-workers of Venice first produced mirrors. But the years since those first crude mirrors graced the walls of Europe's splendid palaces, have been years of improvement, refinement, perfection.

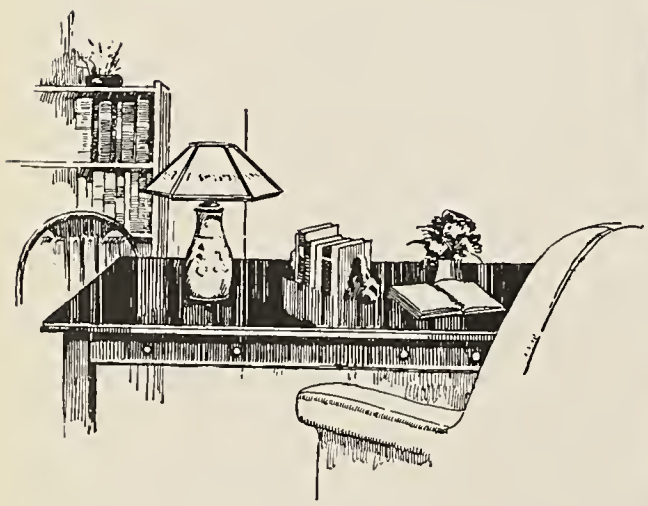
For many years the Italians and French possessed the secret of fine mirror-making. To-day there are no more perfect mirrors made than those manufactured by the mirror-makers of our own country.

Only perfect, crystal-clear and flawless plate glass is selected, and the silvering is done with painstaking care. For brilliance, depth and flawless perfection plate glass mirrors of American make are unsurpassed.

To those fourteenth century Venetian glass-workers who so jealously guarded the secret of mirror-making for two hundred years, the interior decorator and home designer of to-day owe a debt of gratitude. For there is no more effective accessory in home decoration than the happily placed mirror. Fortunately, mirrors never go out of style. Hung on the wall or built into the house, to be useful or merely decorative, a mirror is always in good taste.

One never regrets the mirrors built into closet doors, bedroom doors, bathroom doors and other appropriate places. When building a home, ask the architect to include plate glass mirrors in the specifications.

PLATE GLASS MANUFACTURERS *of* AMERICA



Genuine PLATE GLASS MADE *in* U.S.A.

Use Plate Glass for:

Table Tops
Desk Tops
Buffet Tops
Dresser Tops
House Windows
Motor Car Windows

Nothing Else is Like it ©



LIQUID VENEER

Hundreds of thousands of housewives have found that old, reliable Liquid Veneer, by imparting a beautiful, high polish, keeps their piano, furniture and woodwork in a condition that renders them objects of pride.

In *your* home Liquid Veneer will save many dollars in refinishing. It will quickly restore age-dulled pieces to brilliant newness. Moreover, Liquid Veneer *preserves* the finish of any varnished or enameled surface.

Laughing Vivian says: "With the help of Liquid Veneer you can do all of your dusting in a very few minutes and when you have finished everything just shines. Liquid Veneer feeds the surface and almost instantly all scratches, "smokiness", fingermarks, disappear. It cleans as it polishes, leaving a dry, highly lustrous surface."

Price 30c to $3.50. At all dealers.

LIQUID VENEER MOP

Champion of the World, has a full yarn center which gives double the cleaning surface. The swab comes off "like a curtain from a rod" for washing and renewing.

Price $2.00. Other sizes $1.50 and $1.00
In Canada $2.00, $1.75 and $1.25.

LIQUID VENEER MOP POLISH will renew any dusting mop as it has never been renewed before. It will make your floors rival your piano in cleanliness and polish.

Price 30c to $3.00.

Buffalo Specialty Company

388 Ellicott Street,
Buffalo, New York.





Residence of Henry J. Seiter of Chicago, Ill.

"It Has Operated in a Perfectly Satisfactory Manner Under All Conditions"

"It is now nearly two years since you installed Frigidaire in my home. During these two years I have subjected it to every possible refrigeration test that could be applied in a private home. It has operated in a satisfactory manner under all conditions and at a cost considerably below that of the old style refrigerator.

To anyone desiring perfect refrigeration in the home, I most cheerfully recommend Frigidaire."

Yours very truly
HENRY J. SEITER

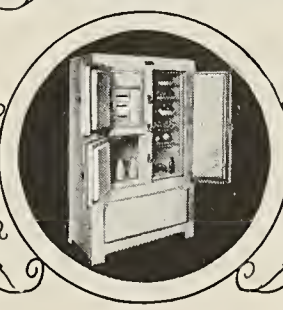
Frigidaire is better than an ice-box because it keeps a constant temperature below 50 degrees and maintains a dry temperature —both of which are absolutely necessary to perfect, healthful refrigeration. Frigidaire retains the original tastiness and flavor of the food. It banishes the muss and nuisance of ice and waiting for the ice man. Its greater final economy makes it suitable for use in any home. There is a size and style of Frigidaire for your home.

DELCO-LIGHT CO. DAYTON, OHIO

Subsidiary GENERAL MOTORS

Frigidaire

CLEAN DRY ELECTRICAL REFRIGERATION





HEINZ
Tomato Ketchup

There's more ketchup in a bottle of HEINZ Tomato Ketchup than in a larger bottle of ordinary ketchup. More tomato and less water. Sound tomatoes and no artificial preservatives. Luscious red ripe tomatoes and no artificial coloring matter.

H. J. Heinz Company



Why a solid porcelain refrigerator?

FOR the same reason that sterling is preferable to plate, solid porcelain is superior to thin glass or metal merely porcelain coated.

The Jewett is the only refrigerator with both food and ice compartments of solid, seamless porcelain—which means an interior of white porcelain 1¼ inches thick, free from unsanitary dirt collecting crevices and corners; and unlike porcelain enamel—free from chipping and cracking. In brief—strong, efficient and germlessly clean.

Send for our new finely illustrated catalog—it explains the advantages of Jewett Refrigerators in detail and makes plain why they are used in distinctive homes everywhere.



Corner of Jewett solid porcelain interior. Note thickness and rounded corners.

The Jewett Refrigerator Company
Established 1849
123 Chandler Street, Buffalo, N.Y.
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

JEWETT
The Only Solid Porcelain Refrigerator



CORCORAN TANK TOWER
on estate of
Francis P. Garvan, Esq.
Roslyn, Long Island

WATER
Always Available

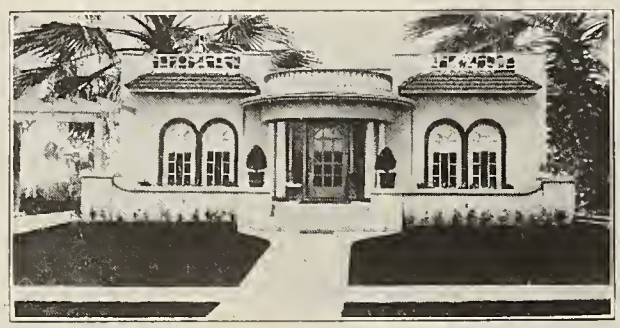
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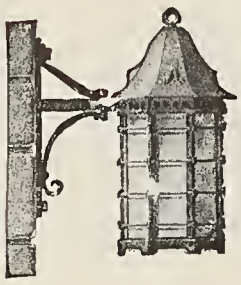
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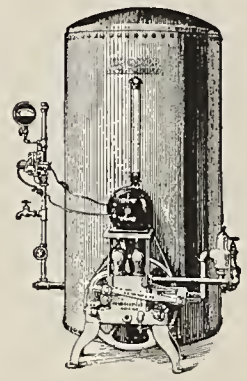
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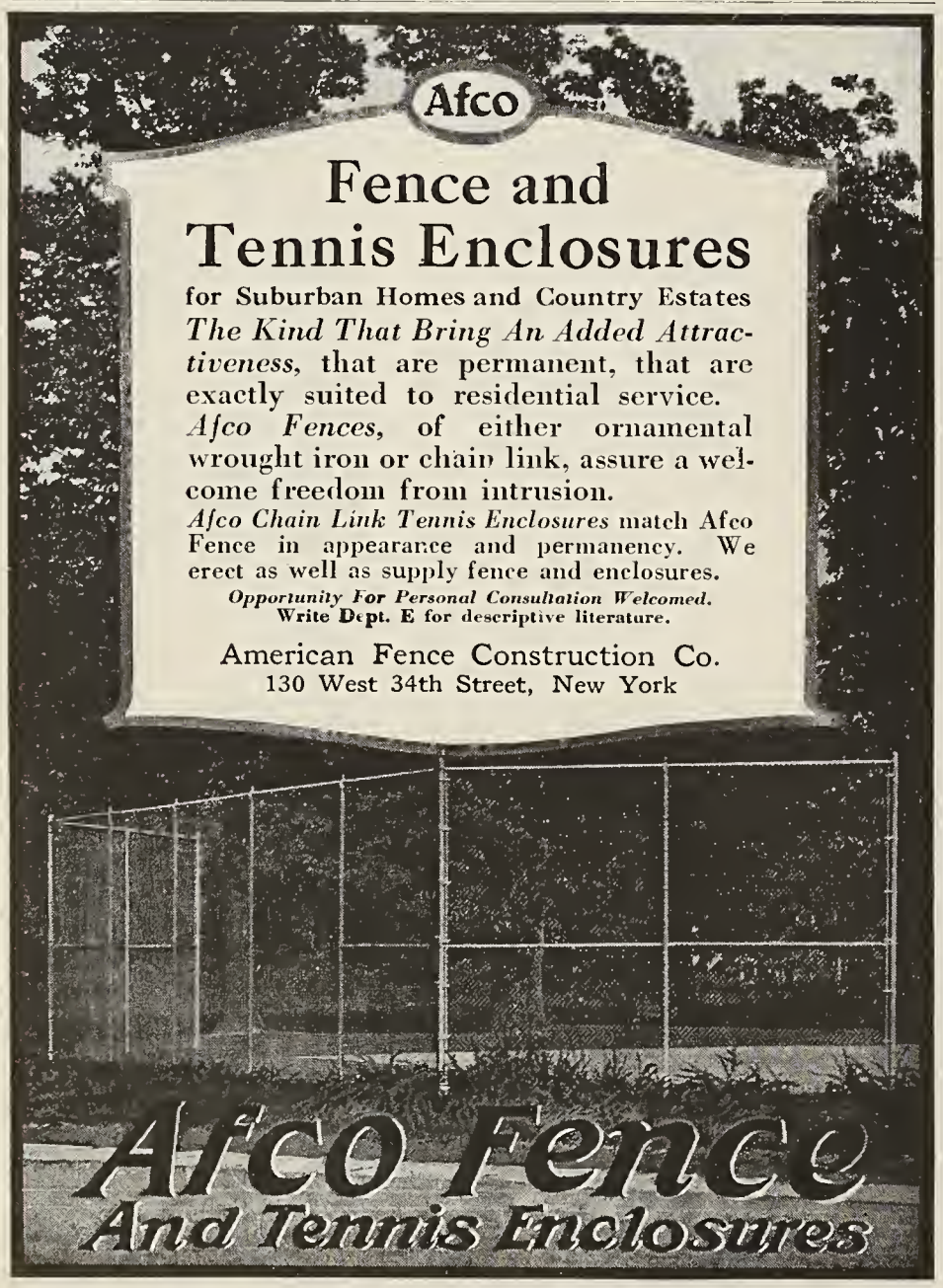
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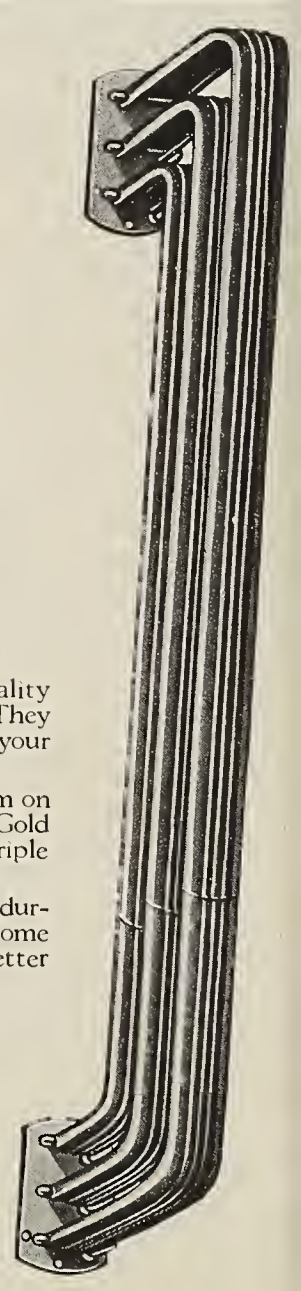
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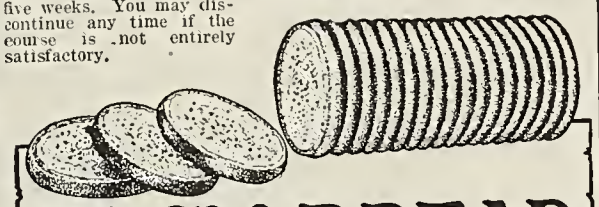
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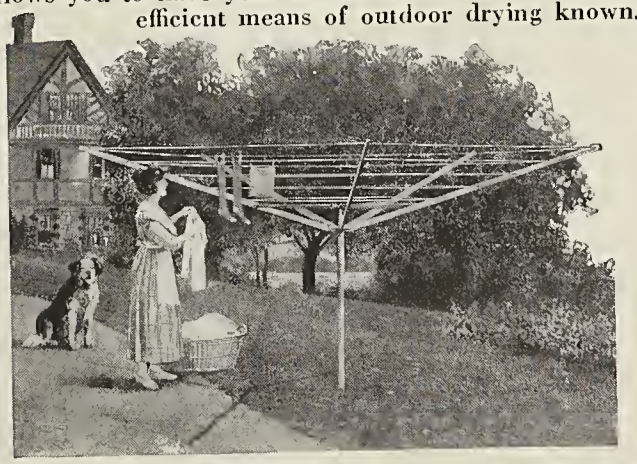


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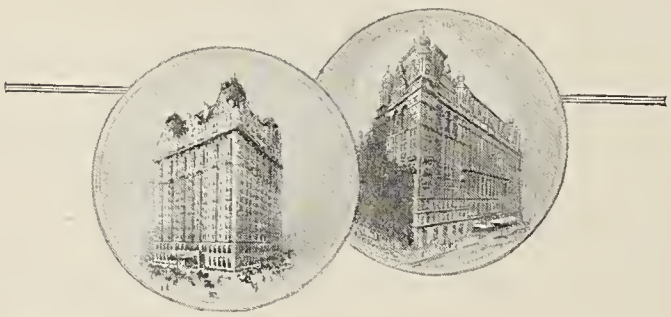
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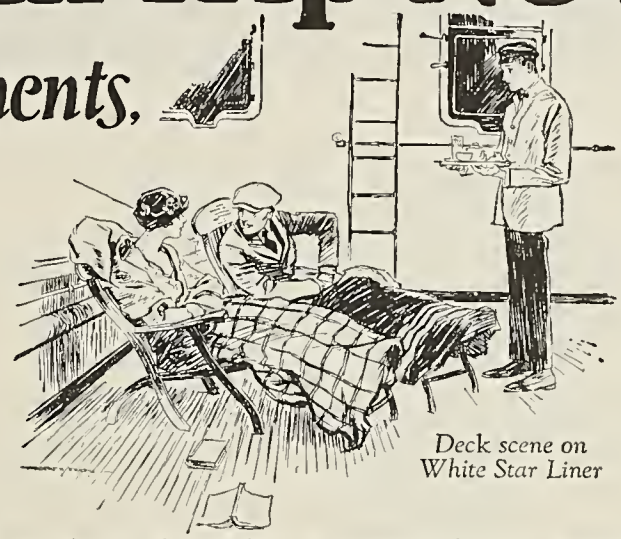
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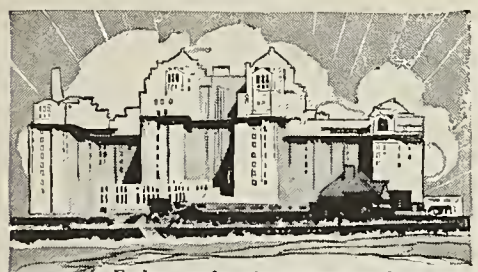
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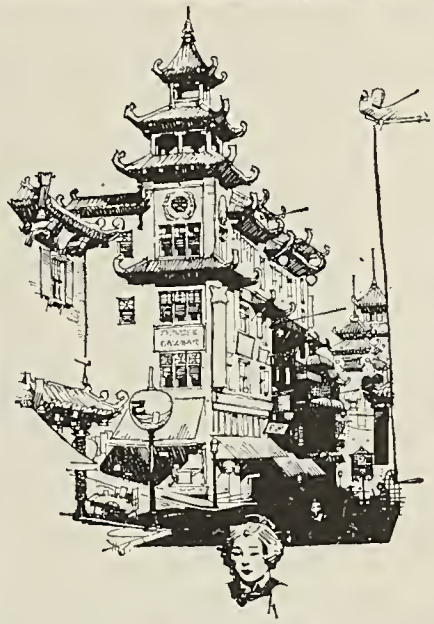
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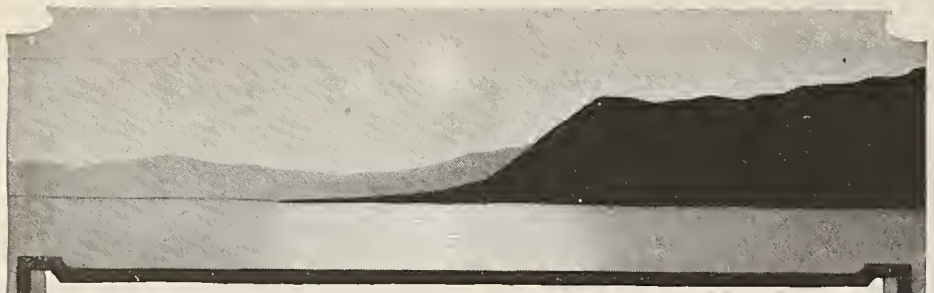
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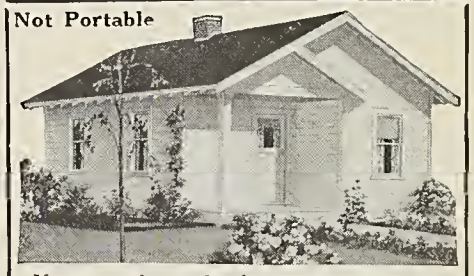
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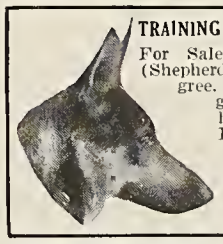
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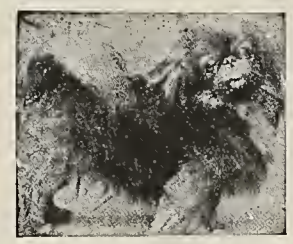
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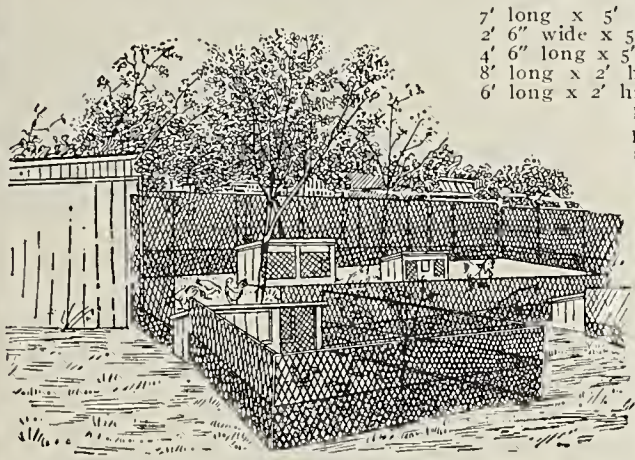


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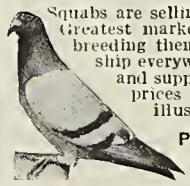
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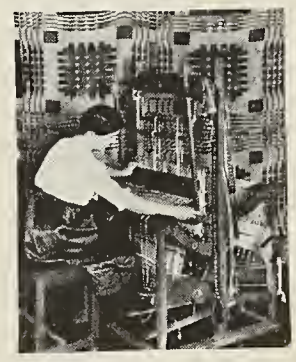
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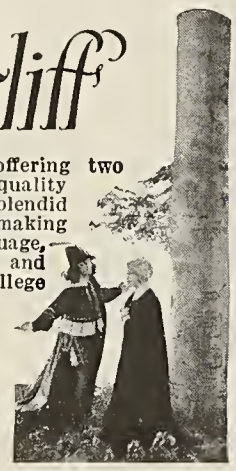
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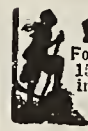
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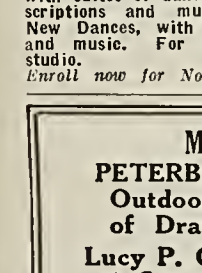
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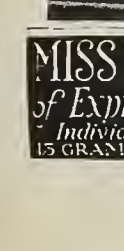
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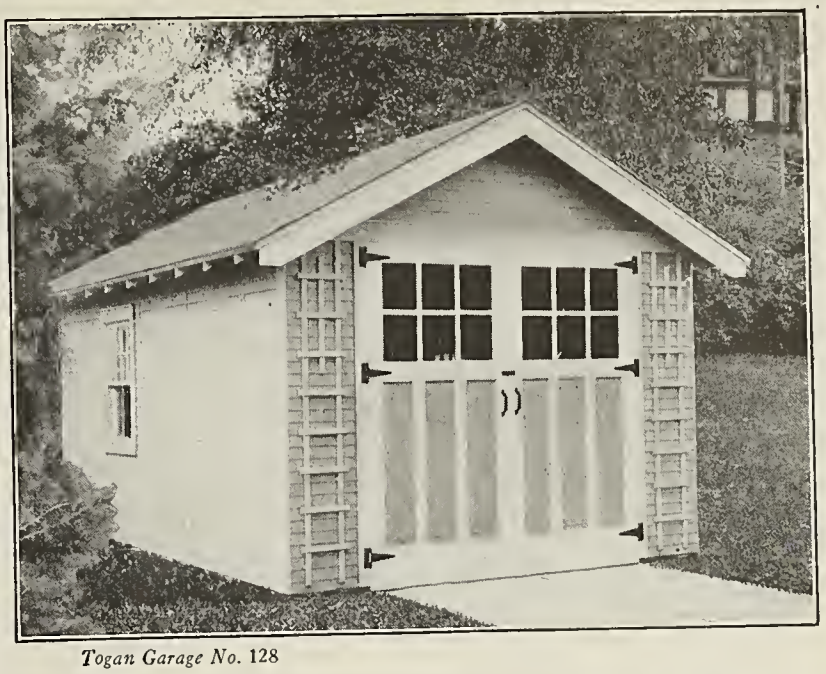
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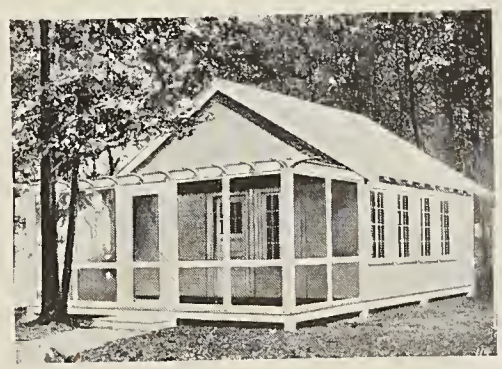
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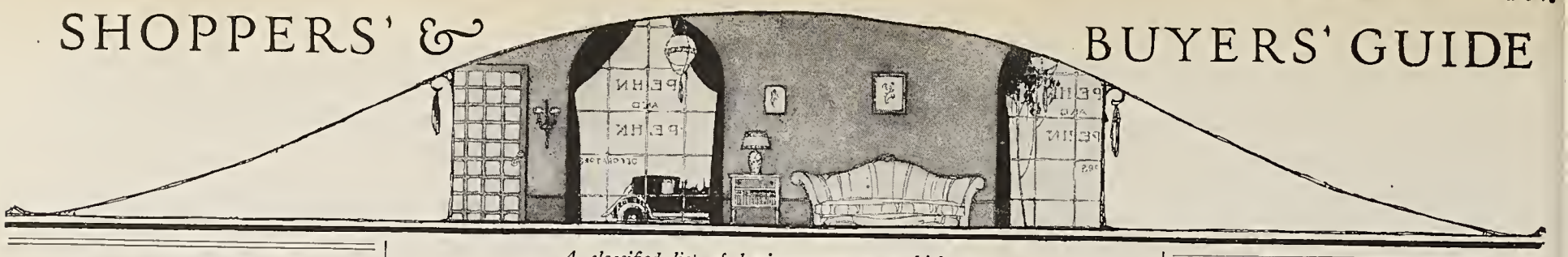
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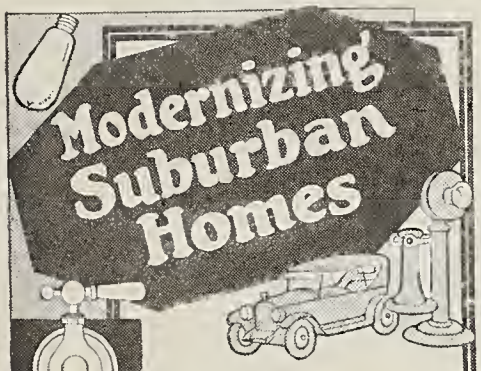
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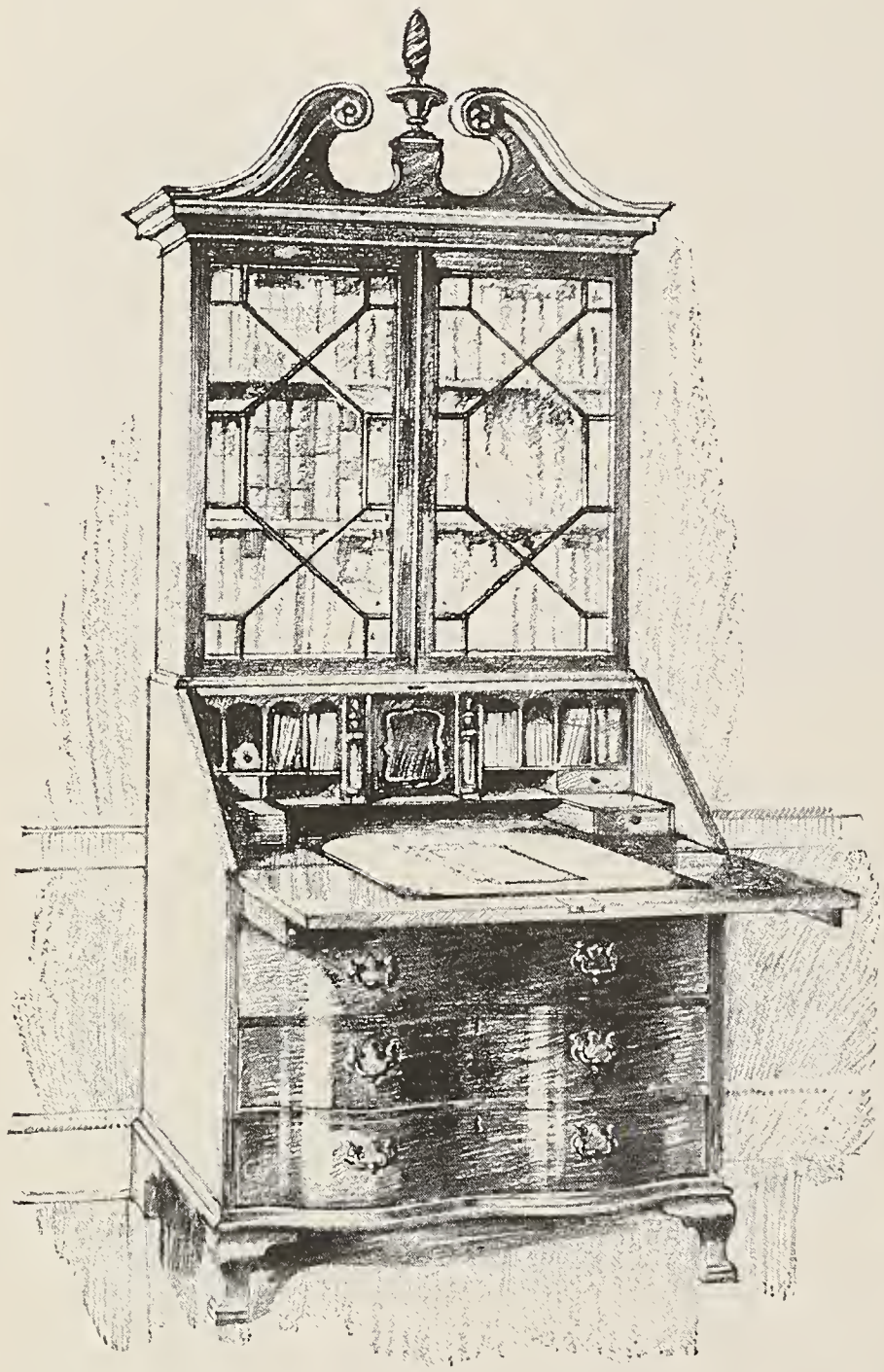
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An Old Norfolk Residence

CIRCA
1790





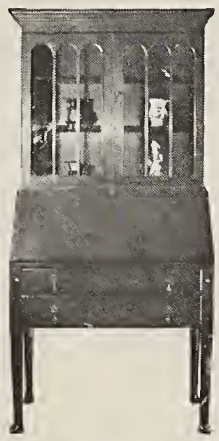
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The pieces here illustrated were deemed worthy of exhibition in the Metropolitan Museum and the Architectural League of New York.

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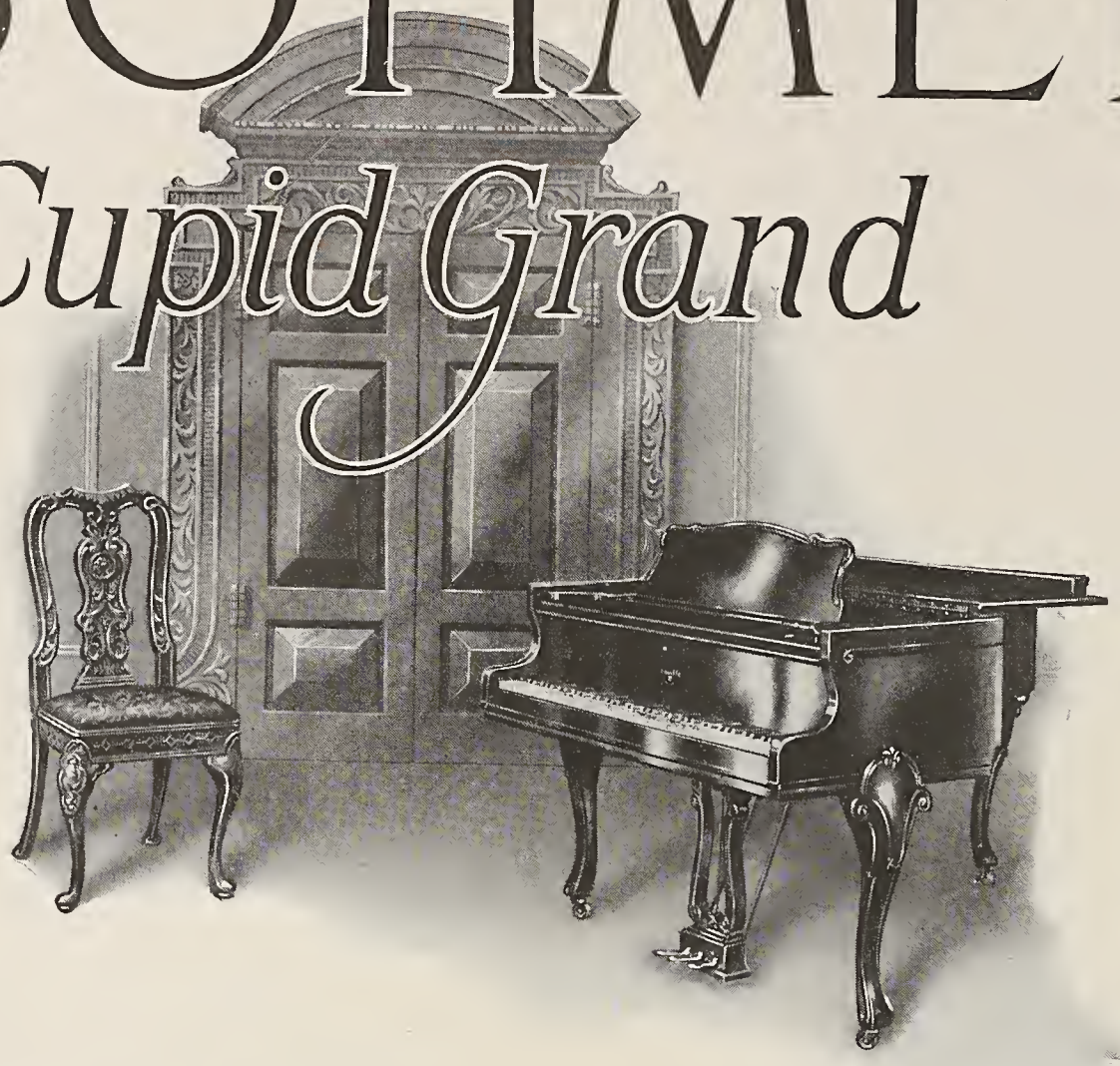
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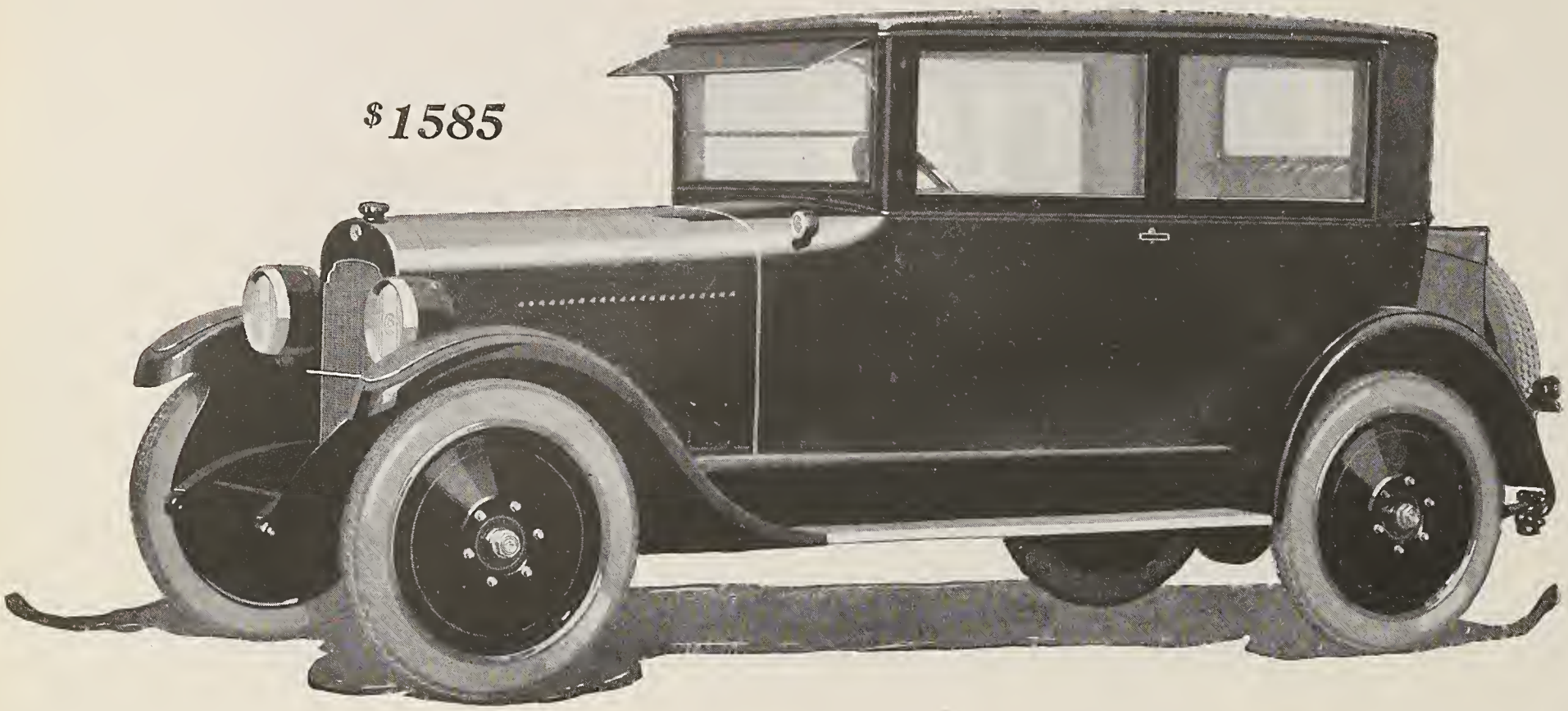
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The CHALMERS SIX

House & Garden



Among the many interesting roams in the Interior Decorations Number is this view inside an English cottage

ABOUT eight years ago House & Garden came on the idea of "The Little Portfolio of Good Interiors." It found so much favor among our readers that a few years later we added the "Group of Houses" as a regular feature. With April we are trying a third type of portfolio, this time gardens being shown in a three-page group. Thus the three great subjects to which the magazine is devoted will be presented in a concise and inspiring pictorial form, which should prove an addition to the scrapbook of the home lover. In this next issue will also begin a series of graphic charts on the characteristics of the great furniture periods. This, again, is a feature that can easily be cut out and saved.

But why do we suggest that "Cut-out-and-save" idea? Because we have found that House & Garden readers have developed the habit. We think it a good one and we are trying to make it a magazine that you simply cannot forget. Perhaps the easiest way is to save the entire magazine, advertising and all. Advertising? Yes, that is quite important. In fact, some of the advertising copy is equally as beautiful as the text illustrations. And this is as it should be. Advertising in American class magazines has attained to a high art.

And there is another reason why you should save the advertising pages. The editorial matter naturally awakens an interest in the objects shown. You ask, "How do I do it?" or "Where can I get it?" or "How much does it cost?" The text tells how to do it. The advertising pages and the Information Service tell where it can be had and its cost. This applies to all three subjects—gardening, decorating and building.

First and last House & Garden is a practical magazine. It is deliberately built so that it will assist its readers in the making and maintenance of their homes. No small ideal. That this is a subject of vital interest is proven by the way the circulation of House & Garden has steadily advanced. And that its readers take advantage of its opportunities is again proven by the way advertisers come forward to use its pages as shop windows for the display of their wares.

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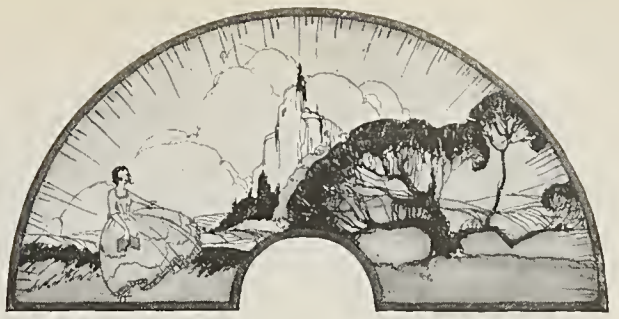
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A CERTAIN woman of our acquaintance (a woman of parts) said recently that for the past five years she has read herself to sleep each night with the "Imitation of Christ" and a seed catalog. This is precisely the balanced reading diet one should have before sleeping—the pious ecstasies of St. Thomas à Kempis tempered by the dream-evoking phrases of Messrs. Henderson, Burpee and others. In fact, bed is the proper place in which to read a seed or nursery catalog.

The desirable feature of any bedside book is that it consist of "short pieces". The chapters should not be extensive nor the paragraphs long. Turn to your "Imitation of Christ." It is a series of miniature chapters and Lilliputian paragraphs and the subject is constantly changing. Take up any seed or nursery catalog—it is the same. "I would rather feel compunction than know its definition." Thus St. Thomas à Kempis..."The Campanula are easily grown, and make a wonderful show during the latter part of May and early June." Thus Mr. Burpee. . . . "It were more just that thou shouldst accuse thyself and excuse thy brother." So says St. Thomas. Having thought on this you learn, from the words of Mr. George Peterson that " 'Defiance' is one of the most striking and most showy of the single peonies."

Just as St. Thomas is a book for certain moods, so is the seed catalog. One should not sit down and force oneself to read either. Each is a mental biscuit and is best enjoyed when nibbled. Read a line and think. Read a line and dream.

In placing Mr. Henderson and his *confreres* on the same bedside table with St. Thomas, we mean no disrespect to that ancient divine; we have a notion that he would have been glad to have shared their company.

THE other day there was buried in London, with the pomp of a Church service, a choir and brass band procession, a long following of mourners and a crowd lining the curbs, a flower girl who had sold buttonhole bouquets on Ludgate Hill for forty years. She was what might be called the Dean of London's flower girls and four decades of men had bought from her and caught her cheery greeting. This thing probably can never happen in an American city. Our men aren't flower wearers, and consequently we see but few flower peddlers along our streets.

In summer, of course, you will meet an occasional commuter wearing his little knot of bachelor's buttons or a daisy that he has snatched as he left his garden, but at other seasons of the year the custom is unmarked. In fact, the man who in winter bothers to drop into a florist's for his morning's rose or carnation is looked upon as a dandy.

For eight years, as we walked up Fifth Avenue to our office, we have invariably met one lone New Yorker wearing a boutonniere, Mr. Samuel Untermyer, the learned attorney and master of the beautiful gardens at Greystone-on-Hudson. Sometimes he not only wears a flower in his buttonhole but is carrying a bouquet of them for his office. We have always respected him for that.

Other business and professional men might well follow his example. We have permitted a good custom to die out.

NOW that the Senate, by refusing an appropriation of $360,000 for free seed, has put an end to this silly and iniquitous "graft", perhaps Government officials will turn their attention to some of the silly and futile phrases of Quarantine 37. Perhaps, also, it might do well for the Government to supply with each passport, a copy of the Plant Quarantine regulations. It would give American garden lovers traveling abroad a hint of what they are not permitted to bring into the country. There is an amazing ignorance of this quarantine. Americans go abroad, visit the beautiful nurseries of France, England, Holland and Germany, start to order a shipment of plant material to be sent to their gardens at home—and suddenly discover that this is forbidden. It is a rude awakening. When they return home and ask the reason why, they discover that, according to the Chairman of the Federal Horticultural Board, "the ordinary plant lover is not, as a rule, doing any public service."

THE automobile filling station began its existence as a purely utilitarian building, and like many utilitarian beginnings in this country, there was no attempt to make it attractive. There are still countless eye sores in towns and cities and along the roads. Although a decided effort to correct this is now evident, a great deal of work still lies ahead. Why is it not possible for our big oil and gasoline companies, in addition to building presentable architectural filling stations themselves, to encourage, stimulate and even insist on other agents erecting stations that are pleasing in design? To one that is presentable and attractive you pass half a hundred that are mere shacks.

The landscaping of these stations is another desirable feature. Some attempt has been made to use evergreens, but we would suggest that, unless the station is on a paved and almost dustless street plant material be chosen for its ability to resist dust and gasoline fumes. In this list would come the sumachs, arborvitae and barberry. Color could be placed in flower beds, using some of the bedding plants in not too formal designs.

THIS country, famous for many libraries on specialized subjects to which scholars can go for authoritative and comprehensive work, is singularly lacking in one respect. We have excellent libraries of history books, quite adequate libraries on exploration and geography, on horticulture, on law, on medicine, but we have no one group of books on furniture, decoration and architecture, decoration and furniture especially, comparable to the library of the Museé des Arts Decoratif in Paris. Our public libraries in New York, Boston and Chicago have sections devoted to these subjects, and many volumes are to be found in museum libraries, yet the subject of furniture and decoration still lacks an adequate collection. One of our generous millionaires might well consider this as an object for his munificence. He might follow the example of M. Doucet of Paris, who, ten years ago, sold his priceless collection of furniture and devoted the proceeds—14,000,000 francs—to the founding of just such a library, to which architects, artisans, artists, decorators and students of these arts might go for consultation.

THE other day a bookworm, searching in the shadowy corner of a second-hand shop, unearthed some early 18th Century books on theology that he thought might prove amusing. But the price seemed a bit high. "Let me have the title pages," said the proprietor "and I'll cut the price in half." "But what will you do with the title pages?" the bookworm asked. "They're dated," he was told. "I sell 'em to antique furniture makers. They paste 'em in 'old' bureau drawers and such. Proof positive that the piece is a 'genuine antique.' "

This we add to that body of legends regarding "antique" furniture, to the story of the worm-hole maker who died recently in Grand Rapids, to the legend of the machine that makes linen-fold paneling by the mile which dealers later sell by the precious foot.

The literature of faking is very ancient and extensive. One of the Roman authors complained of the fake antiques made in his day. John Evelyn, visiting Italy, in 1624 found imitation furniture factories going full blast. Before the war it was estimated that in Florence alone there were employed in making ancient Italian furniture no less than 10,000 hands. The art of faking even goes back to Egyptian times, for Egyptologists have discovered that it was quite common to rob the royal tombs of their priceless furniture and jewels, supplanting them with cheap imitations. Thus Mrs. Ptolemy and the Colonel's lady both suffer the same illusion! "As new as an antique" might be added to our synonyms.

And what is that story in L. P. Jack's "Among The Idolmakers"? Of the man who made such excellent reproductions of antiques that his reproductions brought higher prices than the originals?

J. N. C. FORESTIER, who writes on the Roserie of L'Hay, is author of "Jardins", a book of garden design, and has to his credit, among other notable landscaping achievements, the present design of the Roserie in the Gardens of the Bagatelle in Paris.

James L. Greenleaf, who designed the garden of W. H. Croft, is well known for his landscape creations. Among them have been the gardens of George D. and Herbert L. Pratt, Glen Cove, L. I. and Ledyard Blair, Oyster Bay, L. I.

C. Matlack Price, who is beginning a new series of architectural and building articles, is author of "The Practical Book of Architecture" and has been on the staffs of various architectural and decoration magazines. He is now in charge of the Architectural Department of House & Garden.

Richard Le Gallienne, who contributes occasionally to House & Garden, is a poet and essayist of many interesting and delightful achievements.

Ralph E. Griswold, who writes on the Villa Caprarola, is a fellow of the American Academy in Rome. His model of the villa is considered one of the finest models ever made and is indicative of the high standard of work being sustained by the American Academy in Rome. This excellent institution is supported through the generosity of Americans who appreciate the value of study in Italy to young architects, landscape architects, sculptors, painters and musicians. A movement is now on foot to increase its landscape endowment funds.



A TEMPLE *to the* ROSE

A formally treated amphitheater, turfed, and made architecturally delightful by a temple d'Amour and an Ionic, curved colonnade, is the climactic point of the Roserie at L'Hay, France, the greatest rose garden in the world



THE GREATEST ROSE GARDEN IN THE WORLD

Impressively Arranged With True Gallic Enthusiasm For Orderliness and Effectiveness, the Roserie of L'Hay Stands Unexcelled

J. N. C. FORESTIER

FROM the heart of Paris the shortest way to reach the beautiful rose gardens of L'Hay is to go through the Orleans Gate. The active and noisy quarters of the Faubourg des Gobelins crossed and the city gate passed, you wind through the quaint streets of Montrouge till you reach the great paved highway linking the City of Light with Orleans and Toulouse.

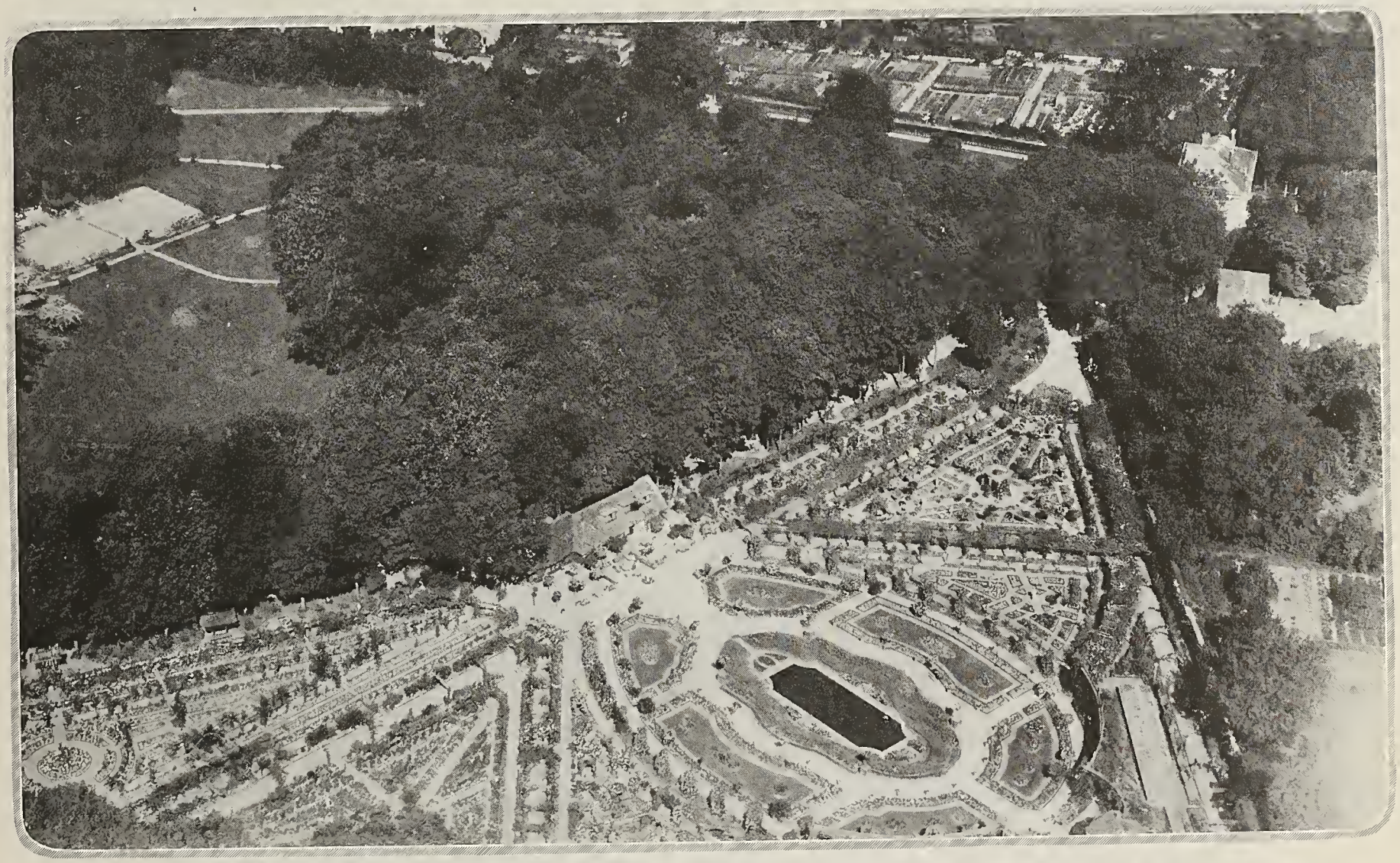
Soon the rumbling and dusty National Road is left behind and the trip continues along a small road, planted with trees on both sides, which cuts the Bievre Valley and the ancient village of Arcueil—though now it seems much more a city than a village—to climb the Villejuif Hill.

At this point the surroundings present a somewhat rural aspect. Thanks to a military mandate—on account of the proximity of the Hautes Bruyeres fortifications—the erection of country houses, which are usually built about large European cities, has been avoided.

The roadway rounds the western mountainside and offers to the eye real country scenery, well cultivated lines spotted with groups of trees here and there. At the foot of the mountain, occupying a wide opening of the Bievre Valley, a few villas can be distinguished through the green forestry curtain, alternating with the well traced vegetable gardens of Arcueil, Cachan and Bagneux. Farther away, in the direction of Bourg-la-Reine, the landscape includes the town of Sceaux and the parks of its ancient royal chateau, with the sloped woods of Meudon and Verrieres in the background.

To the right, a large portion of Paris is visible, and high above the distant perspective of the Bois de Boulogne, which seems almost to touch the eminence of Saint-Germain, the Eiffel tower points towards the sky.

This picturesque roadway runs along the Plateau of Villejuif, otherwise called the Plateau of Longboyau, for about a mile and a quarter, till you reach the village of L'Hay. Two more turns of the road, cozily narrowed



From the air the rose gardens of the Gravereaux estate lie spread out below like a segment of formally patterned tapestry. The richly planned area is triangular in shape, and the radial scheme of the design centers upon the accurate reproduction of a typical half-timber cottage from Normandy which faces the grand parterre, set with a long pool and devoted to the finest roses of the great collection

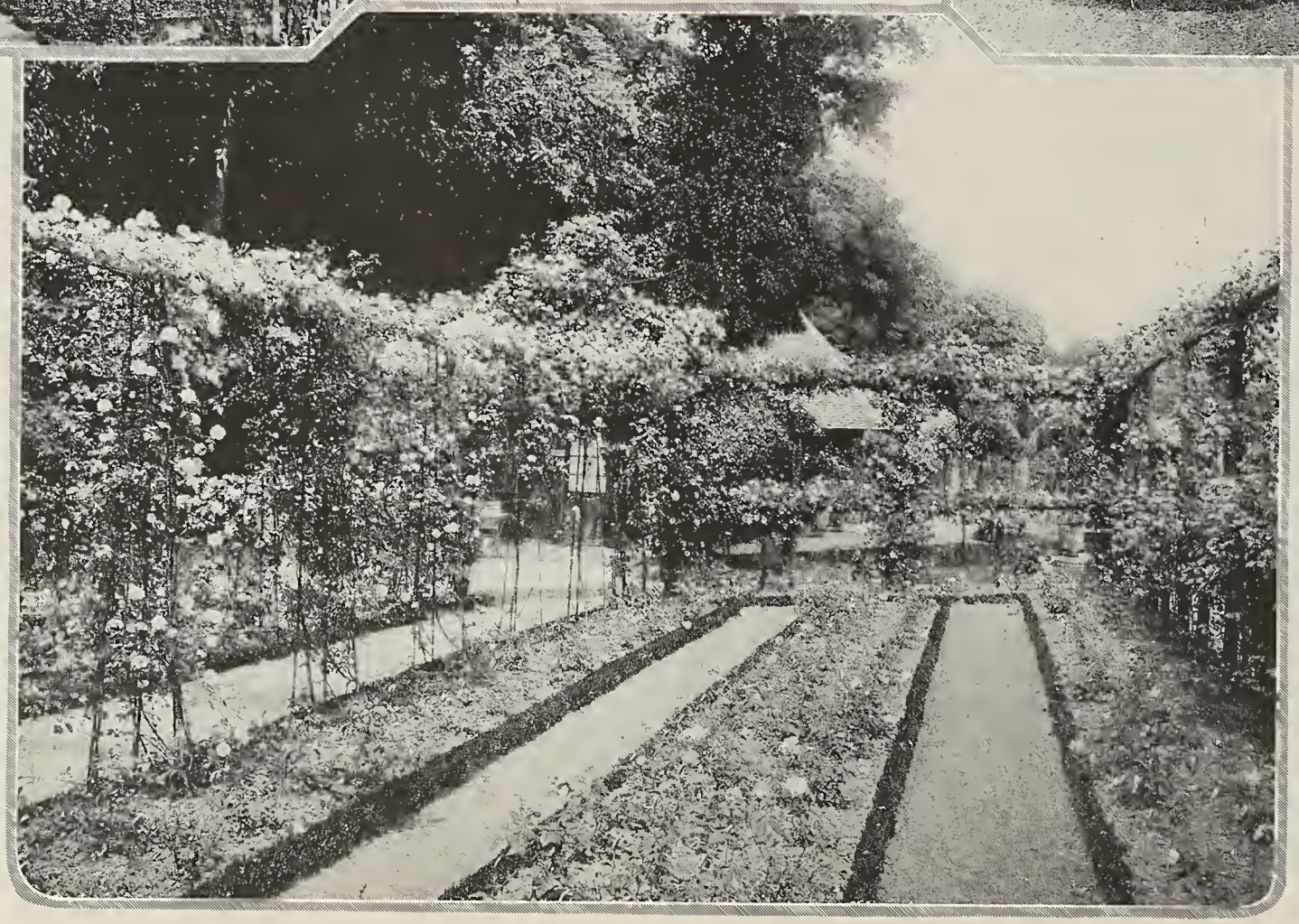




The central open space of the Roserie, smoothly graveled, and framed in heavy foliage, is entered through a wide, lattice arch covered with that lovely and familiar climber, White Dorothy Perkins



Within an enclosure of climbing roses is the long paneled garden devoted to the tea varieties. The beds are neatly bordered with an edging of dwarf box. Beyond is the chalet that is used as a rose museum



Under an arch of delicate design one passes into the "Roserie de Madame," which is Mme. Gravereaux' favorite garden, and which contains the most coveted roses of today, including such as "Ulrich Brunner," and "Testout"

The baroque jardiniere, with which the central part of the Roserie is set, is shown above in detail with its unusual base planting of standard roses. The variety used here is named after the wife of the French Premier "Mme. R. Poincare"

by ancient walls, and the Roserie of L'Hay is reached.

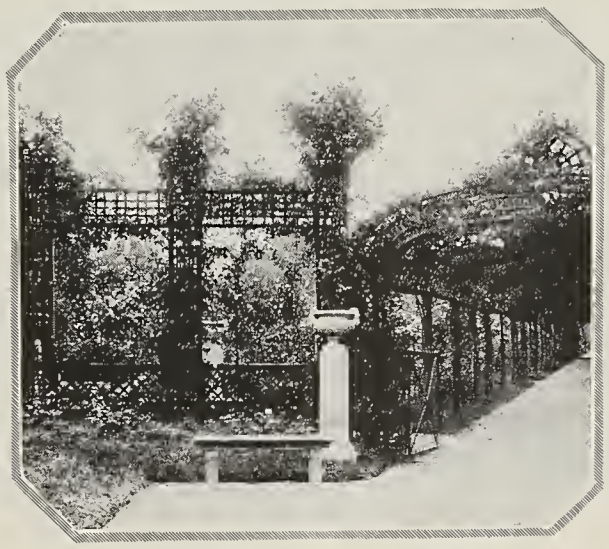
The rose gardens of L'Hay, which for the past two centuries have been the vacation grounds of wealthy Parisians, are now the property of Mme. Gravereaux. On the terrace, dominating the lands below, there was formerly a castle called la Tournelle de L'Hay, once owned by the ill-remembered Queen Isabelle, wife of Charles VI of France, and where died, a few years later, the proud and handsome knight Dunois, son of Prince Louis d'Orleans, who fought beside Jeanne d'Arc to deliver the soil of France from the English.



The mass of bloom in this particular section of the Roserie is almost bewildering; the result of planting all the roses of one variety, or of a similar variety, in the same location and getting thereby, a nearly simultaneous flowering

About 1810 the best located portion of the domain became the property of Henri Auguste, appointed goldsmith to Napoleon I, and son and grandson of the goldsmiths of the French kings Louis XV and XVI. It was he who constructed the present mansion over a century ago. Respecting the traditions of the palace, Mme. Gravereaux has framed and placed in the Reception Hall a list bearing the names and titles of its successive owners.

The old familiar fence encloses a pretty, shaded yard. The house, of measured proportions, has the character and design of the villas built in the environs of Paris from the end of the 18th Century to the days of Napoleon I. The gardens form a balcony for this, facing south, and continue the terrace. In the gardens, almost concealed by the foliage, is a dainty Norman chalet, an annex necessary for the comfort of a large family. Towards the right is the beautiful vista of the sunny terrace and to the left, behind the Norman chalet, under the shadow of centenarian trees, several climbing alleys lead to the scented and world famous Roserie.



Within the space surrounded by this arbor and treillage are planted the roses noted for their sweet scents; varieties from India and Persia and China

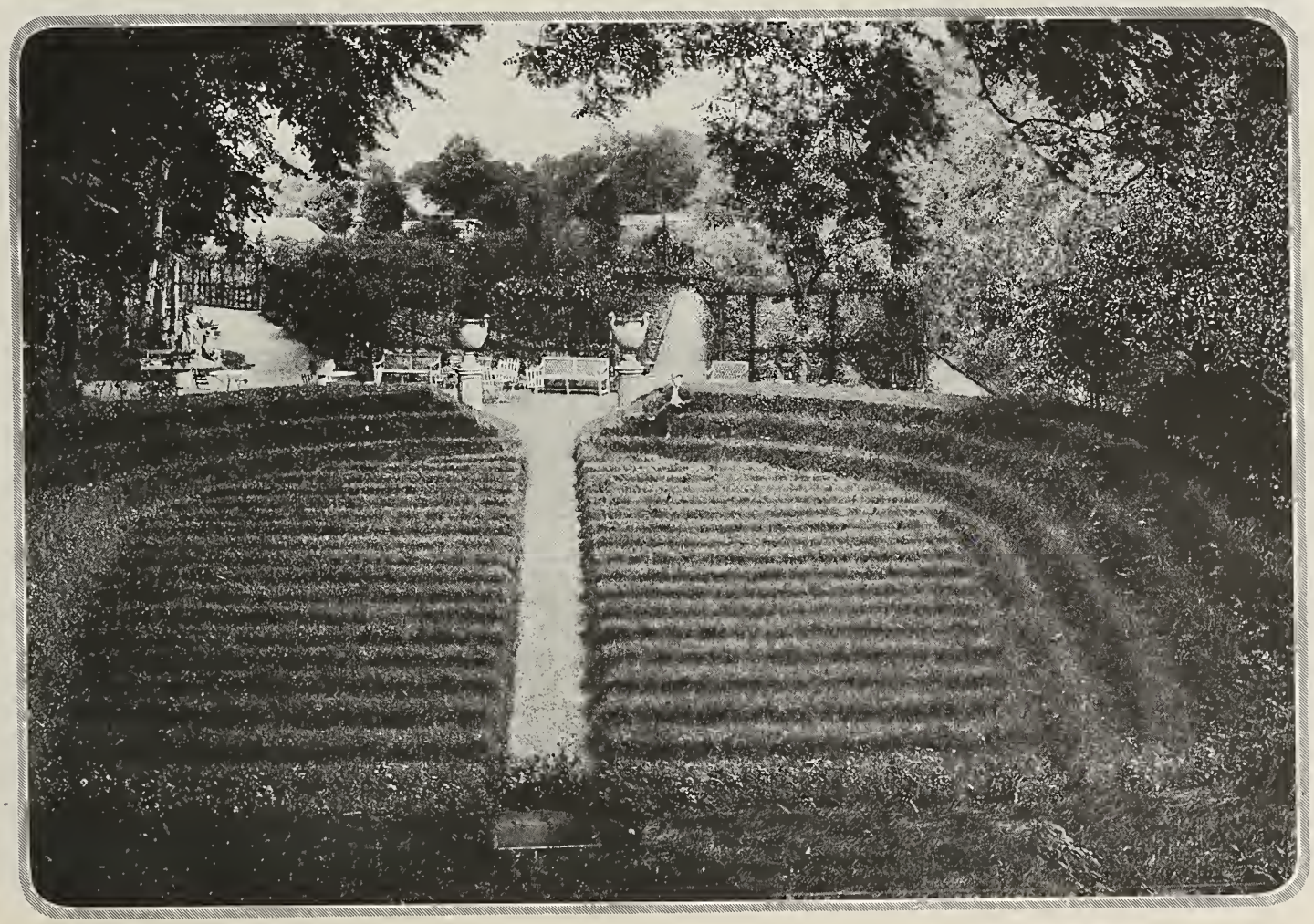
All sorts of flowery arches and porticoes surround the numerous rose beds. In the midst of these, facing a high semicircle of light wooden framework covered with roses, the calm surface of a pool mirrors the flowers. Low hedges surround it, each one bearing a different variety of roses.

The first two rectangular bushes at the entrance of this large adorned enclosure are, from right to left, "Joseph Guy" and "Redhoette" roses respectively. It is the spot reserved for the prettiest blooms. Here can be admired "Caroline Testout", "Capitaine Christy", "Mme. R. Poincare", "Commander J. Gravereaux", "Candeur Lyonnaise", "Souvenir de Claudius Pernet", etc. The flowers are all of one color.

Many persons of taste prefer the vigorous masses of similar shades of flowers, and this idea is oftentimes a principle in the composition of a whole rose garden.

Thus, the many arches, porches, and frames are covered with one distinct variety of roses, and so part of the garden bears all red roses and another part pink, then, further away, placed in a group, the yellow shaded roses, gradually fading until the white ones are reached. This is a beautiful theory indeed, but often-

(*Continued on page* 100)



At the apex of the Roserie is the Theatre de Verdure, with its sloping gallery of broad, turfed steps that serve to seat the spectators of the pageants below

The Gardens of
H. W. CROFT

Greenwich, Ct.

James L. Greenleaf
and Ellen Shipman
Landscape Architects



M. E. Hewitt

A high brick wall, pierced by an attractively designed gateway, forms the background for the herbaceous border. Massed box solidifies the planting



Four pyramidal arborvitae serve as accent points at the intersection of two turfed, forget-me-not bordered paths. Ellen Shipman, landscape architect



The long lines of the great double herbaceous border are nicely broken by bushes of old boxwood, while down the center of the grass way a flagstone path leads invitingly into the shade of the summer house



A broad flight of low stone steps, on which hydrangeas in tubs are effectively placed, separates the house terrace from the lawn. Mr. Greenleaf, the landscape architect of part of these grounds and gardens, is the designer of some of the largest estates in the country, and the winner, two years ago, of the Architectural League medal for excellence in landscape architecture. The subsequent splendid work of Miss Shipman on the same estate is being shown at the current exhibition of the Architectural League of New York



One of the entrance paths to the house was laid between two rows of great elms, a feature of the place which gives it at once an air of age that could otherwise have been attained only in time or at the considerable expense of big tree moving



One of the most delightful parts of the gardens is the path which leads off from the garden between hedges of formally clipped hemlocks. After the color and brilliance of the herbaceous borders it is a fine note of 'simplicity'. Ellen Shipman, landscape architect

THE STARS AND FLOWERS

There May Be More Wisdom in The Ancients' Floral Astronomy Than We of a Material Age Suspect

RICHARD LE GALLIENNE

"OF ALL causes the remotest are stars," says Robert Burton in "The Anatomy of Melancholy", that charming old rag-bag of romantic learning, in which fascinating nonsense and shrewdly humorous wisdom are thrown together with so wayward an art. He is discoursing on the possibility of planetary influence on melancholy in general and particularly on the melancholy to which lovers are so notoriously subject. He will not exactly commit himself. "I will not here stand to discuss, *obiter,*" he says, "whether stars be causes or signs; or to apologize for judicial astrology"; but it is evident that his is not that wholesale scepticism which "will attribute no virtue at all to the heavens, or to sun or moon, more than he doth to their signs at an inn-keeper's post, or tradesman's shop."

One gathers that he is inclined to the opinion that there may well be "something in it", and his open-mindedness on the question is one which some scholars and even men of science not given to credulity have retained up to the present day; even so sound a scholar and humanist as Dr. Richard Jarnett, for instance, who was convinced that astrology has a foundation of truth. Indeed, so many such "dreams at the dawning of philosophy" have of late been proved to have an essence of scientific truth that we may well pause before dismissing them to the lumber-room of superstition.

THERE is one important virtue to be urged in favor of such old "pseudo"-sciences: they preserved that proper attitude of awe and wonder before the mysterious phenomena of the universe, which we are in danger of losing by our familiar everyday acceptance of them. As Carlyle said, we live too much at ease in the midst of wonder and terror, "in the centre of Immensities, in the conflux of Eternities". For example, when a few weeks ago M. Marconi was able for the first time in the history of the world to talk by wireless telephone between England and America, how calmly we took the astounding news! We have supped so full of scientific wonders that we took it for granted; and thus the more marvelous the Universe is demonstrated to be, the less sensitive we are becoming to its marvel. Instead of further spiritualising us, it seems in danger of doing the precise opposite. Our only interest in each new scientific discovery, each new advance towards the "Unknowable", seems to be to what materialistic "business" uses may we apply it. We have taken Emerson's counsel to hitch our wagon to a star in a quite different way from what he meant by it, and we act as though the only use of the stars, of the celestial forces, was in the propulsion of our earthly wagons.

THE old "superstitious" attitude was essentially finer, and tended to our thinking more "nobly of the soul." According to astrology, not only human life, but all the physical life of the earth was influenced by the stars. "Colours, metals, stones, plants, and animal life of all kinds were associated with the planets and placed under their tutelage", and thus all existence was "bound with gold chains about the feet of God". Nothing was isolated in the universe, but all created things were interdependent.

"Detached, separated," again cries out Carlyle, in his inspiring mysticism, "I say there is no such separation: nothing hitherto was ever stranded, cast aside, but all, were it only a withered leaf, works together with all." Recent scientific discovery tends to corroborate this mystical attitude, but all too many of the "professed enemies to Wonder" continue to regard the most stupendous and mysterious facts of the universe as cold scientific facts and no more. The stars are just stars.

AS A correction to this prosaic attitude,—an attitude which, in leaving out the element of mystery that remains and must ever remain in "physical" life, however closely we may track some of its processes, leaves out the most important fact of all,—it is far from unprofitable for the modern botanist and flower lover to dip occasionally, if only for amusement, into the writings of those old "herbalists" who linked their botany with astrology, and who held that there is a connection between stars and flowers. There would seem to be more than poetical imagery in Longfellow's beautiful lines:

"Silently, one by one, in the infinite meadows of heaven,
Blossom'd the lovely stars, the forget-me-nots of the angels."

AMONG herbalists, Nicholas Culpeper was, even in his own day (1649), regarded as something of a quack, but he was not alone in regarding the virtues of certain herbs as operative through the influences of the stars. His business was to consider them as curatives of disease, and he declared that "he that would know the reason for the operation of the herbs must look up as high as the stars"—a remark capable of profound and inspiring interpretation. And he continues, "it is essential to find out what planet has caused the disease and then by what planet the afflicted part of the body is governed. In the treatment of the disease the influence of the planet must be opposed by herbs under the influence of another planet, or in some cases by sympathy, that is each planet curing its own disease." "Plants must always be picked according to the planet that is in ascendant."

Culpeper, of course, was only echoing a very ancient belief in the efficacy of planetary influence, beneficient or maleficient, on the various potencies latent in herbs and flowers.

Shakespeare is rich in references to this magical lore. "In such a night, Medea gathered the enchanted herbs that did renew old Aeson," one recalls from the loveliest of all moon-drenched passages in "The Merchant of Venice", and "the slips of yew", it will be remembered, blended in the hell-broth of Macbeth's witches were "slivered in the moon's eclipse".

Miss Eleanor Sinclair Rohde, in her fascinating book on "The

(*Continued on page* 102)



M. E. Hewitt

A GARDEN OF TRANQUIL DELIGHTS

Heavily framed in the foliage of deciduous shrubs and broad-leaved evergreens, the lily pool in the garden of H. W. Croft, at Greenwich, Ct., has a deep and quiet charm. Beyond the pool stone steps, guarded by a pair of tall, clipped evergreens, connect two terraces and climb easily to a well designed arbor overlooking the scene. Ellen Shipman was the landscape architect

"BLOSSOM *by* BLOSSOM THE SPRING BEGINS"



Of all the sights of early spring none seem able somehow to equal in pure splendor that of the flowering trees, whose branches are crowded with blooms in pink and white, often sweetly scented

Very few of the ornamental shrubs, even the heavy laden spireas and forsythias, compare with such a tree as this white clustered Mazzard cherry, prunus avium, whose blossoms precede its leaves





The blossoms of this small-growing flowering crab, pyrus Scheideckeri, open early in May; are large, double, and tinged with pink



Pears, too, are members of the polymorphous genus of pyrus. This one, snow pear, p. sinaica, has April blossoms of purest white

Said to be a hybrid of the common pear and the white beam tree is this flowering pear, pyrus auricularis, blossoming white in May

A STUDY *in* EARLY FLOWERING TREES



Not unlike snowy puffs of pop-corn the pure white blossoms of the Japanese flowering cherry appear in late April in clusters of from three to five blooms achieving quickly a thrilling beauty

The Japanese cherries, like most of the flowering trees, may be used for their masses of spring color on the lawn, to guard a gateway, to frame an arbor, or to border a long and narrow garden path



The blooms of this small spiny tree pyrus eleagnifolia, a variety of the snow pear, cluster along the bare branches toward late April



One of the finest effects to be got with the white flowering trees is the color repetition they make with the house's white painted trim



In Japan the little fruits of the dwarf flowering crab, pyrus Sieboldi, are gathered after frost and preserved. The flowers are a faint blush



Tebbs



"Three Barns", at Silvermine, Connecticut, the studio home of Mr. and Mrs. John Kenneth Byard, was ingeniously contrived from three old barns, in a manner both picturesque and habitable. The massive chimney of local fieldstone connects two of the barn structures, and aids the architectural composition of the group. John V. Van Pelt was architect of the alterations

A glimpse through one of the barnyard gates in the stone wall surrounding the studio grounds. The great stone chimney rising behind the simple lines of the barn structure, creates a picture of domesticity achieved without any architectural effort

One of the charms that make "Three Barns" consistently picturesque is the old wooden barnyard gate opening from the road to the forecourt. White lattices against the red siding add incident, and will aid climbing vines to soften the walls



"THREE BARNS"

An Architectural Trilogy

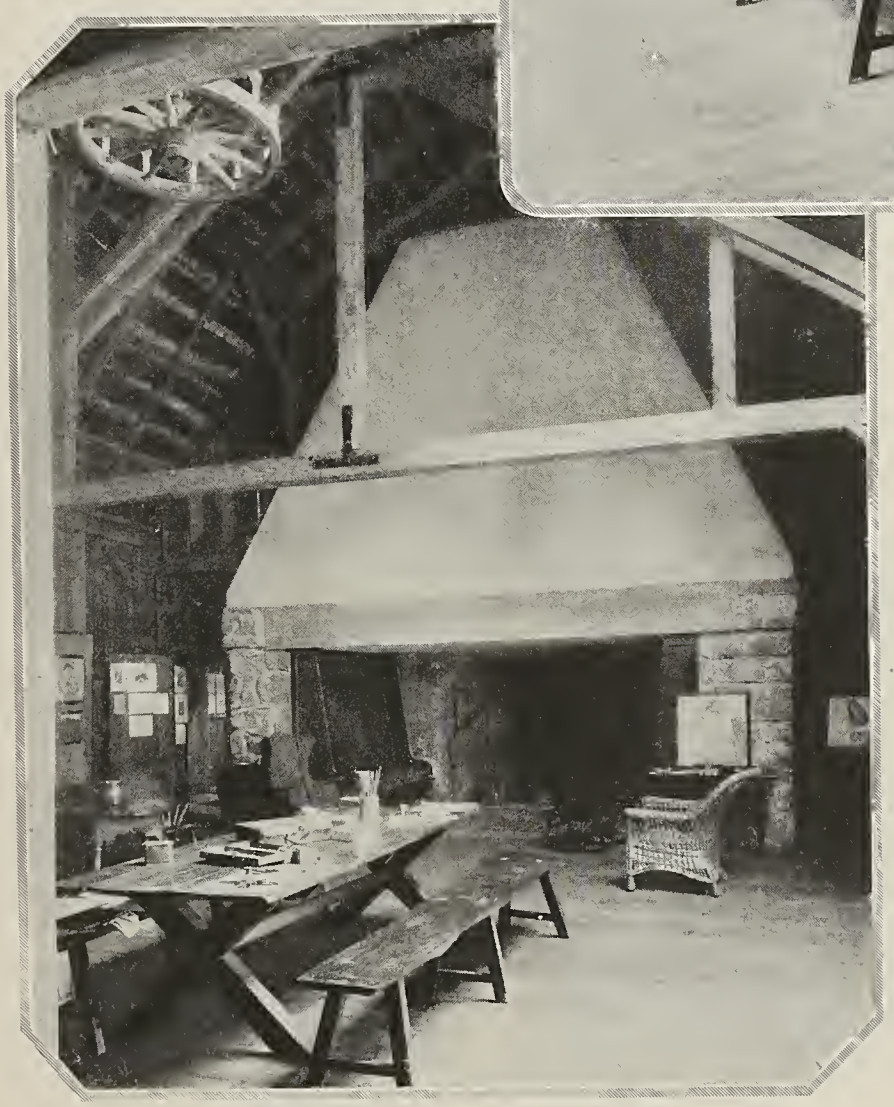
HARRIET SISSON GILLESPIE

RESTORING old houses and remodeling barns into charming homes without loss of their original character has become a fascinating game for architects. It has been done exceedingly well many times, but perhaps never more effectively than in "Three Barns", the studio home of Mr. and Mrs. John Kenneth Byard at Silvermine, Connecticut. Here is one of those happy architectural inspirations that now and again delight the lover of the picturesque. In this case, it is the renaissance of a primitive farm group to meet the demands of modern living without the loss of its personality.

The old red barn, so familiar a sight in rural New England fifty or a hundred years ago, is seldom seen now. In these prosaic times, then, to catch a glimpse among the Connecticut hills of a quaint gambrel-roofed structure, with its flare of rich color and other unmistakeable signs of its ancient lineage, affords the experience-hunter a thrill of real pleasure. And to discover further that the old relic of Colonial days has been remodeled to present day uses, though still retaining the earmarks of age and the homespun aspect of its traditional calling, is of sufficient interest to make an impression upon even the lay mind.



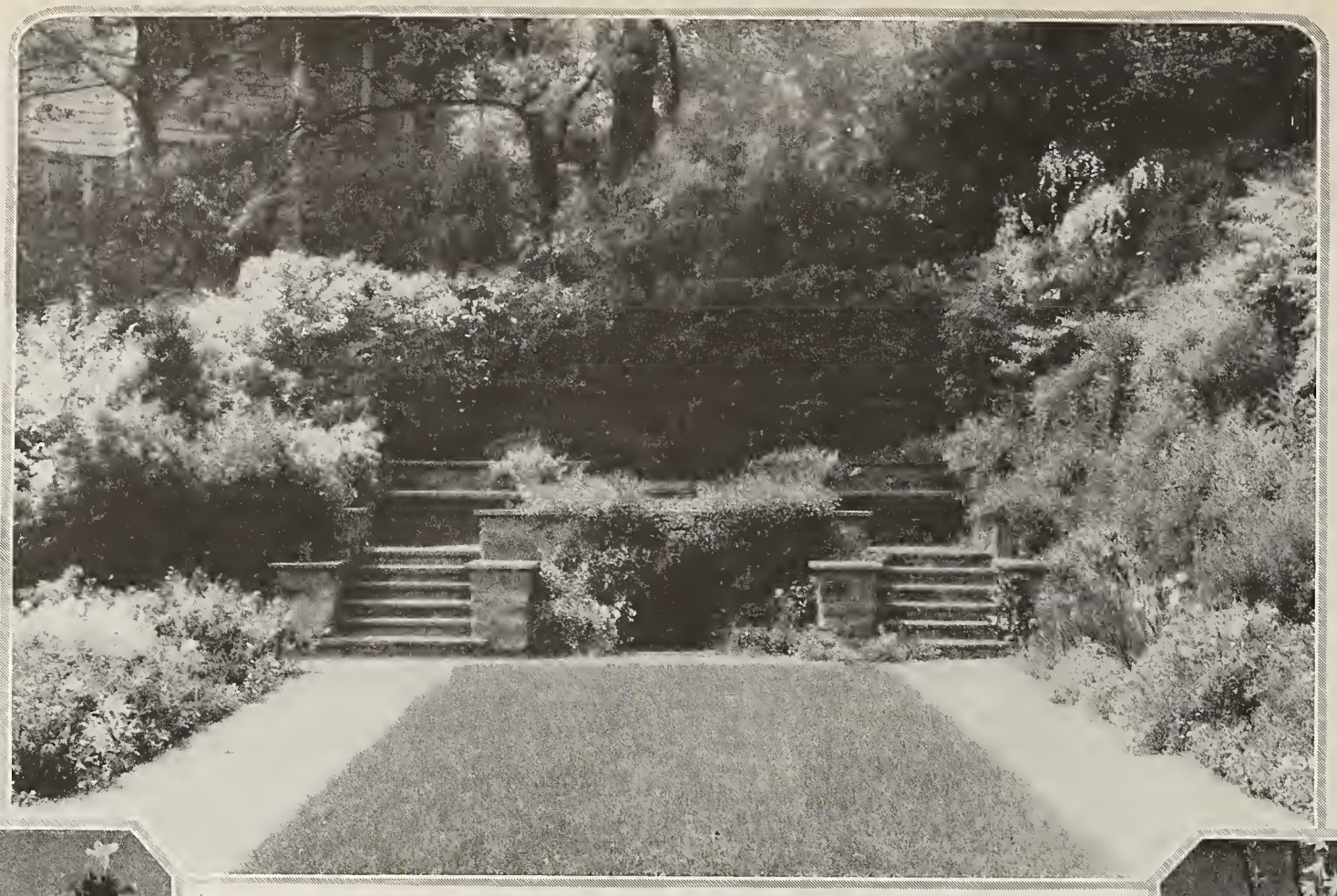
A stairway of rough-hewn oak was built to replace the ladder which led to the hay-mow —now converted into a balcony. In character with the interior are the benches and trestle table



The old-fashioned fireplace, with generous ingle-nook and high-backed settles, will burn 8' logs. Behind its massive hood is a "drying room", as in days of old, for rain-wet coats

Built close to the old country road, as was the custom in Colonial days, and near a lively little stream from which the settlement takes its name, "Three Barns" consisted originally of a trio of weathered and time-worn buildings of which the gambrel-roofed barn was the important feature. A carriage shed adjoining and a smaller addition in shape of an "L" formed a courtyard. Entrance to this is effected through a typical and highly picturesque barn gate.

(*Continued on page* 98)



Healy

With a horn-beam hedge for a background, with banks of bridal-wreath and bush honeysuckle on either side, and deutzia gracilis in the borders, this garden shows the importance of shrubs in the planting scheme. Clarence Fowler landscape architect



McFarland

The pink blossoms of bush arbutus, abelia grandiflora, appear in late summer and last until fall



While the branches are still bare the yellow flowers of forsythia viridissima line the stems

FIFTY GOOD FLOWERING SHRUBS FOR THE GARDEN

RICHARD H. PRATT

SHRUBS seem to contain in a nice degree the qualities both of trees and flowers. They have body as well as bloom. It is possible to make a garden altogether of flowering shrubs, and it is likewise possible to create with them effective shade and shelter. In fact, no other type of plant is quite as versatile.

Among their endless varieties there are kinds for almost every purpose in the planting of the grounds and garden. They may be used in masses to soften the angles between the house and its site, to fill in the harsh corners of the lawn, to bank against the curves of walks and drives, to cover slopes and to form enclosures. Used individually they are every bit as valuable, whether they serve as spots of brilliant color or as accents at important points.

The shrub family is so extensive and various that the compilation of a representative list of 50, together with the classifying of the purposes to which this 50 might be put, could not possibly be accomplished in a short article. Therefore, the broad-evergreen branch of the family, with its rhododendrons, laurel, azaleas, fetterbush, and Japanese hollies, will be eliminated. The shrubby roses will be ignored. Small trees that are loosely called shrubs will be admitted only in a few pressing cases. What remains is still, of course, a stupendous group.

Fifty typical varieties will be described and, in order to make the list more valuable and useful, the shrubs will be grouped into five different classes: those which are most suitable for heavy masses, such as the outside frame of the garden; those which are especially fitted for covering slopes; those which, because of their somewhat herbaceous appearance, may be used in the borders among the perennials and annuals, and finally those which, because of their beauty of form and color, can be placed as accents in the garden.



McFarland

SHRUBS FOR MASSING

Service-berry, *amelanchier canadensis,* known more generally as shadbush, is a splendid shrub to use outside a garden that is set in a woodsy situation, for it attains eventually a considerable height (sometimes as much as 30′) and its loose habit of growth gives it the proper character for surroundings of that sort. In the Spring it is covered with a mass of white flowers in short racemes, and in the late Summer or early Fall its branches are hung

One of the most attractive of the smaller shrubs is deutzia gracilis with its pink, sometimes white, flowers



Gillies

Two of the viburnums, varieties dentatum and tomentosum plenetum, are used effectively at the entrance to this garden. Ruth Dean was the landscape architect

Where there are slopes to be turned into banks of foliage, no other plant is as suitable as the drooping, spreading shrubs. Clarence Fowler, landscape architect

with ruddy purple fruit. When given plenty of room in the right location the service-berry will want no attention.

Bastard indigo, *amorpha fruticosa*, must not be expected to stand too sturdily above the high enclosure of a garden, for its habit is somewhat spreading, and it is best used, perhaps, where the massed planting about the garden meets the ground beyond; or where the garden hedge is low, or the ground level outside is higher than that within. An unusually erect specimen of this shrub will grow to 15′ or 20′, but 5′ or 6′ might safely be called the average. Its foliage resembles that of the locust; quite as decorative a form in the mass as any that exists. The flower spikes are a lovely violet color, blooming in late Spring and early Summer, and are followed by interesting seed-pods.



Healy

If it is possible to plant it in a slightly moist situation it will respond gratefully.

Flame-colored azalea, as *azalea lutea* is called in the catalogs, is really *rhododendron calendulaceum*. It is suggested here for the outside frame of the garden, and for similar shrubbery masses, because of the exciting splash it makes in May and June with the burning dazzle of its red-orange-yellow blossoms. Shrubbery masses are apt to become a little too sedate. They need such a colorful insurgent among them as this. Under favorable conditions it will attain a height of 10′. It is well to count on from 4′ to maybe 7′. It is effective to have balancing groups of this flaming plant on either side of the garden. Keep it away from the pinkish purple of the Judas tree, for it will be bound to clash.

(*Continued on page* 148)

A VILLA OF THE ITALIAN RENAISSANCE

The Villa Caprarola and Its Tradition Afford a Remarkable Study of Italian Gardening in a Classical Era

RALPH E. GRISWOLD

IT IS rare that one finds a garden unit as well adapted to its special purpose and situation as the Upper Garden of the Farnese Villa at Caprarola. Complete in itself, it is the most unique part of the great Villa Caprarola, the stupendous dream of an ambitious Cardinal and one of the finest villas of the Italian Renaissance.

The Cardinal, Alessandro Farnese, because of his delicate health was advised by the doctors of his uncle, Pope Paul the Third, to rest for a time in the quiet and invigorating air of Monte Cimini where "there were the best hygienic conditions, the purest of air, a picturesque horizon, a delicious freshness and enchanting silence, broken only by the songs of birds and the chatter of industrious peasants. Such a fortunate retreat was found in the town of Caprarola, about seventy-five kilometers north of Rome. Here for a time the Cardinal established himself in the Palazzetto della Cancelleria. But since these accommodations could not satisfy, even for a brief time, the taste of so magnificent a Cardinal, the great architect Vignola and the famous brothers Zuccari were called to collaborate in the creation of a palace, which, to use the Cardinal's own words, "Should stupefy the world".

It was a time when colossal villas were being erected on the Alban and Sabine slopes and in the close vicinity of Rome. There was no question of what style or period to adopt; it remained for the architect to apply what he could from the classic tradition to his immediate problem.

Thus the precarious health of a great Cardinal gave occasion for the creation of one of the greatest masterpieces of palatial architecture and gardening. The palace was begun in 1547 and in 1559 it was complete.

After the death of Alessandro, in 1592,

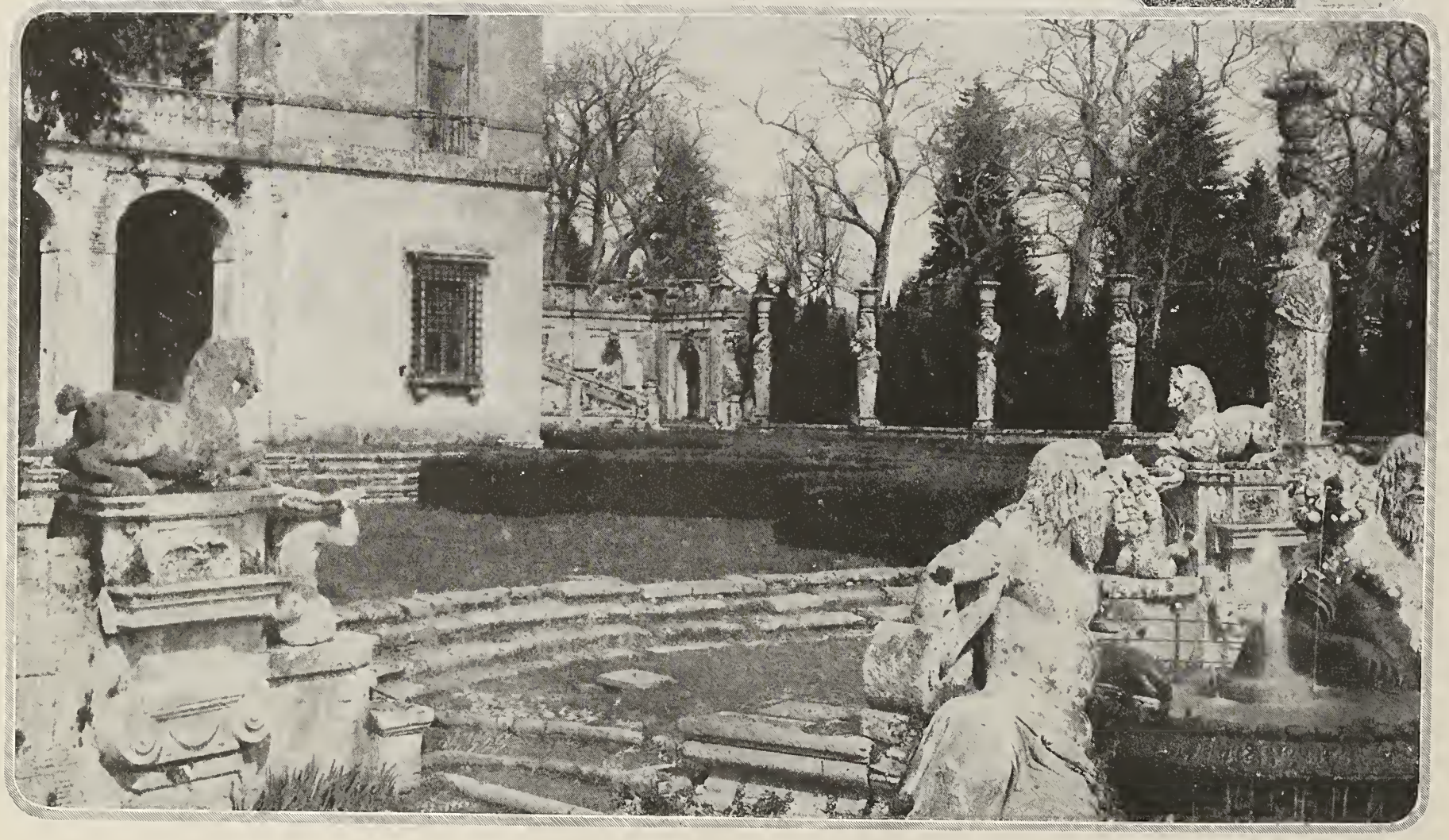


Grotesque water gods guard the fountain and basin in front of the Casino. The huge rose is 12' in height



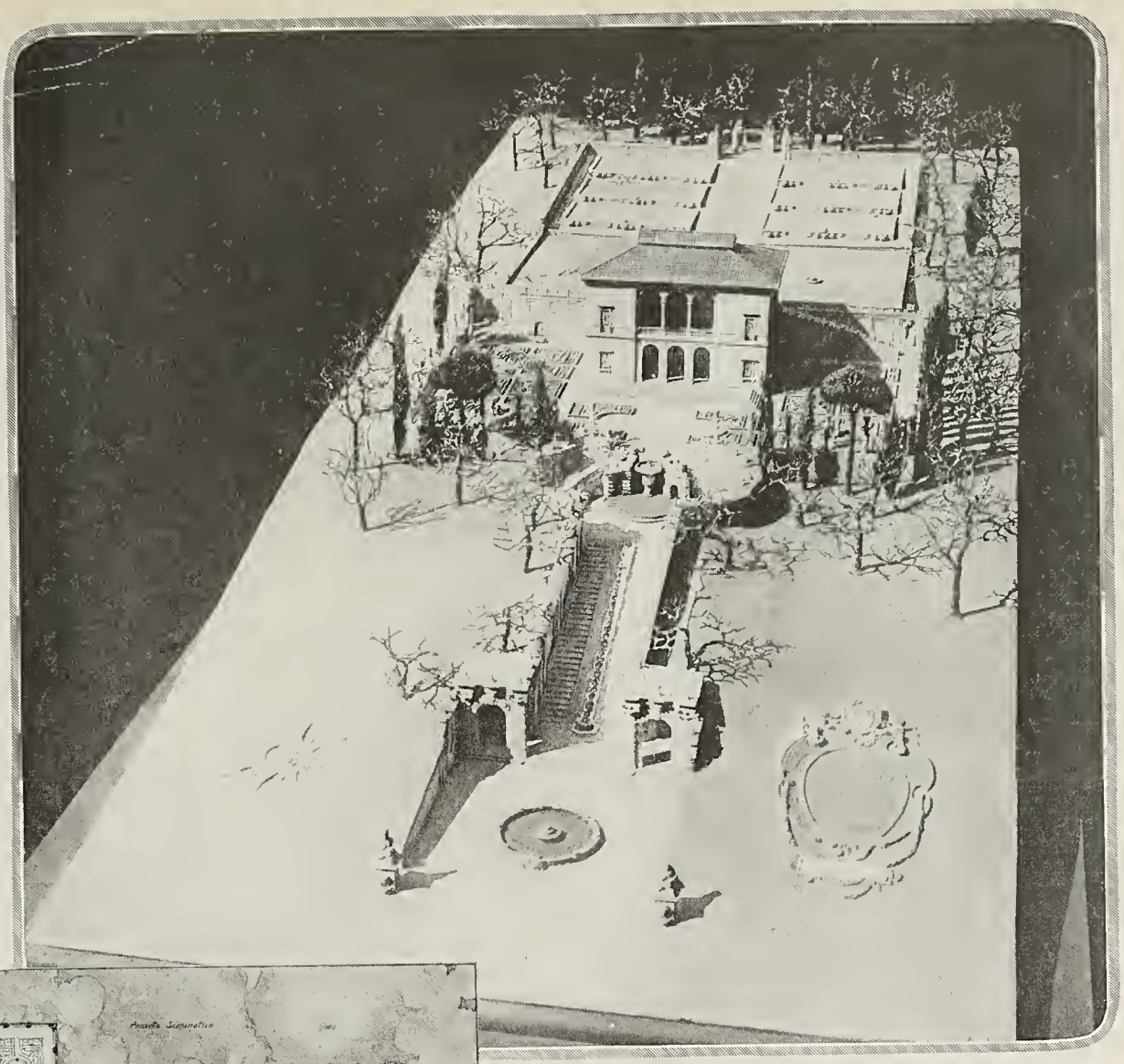
At regular intervals along the wall are colossal caryatides, 16' high, of rough, vigorous sculpturing

Below is a glimpse of the terrace in front of the Casino. Box parterres, turf walls and gently ascending steps make the approach to this remarkable garden house

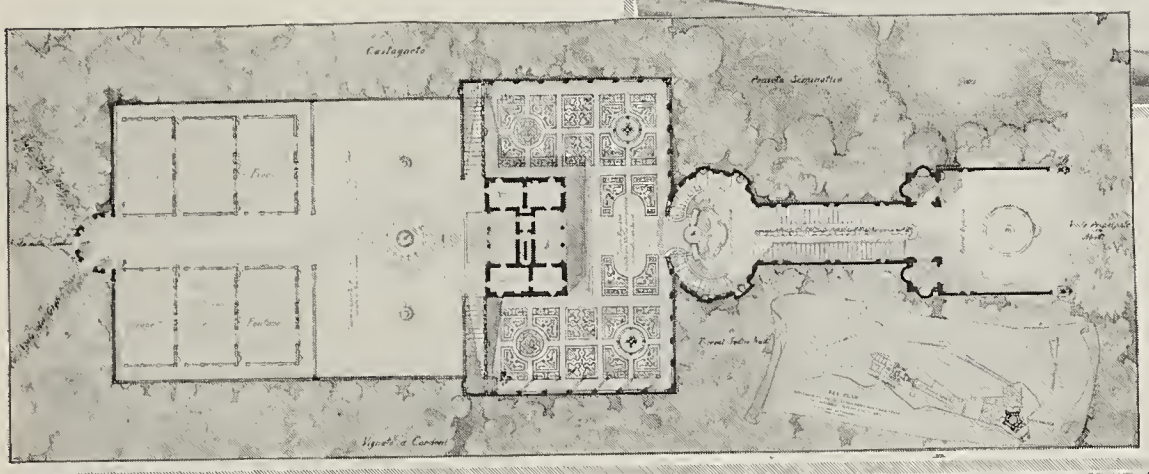


the Villa was left to Cardinal Odoardo Farnese, a very serene and accomplished man, the last of the Farneses to be worthy of the distinction given that great name by his predecessors. Shortly after Odoardo came into possession, he built what is known as the Casino and Upper Garden, an entirely separate garden unit undoubtedly designed by Vignola but not constructed until many years after his death. The exact date of this construction is uncertain but without doubt it was completed about seventy years after the construction of the main palace. The retiring character of Odoardo may give some clue to the function of this Casino and its gardens which was termed by a contemporary writer a "Villa Deliziosa". It is more than probable that the Cardinal, tired of the confusion and strenuous life of the main palace retired here to be surrounded only by his most beautiful gardens and closest friends. The reason for building this additional garden with no architectural connection with the main palace and gardens, is an unsolved problem and one of little importance to

(*Continued on page 92*)

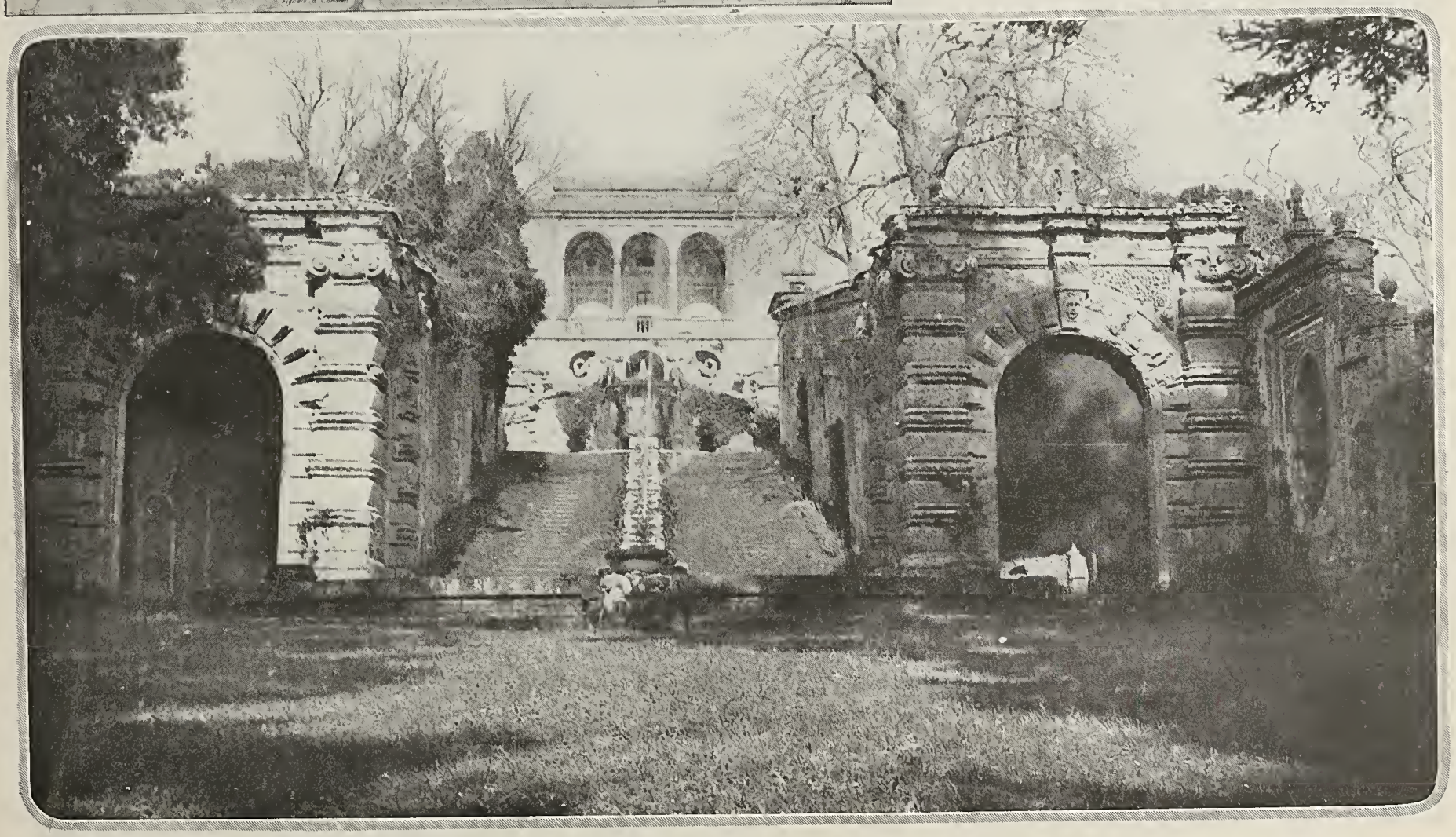


Mr. Griswold's model of the Villa Caprarola is considered the finest garden model ever made. He is a fellow of the American Academy in Rome



The map of the garden by Mr. Griswold shows the location of the Casino, its approach and surroundings

The Upper Garden and Casino are reached by a long ramp down the center of which runs a cascade





"The Blackbird", by Wu Ping, an artist of the Sung Dynasty, 960—1277 A. D.

THE BIRD-*and*-FLOWER PAINTINGS *of* CHINA

GARDNER TEALL

THE great love of Nature inherent in the Chinese soul made itself manifest in the painting and poetry of China. It lent to its art certain defined characteristics, which, in pictorial expression were, at an early day, applied in the following groups into which painting and drawing were divided: Landscape; Man and Objects; Flowers and Birds; Plants and Insects.

The third group is one with which we are all more or less familiar. The Chinese term for these Bird-and-Flower paintings is *Hua niao* or *Hau hui,* just as the Japanese for works of this genre is *Kwa cho.*

While the Western world has, for many years, utilized the Chinese Bird-and-Flower paintings in decoration and has adopted and adapted many of the *Hua niao* motifs in design, a fuller enjoyment of this Oriental art group is only possible through a more intimate knowledge of the subject than is conveyed to us by the mere external appeal of the aesthetic qualities in these Bird-and-Flower paintings of China. Birds and flowers evoke in the Chinese mind and heart a romantic sentiment with which, in European art, only feminine beauty is in any way to be put in comparison.



Companion to the one opposite is this bird-and-flower painting of Wu Ping's

Of the Chinese Bird-and-Flower paintings Petrucci has the following to say: "The Chinese gave rein to their fancy for painting the bird in conjunction with the plant life associated with its home and habits. The bird is treated with a full understanding of its life, and flowers are studied with such a comprehension of their essential structure that a botanist can readily detect the characteristics typical of a species, despite the simplifications which an artist always imposes on the complexity of forms. This general class is subdivided. The epidendrum, the iris, the orchid and

(*Continued on page* 130)



A bird-and-flower painting by an unknown member of the Imperial Academy, dating from 960—1368 A. D.



"Hibiscus and Egret", by Chao Meng Chao Tyze Ku, one of the bird-and-flower painters of the Sung period



A Chinese bird-and-flower painting by a member of the Imperial Academy of the Sung or Yuan Dynasty

"Quails" by Ai Hsüan of the Sung Dynasty, painted about 1070 A. D. Ai Hsüan specialized in painting quails



A LITTLE PORTFOLIO OF GOOD INTERIORS

M. E. Hewitt

The photographs in the Portfolio this month are of the home of Mrs. Theodore A. Havemeyer at Brookville, Long Island. The picture above shows a balanced arrangement of furniture at the fireplace end of a morning room. Although the walls are neutral in tone, bright chintz hangings and Chinese rugs provide plenty of color. Schmitt Bros., decorators

Where there is enough space a hall may be furnished as a small reception room with a comfortable sofa, small tables, chairs and an occasional lamp. In this case plain, neutral toned walls make an excellent background for delicate 18th Century English furniture, colorful flowered chintz and taffeta and a decorative architectural painting that is very well placed

The dining room is entirely paneled in old pine. The chairs are Queen Anne with seats done in old needlepoint and a leather screen of the same period has a design of garden flowers

Charming old furniture finds a fortunate setting in this gay little living room with its sand colored walls, profusion of flowers and long hangings of flowered chintz. Schmitt Bros., decorators

At night Waterford candelabra on either side of the fireplace throw soft light on the mellow pine walls and blend the blues and browns of the chintz with the rug's yellows and blues

An interesting combination is side walls painted blue-green with bookcases and paneling of old pine at either end of the library. The hangings are of prune colored chintz and the rug Chinese

A SHADED CITY GARDEN IN LONDON

The Town Garden of Lady Sackville Is a Beautiful Example of What Can Be Done in a Restricted Area

MINGA POPE DURYEA

THE approach to any city garden from the house should be made by degrees. A porch, a terrace or a garden room should mark the transition. In order to do this, this terrace or garden room should carry in its decorations some suggestion of the garden that lies immediately without.

This phase of city gardening is beautifully illustrated by the house and garden of Lady Sackville in London. It is the old Ebury mansion, built toward the end of the 17th Century and its Georgian lines have long made it known architecturally. Carved and paneled rooms of the period are found here and the house is filled with the rarest of *objets d'art*. But with the garden room and the garden we alone are concerned. As will be seen by the illustrations on the opposite page, the floral motif is found constantly in the decoration—in the surround of the fireplace, in the overmantel panel and in the priceless Aubusson tapestry screens, which originally came from Bagatelle. These suggestions help make the passage from the house to the garden less abrupt.

One of the windows, which looks out on a rather uninteresting glimpse, has been filled with shelves that hold some of Lady Sackville's collection of colored glass. This, of course, is the ideal way in which to show glass and, incidentally, softens a view that would otherwise be not so pleasant.

From the garden room one passes out to a flagged terrace—and the garden lies ahead. Although the garden really occupies only a small area, a greater sense of space is given it because of the way an adjoining property cuts into it. Thus the garden might be said to consist of three parts—the terrace immediately by the house, the long walk and the sheltered terminal with its garden furniture. All the walks are paved with stone.

The transition from the house to the garden is actually made through a latticed terrace. This lattice design is carried along one side of the wall, surmounting a fence. Trees are planted at regular intervals down the long walls, and these, together with the fence and adjoining building, make the garden quite a shady spot. While the major part of the planting is permanent, of course, much color is found in potted plants set in stone jars along the long walls and in vases and urns on the terrace. Geraniums are principally used for this purpose.

Because of its shady aspect the garden can only be planted to shade-loving mate-



At the end of the garden under glass canopy is grouped iron furniture and Dresden lemon trees



The garden view directly facing the group opposite is this glimpse of cross paths and flower-filled urns

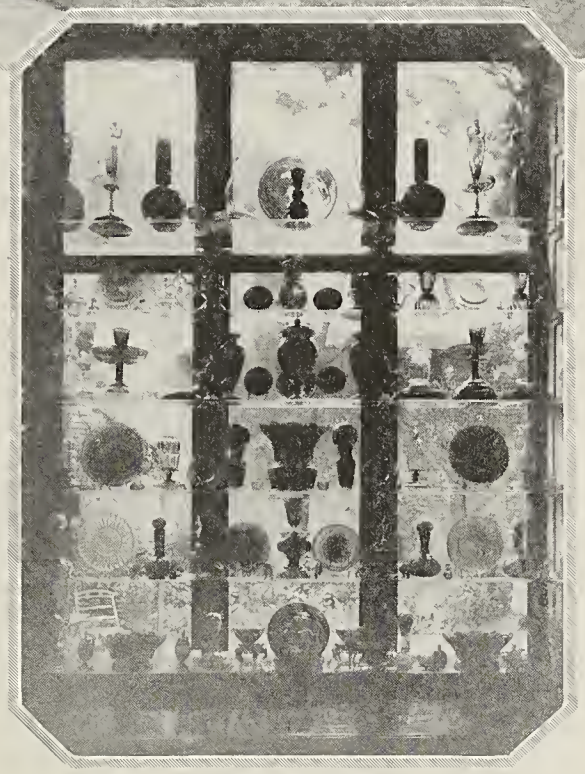
Duryea



The long walk is lined with trees. At regular intervals stand stone jars with colorful geraniums. Flower borders fill up the side spaces

H. V. Duryea

Directly off the garden terrace is this room, which has a floral motif in its decoration, making a pleasant transition from house to garden

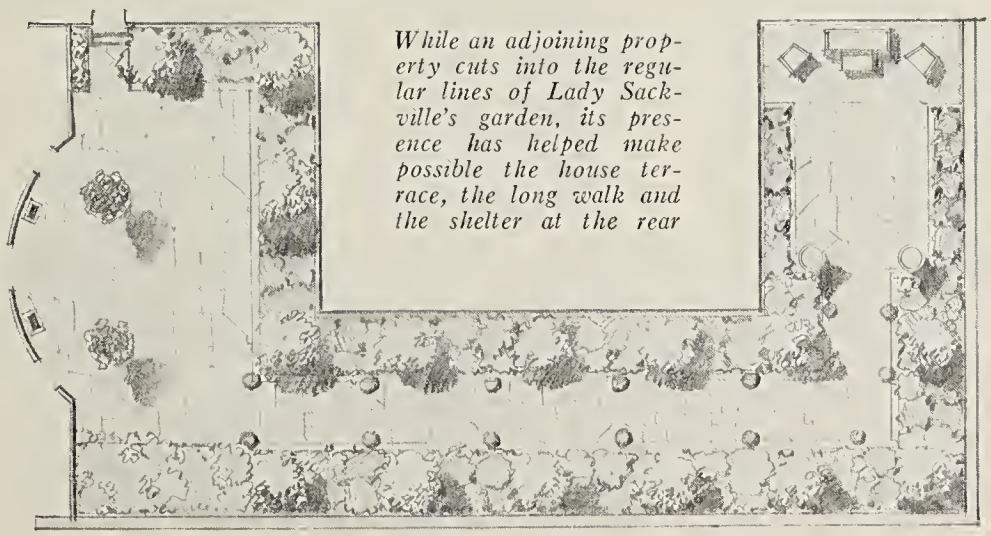


One of the windows looking out on an uninteresting view is filled with glass shelves on which has been placed a collection of colored glass

rial. The walls are covered with wisteria, woodbine and ivy. In the beds are found rhododendrons, laurel, hawthorn and castor oil plant, the last an ideal annual for shaded city gardens not only because it will thrive but because of its generous foliage. In addition to these are found, scattered in the beds, yellow day lilies, lemon yellow, deep yellow and flame colored snapdragons, blue hydrangeas (another ideal city garden plant) annual larkspur, delphinium, dwarf fuchsia, blue violas, phlox, zinnias, lilium speciosum, and calceolaria.

The shelter at the end of the long walk is one of the most interesting features of the garden. Here a space against the rear wall is covered with a section of glass roofing, making it habitable even in rainy weather. Under this glass canopy has been placed a grouping of delightful garden furniture. On either side of the iron bench stands a Dresden china lemon tree in a decorated pot. They are beautiful examples, the china leaves, blossoms and fruits being so perfectly executed that at first glance they seem real. On the wall above hangs an old picture of a cottage bowered in flowers; this also is of china. The lamp is Lowestoft and hangs from a wrought iron bracket. Here is an ideal corner for tea or for a quiet moment. We can recommend the glass canopy as a feature to copy in American city gardens.

This entire garden is worth studying for the simplicity of its treatment and the great amount of interest that has been created in a small space. While most of our city gardens are square or oblong areas, some of us may be so fortunate as to own an irregular lot. On such, as in this garden, a sense of vista can be given by creating a straight, unbroken walk; diversity of interest will be found in making such a little shelter as explained above. As for the flowers that will grow, you will have to experiment.



While an adjoining property cuts into the regular lines of Lady Sackville's garden, its presence has helped make possible the house terrace, the long walk and the shelter at the rear



Harting

Even the simplest of morning rooms should have a fireplace with the furniture grouped in the livable manner of the room above. The small chintz covered sofa and hooked rug contrast pleasingly with the plain curtains, solid color carpet and overstuffed chair



The walls of the little morning room shown in the sketch at the left are done in a flowered paper, the design copied from an old Chinese Chippendale pattern. Particularly effective against this cool, green background are the wall urns filled with trailing ivy

For color contrast it is sometimes advisable to introduce a painted piece of furniture into a room. The graceful secretary below is soft greenish-blue, affording a charming contrast to the yellow-pink walls. The old chairs and tables in the room are made of walnut

The photograph below shows the bay window end of a morning room, a delightful spot to breakfast in. The curtains are deep greenish blue, the walls yellow-pink. Flowered chintz provides other color notes. Diane Tate and Marian Hall, Inc., Decorators





BRINGING THE COUNTRY TO TOWN

Make One Interior In The City House Or Apartment Delightfully Informal And Gay And Let It Be Called The Morning Room

DIANE TATE AND MARIAN HALL

THE Morning Room! Surely a room never had a more delightful name. At once you think of an informal, intimate sort of room in a country house, one with the sun pouring in through wide windows, many bowls of flowers, pots of growing plants, a low comfortable sofa, usually covered in gay chintz, convenient little tables, many, many books, and over all an air of intimacy and charm.

Effective as your living room may be, it probably has to be shared with a good many people and there is never a great feeling of privacy in it. For this reason, when you are planning your house or doing it over, whether it be in the city or country, pick out a room that is not very large and one that will have the morning sun streaming in, and make it into a delightful morning room. There is no other room that has such a pleasant combination of uses. First of all, you start your day by breakfasting in it, which is a pleasant middle course between breakfasting in bed and breakfasting in the dining room. It is a quiet place to write or read without being interrupted and a delightful place to have tea when you are tired and want to be alone.

We have stolen the idea of the morning room from the English who know so well how to live comfortably and easily. Practically every English house contains a room of this kind, an interior quite different in feeling from the dignified living room; one in which there is a certain informality and evidence of the owners tastes and interests, a room with a lightness of touch in its decoration, a sense of gaiety.

The room we have photographed on the opposite page is a good illustration of this for it is decidedly English in feeling in spite of a few Italian chairs, the American hook rug and needlework cushion. A morning room to be really successful must be intimate, very formal and rather gay. For this reason when you go about furnishing it, you can mix the nationalities of your things if you wish, especially if they were made about the same time and have the same sort of feeling.

This room is in a New York apartment on a corner. It is fortunate in having a bay window, for the sun streams in all day. Because of this it makes a delightful spot to breakfast in, so we used a quaint old-fashioned table with a barrel chair, low and chintz covered, next to it where one can sit comfortably and read one's morning paper and mail.



The walls of the little Victorian room above are painted cool green. The chairs are in green brocade and the amusing chandelier is of green and white Bristol glass

The walls here are a yellow pink, the color the villagers in Sussex paint the outside of their houses. It makes a flattering background for any wood and harmonizes with almost any color you could choose for curtains and furniture. The curtains in this room are peculiarly effective and a delightful contrast to the softly colored walls. They are a deep greenish-blue, trimmed with box pleating one and one-half inches wide, the pleating faced with pink the color of the walls. The overstuffed chair by the fireplace is covered in the same material as the curtains and to introduce a contrasting fabric, the sofa was done in a glazed chintz with a neutral color background and a design of flowers in yellow, salmon pink, blue and mauve. The hook rug tones in with all of this as it has flowers of the same colors a little different in tone.

Lamps and shades are such an important part of a room that they should be studied quite as carefully as the hangings or upholstery. Because there was so much color in this room we thought cool, white alabaster lamps would be effective and in charming contrast to the colorful walls and curtains. The tone chosen for the lamp shades was salmon pink. Those on a pair of lamps on the Queen Anne tables were made of gauze, trimmed with tiny ruffles. A larger shade on the lamp on the book table is of pleated linen the same tone. The effect of a room is more restful and harmonious if the lights are all one color.

Practically all the furniture in this room is walnut. A charming contrasting note of color is provided by the graceful secretary which is painted a soft greenish blue. One piece of furniture of this kind rather keys up a room, gives it snap and individuality and is especially effective in an informal type of interior.

The quaint barrel chair provides another interesting note for it is covered in an old chintz, different in design from the one used on the sofa. The background is rather a dead, plum color with the pattern in lovely soft and faded tones that in no way conflict with the design of the other chintz. This bit of old stuff helps enormously in giving the room distinction and is especially effective against the soft, gun metal colored carpet.

Needless to say you must have a fireplace if possible in a morning room for a blazing fire adds immeasurably to the intimacy of the tea hour and it is difficult to make any room really cheerful and comfortable without one. Finally, flowers, almost more than anything else, go far towards softening and giving a room of this kind charm. To us they seem almost indispensable.

(*Continued on page* 96)



A house for a moorland site, where the lines of the landscape are horizontal, and trees are not a factor

RELATING THE HOUSE TO ITS SITE

True Relationship Comes from an Appreciation of the Importance of the Profile of the House

MATLACK PRICE

HAPPY relationships of house and site do not come ready-made. They are the result of someone's careful thought and study—of the owner's or the architect's, or of both in an intelligent meeting of minds. Too many builders start the house impatiently, or without due consideration of the site until it is too late. Not a few seek to impose on an unwilling site a preconceived choice of a certain kind of house, quite unsuitable, and wonder, afterward, what is the matter.

Most people are definitely conscious of the effect of a house that is well-related to its site, although the actual relationship eludes them and leaves them only with the feeling that there must be some inherent architectural magic in the house itself.

If all building sites were alike, and all possible houses were alike, it would be simple enough to evolve a formula, and a formula, unfortunately, is what a great many people seem to want. It lulls worry over doing the wrong thing—if you have enough faith in the formula. Fortunately the matter is not so simple, because even a broad grouping of kinds of site would show a great variety, which, in combination with the also great variety of kinds of house, with all minor variations in both site and house taken into consideration, would result in a number of relationships to be computed only by higher mathematics. I believe they call it "permutations and combinations", and a good hand at it can show you several thousand combinations evolved from four or five elements.



A thickly wooded hilltop site, which suggests a house that will rise above the trees and carry on the steep profile of the hill

Varied as are the possibilities in relationships of house and site, however, the matter is not impossibly complicated, and, like many other things, is fairly soluble by means of simple intelligence.

Eight sketch illustrations were made for this article, not with any brash thought of thus portraying all the possible building sites imaginable, but rather with the intention of isolating this small number for

(*Continued on page* 140)



An old village site, where venerable elms and weathered gray stone walls direct the builder's choice to a house that will be "true to type". Sketches by Frank J. Forster, architect



A new house of old profile, designed to take its place agreeably in the orchard of an abandoned farm site



A house for the crest of a bare hillside, by or near the sea, where the profile of the house should take its character from the profile of the hill

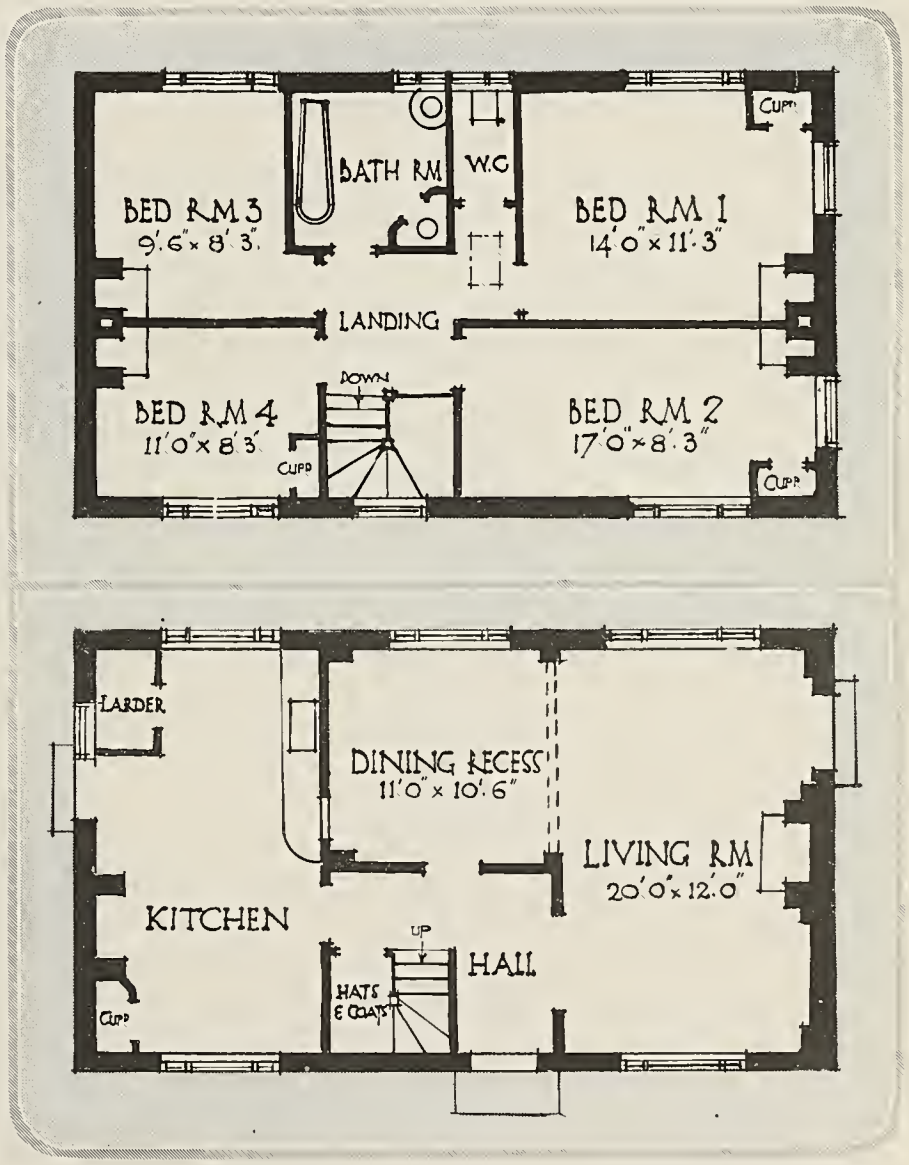


Variegated face brick gives a pleasant texture to the walls of this English cattage. Thatch makes a very picturesque raafing

A large kitchen is an English feature an the plans. A dining recess adds ta the size of the living-room. Upstairs are four chambers



The entrance is accented by a thatched hood. In this cauntry the thatch wauld be approximated in appearance with shingles, for the craft is rarely practiced. The shape af the dormers is peculiarly attractive

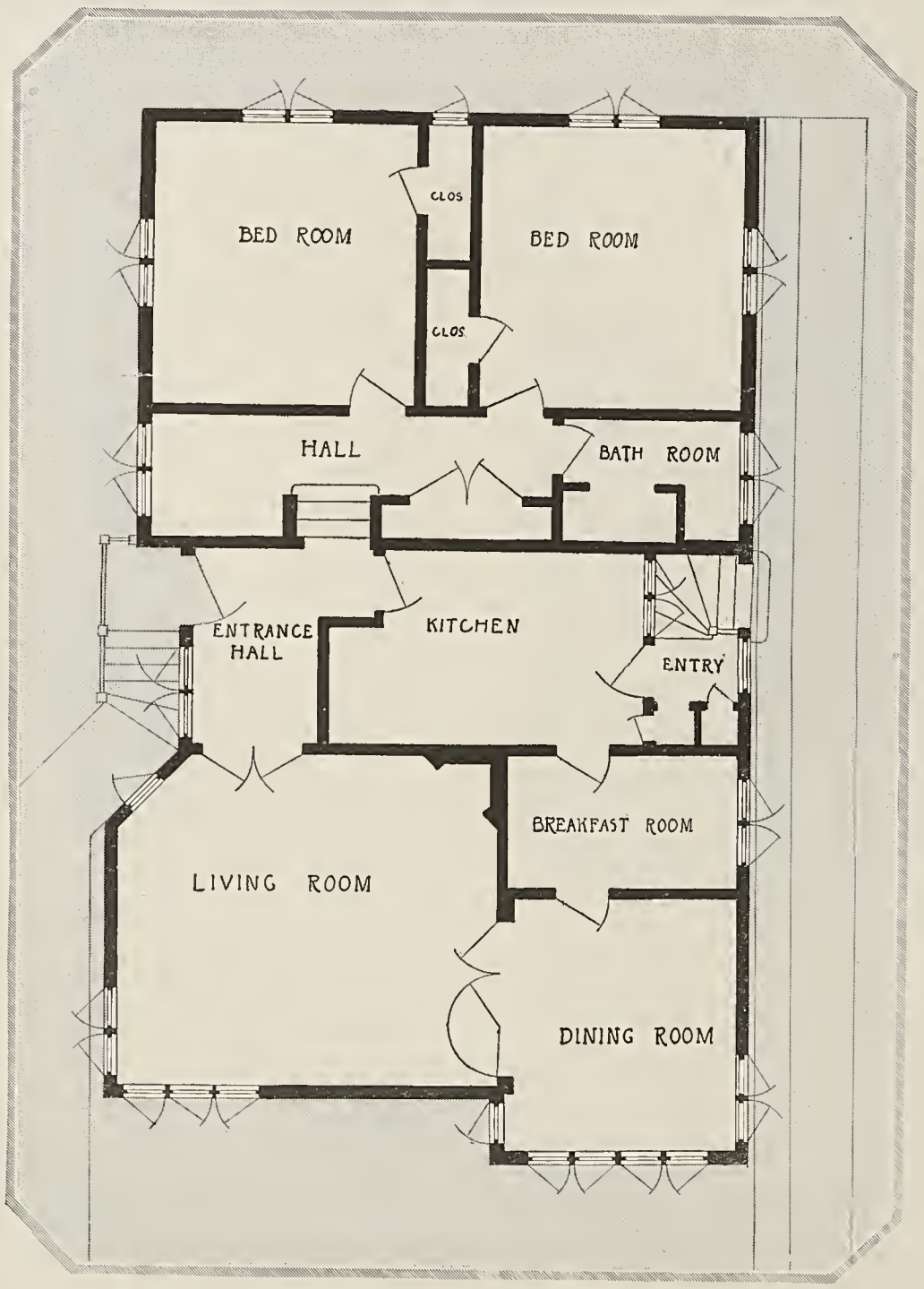


A GROUP *of* THREE HOUSES— *in* ENGLAND, *in* ILLINOIS AND CALIFORNIA



Moulin

This California hillside bungalow is very unlike the kind of thing we are used to seeing in motion pictures. Its exterior aspect, in fact, is somewhat reminiscent of a South African farmhouse, and there is a fine simplicity in the treatment. Henry H. Gutterson, architect



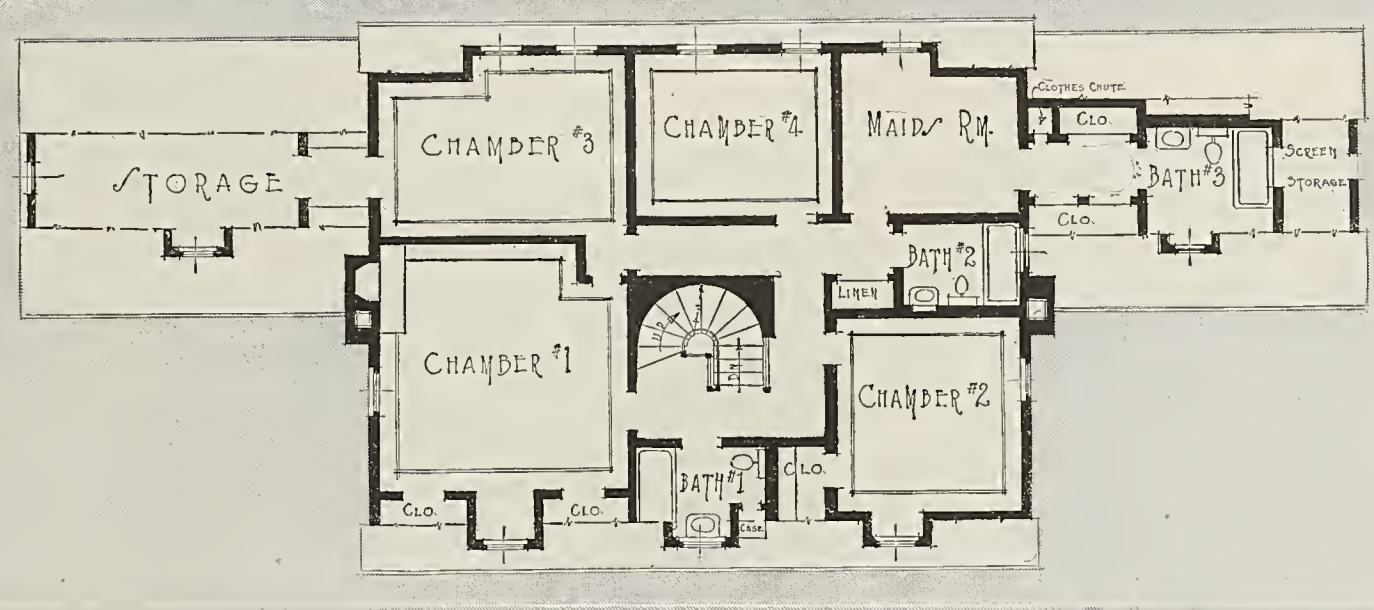
The plan of this bungalow is certainly not typical in its application to general use. Between the two levels of the entrance hall and hall a rail would have been more attractive than a partition, and the breakfast room seems to place the dining room quite a distance from the kitchen



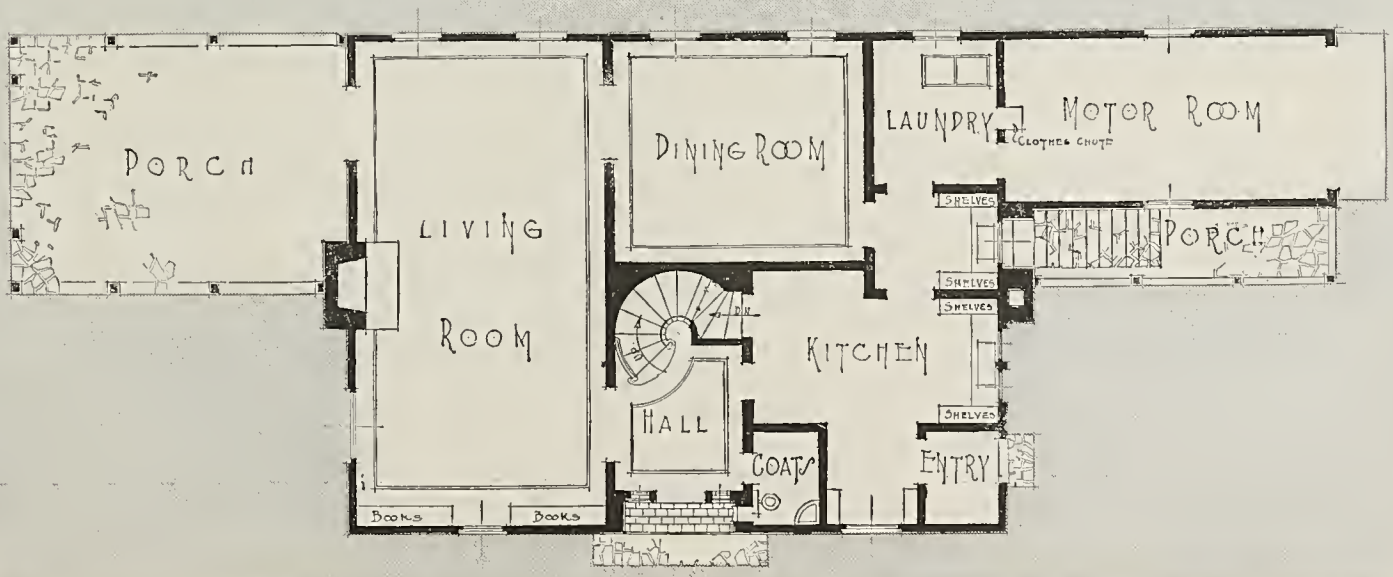
Hendershot

Far away from its New England habitat, the home of W. S. Carlisle, Indian Hill, Ill., has developed several interesting variations in its exterior and in its carefully studied plan. Two distinctly New England features are the absence of a front porch, and the carrying of the shingled siding down to the ground level. Two well-managed latter day departures from the old prototype are the "motor room", with its attractive overhang, supported by plain square posts, and the loggia porch at the left, which, in the photograph, is hidden by the corner of the house

The second floor plan shows an economical plan, in which every inch of available space has been utilized. Three baths and four bedrooms are provided, together with no small number of closets



An interesting feature of the first floor is the minimizing of the hall. The disposition of the kitchen, however, is unusual, and the "motor room" an admirable solution of the usual garage problem



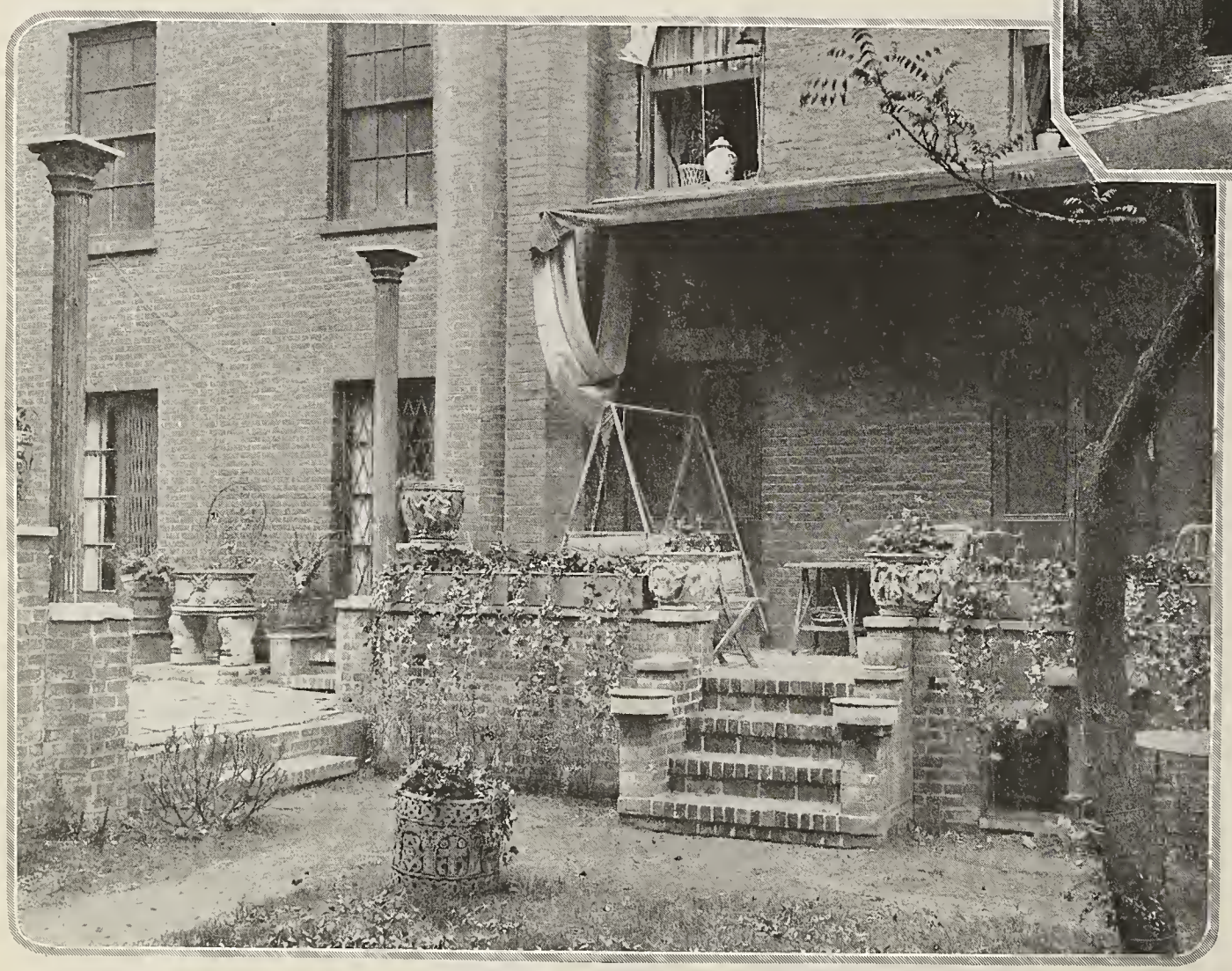


Duryea

In Sutton Place, New York City, each house has its own terrace separated from the others by a hedge or wall, and each is treated differently. The two houses shown here belong, on the left, to Miss Elizabeth Marbury and Miss Elsie de Wolfe, and, on the right side, to Miss Isabelle Camman

Mrs. Vanderbilt's house is at the end of the Sutton Place group. A high wall protects it from the street. As it is higher than the other properties, a balcony is hung along the wall, with steps leading down to the common garden. Mott B. Schmidt was architect of the development





Even where the backyards of only two or three city houses are thrown together quite an interesting community garden can be made. The two shown here are, on the left, part of the garden of Mrs. H. H. Duryea, and that on the left, Mrs. Lawrene Keene. The varying levels and use of pottery and sculpture give it interest

COMMUNITY GARDENS

By Pooling Garden Space a Group of Property Owners in Town Can Create a Large and Interesting Garden Area

MARY WHITTON

A COMMUNITY garden should be everything the name implies—a garden shared by many. It may be an entire block, where two rows of buildings and their backyards back up against one another, as in New York and in London, in fact, any city of the world. We quote these two cities as examples, because New York is furthering this movement and encouraging it, and London because it took up this question many years before America seemed to think it vitally important.

Such community block gardens are logical outgrowths of the remodeling of town houses. A syndicate or group of private owners gain possession of a city block, remodel the houses and pool their garden interests by removing all back fences, making an open area that can be enjoyed by all and in which the children can play in safety far from the dangers of street traffic. Or it may be that two or three property owners buying and remodeling houses in a group may make a small community garden by the same process. Each of these developments brings up a number of problems in treatment and offers a fascinating variety of solutions.

The first problem is one of varying levels, where the land on one side of the block is higher than that on the other. In the Turtle Bay development in New York City shown in House & Garden, January, 1921, there was quite a difference in levels, but this only aided the architects, Lawrence Bottomley and Clarence Dean, in the creation of an interesting and unusual Italian treatment. In fact, varying levels often lead to a more picturesque solution of the problem, than if the level was the same. It also affords the individual property owner an opportunity to make his entrance to the garden in a manner different from his neighbor.

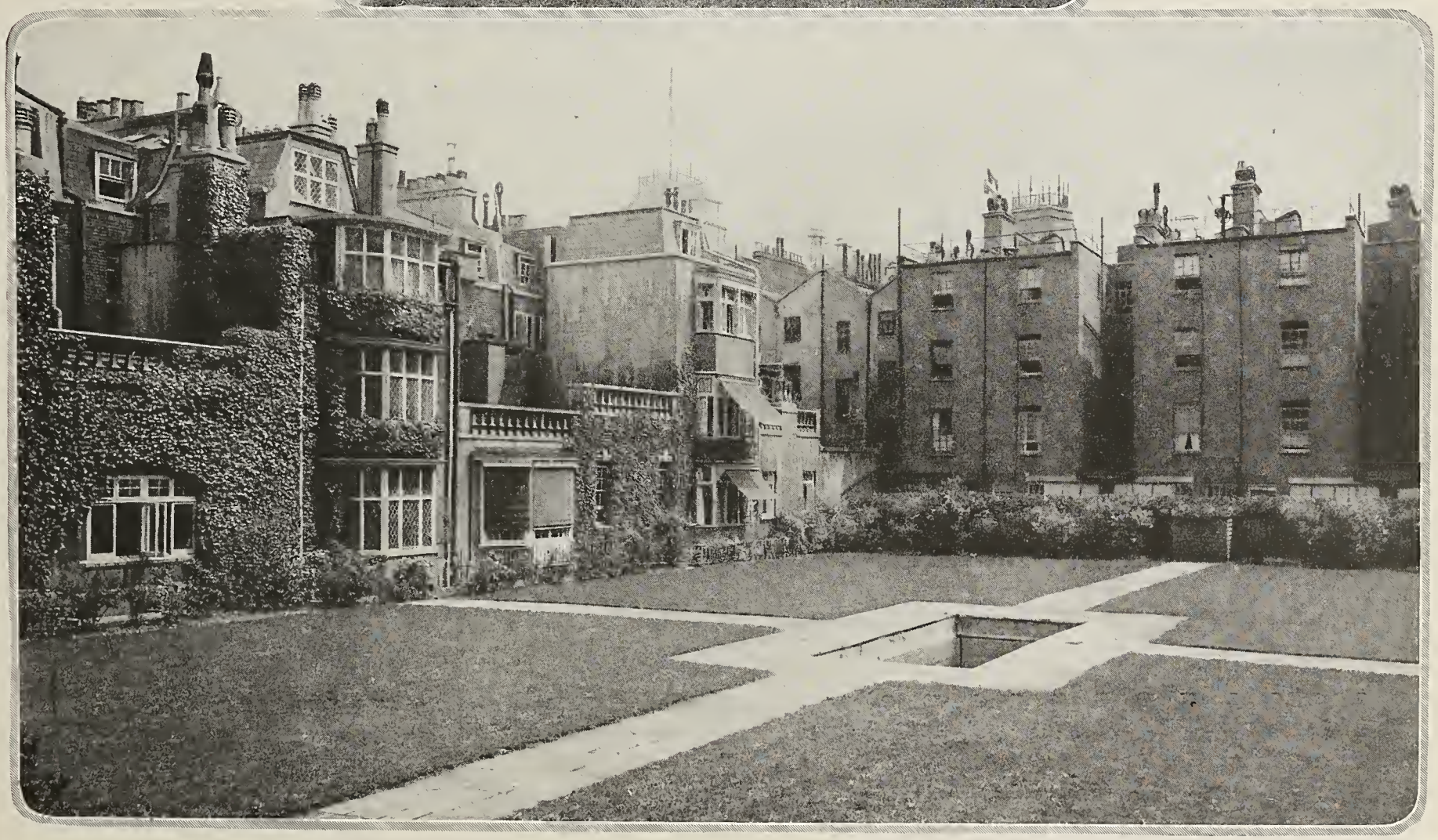
Again, there is the irregular space to be considered, composed of only two or three gardens, embracing a community idea. In some instances only two lots or backyards are combined. An example of a double garden is found in those of Mrs. H. H. Duryea and

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Quite a formal treatment of steps and balcony are given the rear of Mrs. Lorillard Camman's house, in Sutton Place. A low iron fence closes in the terrace

In Garing Court, London, the rear of the houses have been developed into garden rooms and garden roof terraces. Shrubbery is planted around the court



HOW TO PREPARE THE SOIL

These Facts of Soil Working and Fertilizing Should Be Understood By All Beginners in Gardening

ELSA REHMANN

ALL gardeners know the value of soil preparation so well that they go about it rather intuitively and seem to know just how much to allow for it in the budgeting of garden-making. At least they can never be too enthusiastic upon the subject, and I suppose that once you have trenched a border with your own hands you are apt to become a devotee for life to sufficient soil preparation. It is a question, however, just how one can impress the novice who knows very little or nothing of gardening and garden-making so that he will be willing and eager to spend money and labor, too, upon that which seems stored away in the earth like a hidden treasure.

Someone has said that it is better to spend a dollar on a hole and ten cents on a plant for it, than to spend a dollar on the plant and only ten cents for the hole. Such exaggeration is valuable for its very emphasis and we cannot over-emphasize the value of soil preparation in the ultimate beauty of plants and in the final success of a garden. We all know, however, that such statements must be tempered by existing conditions. It is surprising, for instance, that the interesting growth on the sand dunes of Long Island, all the bayberry and scrub oak, beach plum and pitch pine, so characteristic of the location, is growing in a very few inches of soil—sometimes in not more than 2″. It must be remembered, however, that in such extreme cases the plants are used to that condition actually from birth and that such growth is composed of certain plants especially adapted to such situations, and therefore characteristic of them. The problem of garden-making and gardening for more or less ornamental or decorative purposes for the surroundings of our houses is a different one and requires intensive soil preparation.

RULES and regulations cannot be followed blindly and generalizations are of little value without adapting them to existing conditions. A knowledge of the usual soil condition and character of your neighborhood is of first importance. Roughly, we can divide the eastern half of our country as follows:—The soil of the Central Valley—our mid-western states—is generally a heavy clay, rich in lime. That of our Appalachian range is part clay, part limestone. The Hudson valley and much of New England is a glacial till, a mixed soil of clay and sand and gravel which is good. Long Island, much of New Jersey, much of Virginia, sections of New England, such as Cape Cod and Nantucket, are a light sandy soil which, with some extreme cases excepted, is excellent for gardening.

There are exceptions, of course, to such a very general statement of subdivisions but they are helpful in determining the usual character of the soil of your neighborhood.

The ideal soil is a rich sandy soil—what is sometimes called a black loam. The ideal soil is not merely a fertile one; it is one that drains easily and one that is friable. It is our problem, then, to neutralize our own existing conditions so that they will approach as near as possible this ideal.

THE matter of drainage is of first importance. Clay soils are too retentive of water, while in soils that are too sandy the water, and with it the soluble plant food, seeps away too easily. Clay soils are too sticky to work when wet, and crack and bake and become cloddy when dry. Do not mistake a sandy soil for clay, however, if it seems a bit sticky at times. You can tell a clay soil by rubbing a bit between your fingers. A clay soil is very smooth for it is made up of very fine particles while any bit of sandpapery feeling will show the presence of sand.

Clay soils are improved by drainage. On large areas tile drainage is necessary, in some garden borders a layer of broken stone at the bottom of the trench is enough. Sandy soils do not require this at all.

Clay soils are improved by deep cultivation. Spading is done in garden borders, ploughing in large areas. The ground should be worked over deep enough to break through the hardpan. And at this point it might be well to emphasize the necessity of using good tools for the proper soil preparation. Hardpan is a layer of hard infertile material just below the soil. This means usually digging to the depth of two feet. This working of the soil helps to drain the land and to make the soil open and friable. It is good to leave such ground rough until ready for planting and if it is possible to do the preparation in the fall for spring planting this additional time in which the action of the weather can do its work of breaking up the hard soil is of value. Sandy soils do not need and are not benefited by deep cultivation. The nutritious part of this soil is often not more than eight or twelve inches in depth and the subsoil, which is often a red loam without nourishment, can be left as it is because it drains well enough and, acting at the same time as a kind of barrier between the good soil above it and the sand below, prevents too much drainage. In too sandy soils the water and the plant food tends to leach through and be lost. Plants find a foothold in this subsoil, but it is the fibrous roots which stay near the surface that are of real value.

Heavy clay soils can be loosened and lightened by mixing in humus or manure and sand. Occasionally clay soils require lime. Its need can be determined by a litmus test. Sandy soils are improved by humus or manure and lime. The lime reacts against any sourness in the soil, the humus gives it nourishment and body and good texture.

It is very difficult to pin down anyone to definite quantities, mainly because no two problems present identical conditions. My authority gives three and a half tons of lime and six to eight tons of manure to the acre as a minimum for sandy soils. For clay soils the proportion of manure should be increased to ten tons minimum. For soils of average fertility four tons of manure and a half ton of lime per acre ought to make a good garden. An ordinary one-and-a-quarter yard load of manure weighs about a ton when rotted. The same amount of fresh manure with any considerable quantity of straw in it weighs as little as a half a ton or even less.

SOIL food is a necessary ingredient in the preparation of soil for planting. All plant food, humus, manure, leaf fold, etc., are not only valuable as food but they make the soil mellow, porous, friable, easy to work. The more thoroughly mixed and pulverized it is the better. Commercial fertilizers have no such effect and are useful merely as foods and stimulants after the planting has been done. Their value in soil preparation is negligible.

The first landscape problem that I ever worked upon was a veritable eye-opener for the effects of soil economy upon plant starvation. It was, of course, an extreme case. The house was built upon land that was made of salt sand that had been pumped in over marshes to raise the level of the land above the high tide line. Soil was scarce and expensive to buy and to haul. Certain important sections of the place, especially around the front of the house and the garden path, were covered with a foot and a half of good soil. If you have any conception of the little soil there is in a load you may appreciate what it would have meant to cover the entire acre or two with soil of sufficient depth. In this foot and a half of good soil plants with

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HOUSE & GARDEN'S GARDENING GUIDE

In the first of the following lists the perennials and annuals are combined, and arranged according to height. The annuals are printed in **bold face type.** The directions refer to methods of planting and propagation, and to the most suitable soil and exposure. Fifty deciduous shrubs are considered on page 62.

ANNUALS AND PERENNIALS

COMMON NAME	BOTANICAL NAME	COLOR	Height	SEASON OF BLOOM	DIRECTIONS
Amethyst	**Browalia alata**	Blue, white	3″	June to Oct.	Sow seed in warm soil; thin to 6″ apart
Rock Speedwell	Veronica rupestris	Purple	4″	May and June	By seed or division in good sandy soil; sun
Seven Sisters	**Portulaca, vars.**	Various	5″	May to Oct.	Rake seeds lightly into soil; thin to 4″ apart
Chalk Plant	Gypsophila repens	Rose	5″	June and July	By seed, cutting, or division; dry; sunny
Dropwort	Spiraea filipendula	Yellow	6″	June	By seed in Spring, or division; dry; sunny
Sanvitalia	**Sanvitalia, vars.**	Yel. and purple	6″	June to Nov.	By seed in Spring, thin to 8″ apart
English Daisy	Bellis perennis	Pink, white	6″	April to June	By seed in Spring, or by division in Sept.; moist; sunny
Tufted Pansy	Viola cornuta	Blue	6″	April to Nov.	By seed, cutting, or division; in sun or partial shade
Lobelia	**Lobelia erinus**	Blue	6″	June	Sow the fine seed indoors in March; plant outside 7″ apart
Moss Verbena	**Verbena erinoides**	Blue, white	8″	July to Sept.	Sow seed indoors in March; outside later for continuous bloom
Dwarf Iris	Iris pumila	Various	8″	April and May	By divisions; spreads rapidly; good foliage; sun or partial shade
Chickweed	Cerastium tomentosum	White	8″	May and June	By cuttings or divisions; for dry, sunny places in foreground
Satin Flower	**Godetia grandiflora**	White, rose	8″	June to Oct.	Blooms better in poor and sandy soil than in rich loam
Sweet Alyssum	**Alyssum maritimum**	White	10″	May to Oct.	Sow seed month apart for continuous bloom; thin to 7″ apart
Bugle	Ajuga reptans	Purplish	10″	May to June	By seed or division; not particular as to soil; sun or shade
White Rock-cress	Arabis albida	White	10″	April and May	By seed, cuttings, or divisions; will grow well in poor soil, sun
Forget-me-not	Myosotis palustris s-f	Pale blue	10″	May to Oct.	By seed, cuttings, or divisions; will spread very rapidly
Mignonette	**Reseda, vars.**	Pinkish white	10″	June to Oct.	Sow seed in open; thin to 8″ apart; will not transplant readily
Hoary Speedwell	Veronica incana	Blue	10″	July and Aug.	By seed or division; prefers sandy soil; sun
Cowslip	Primula veris	Yellow	10″	April and May	By seed, or by division immediately after flowering; partial shade
Lead-wort	Plumbago larpentae	Purple	10″	Aug. to Nov.	By division; light soil; sun; light protection in Winter
Mountain Pink	Phlox subulata	Various	10″	April and May	By seed, cuttings, or division; will spread; dry soil; sun
Evening Primrose	Oenothera macricarpa	Yellow	10″	June to August	By cuttings or divisions; for the foreground; dry; sun
Scotch Pink	Dianthus plumarius	Various	10″	May and June	By seed or divisions; divide every three years; sun
Carpathian Hare-bell	Campanula carpatica	Blue, white	10″	June to Oct.	By seed, cuttings, or divisions; rock-garden; rich soil; sun
Dwarf Aster	Aster alpinus	Bluish purple	10″	May and June	By divisions; will grow best in partial shade
Wooly Yarrow	Achillea tomentosum	Yellow	10″	May June	By seed, cuttings, or divisons; in poor, dry soil; sun
Candytuft	Iberis sempervirens	White	10″	April and May	By seed, cuttings, or divisions; one of the best foreground plants
Poppy Mallow	Callirhoe involucrata	Red	10″	June to Nov.	By seed, or by cuttings; light soil; prefers sun
Rock Madwort	Alyssum saxitile comp.	Yellow	12″	April and May	By seed, cuttings, or divisions; cut back first blooms for second
Iceland Poppy	Papaver nudicaule	White, red, yel.	12″	May to Oct.	Sow seed early in rich soil; sun; re-sow every other year
Coral-Bells	Heuchera sanguinea	Red	12″	May to Sept.	By seed or divisions; in sun or partial shade
Floss Flower	**Ageratum, vars.**	Blue	12″	August to Nov.	Sow seed in warm soil outdoors; pick faded flowers for more bloom
Avens	Geum Heldrechii	Orange	12″	May and June	By seed or division; in moist soil; sun
Spring Adonis	Adonis vernalis	Yellow	12″	April and May	By newly ripened seed, or divisions; sandy soil; shade
Marigold	**Calendula**	Orange	12″	June to Nov.	Sow seed outside in early Spring; thin to 12″ apart
California Poppy	**Eschscholtzia**	Various	12″	June to Nov.	Sow in Fall or Early Spring; thin to 8″ apart; transplants poorly
Petunia	**Petunia, vars.**	Various	12″	June to Oct.	Sow best grade of seeds outside in May; thin to 9″ apart
Wishbone Flower	**Torenia, vars.**	Yel. and lav.	12″	June to Nov.	Sow indoors in late March; transplant into warm soil
Meadow Sweet	Spiraea astilboides	White	14″	June	By seed, or better, by divisions; prefers moist soil; part shade
Sweet William	Dianthus barbatus	Various	14″	May and June	By seed sown in July for next year's bloom; poor soil will do; sun
Columbine	Aquilegia caerulea	Bluish	16″	May and June	By seed; easily affected by nearby varieties; sandy soil; sun
Spring Windflower	Anemone sylvestris	Pink	16″	April to June	By division; in rich soil; shade
Globeflower	Trollius Europaeus	Yellow	16″	May and June	By seed, or better, by division; in cool, heavy soil; shade
Stoke's Aster	Stokesia cyanea	Blue	18″	June to Nov.	By division; sandy soil; sun
Gilliflower	**Matthiola, vars.**	Various	18″	June and July	Sow indoors and out, for long bloom; transplanting beneficial; 12″ apart
Pyrethrum	Pyrethrum hybridum	Various	18″	June and July	By division in Spring; in rich, sandy, well-drained soil; sun
Japanese Primrose	Primula japonica	Various	18″	May to July	By newly ripened seed, or by division immediately after flowering; shade
Snapdragon	**Antirrhinum, vars.**	Various	18″	June	Sow outdoors in warm soil; transplanting seedlings to 12″ apart
Balloon-flower	Platycodon Mariesi	Blue, white	18″	June to Oct.	By seed, or less easily, by division; cut stems to ground in Fall
Love-in-a-mist	**Nigella damascena**	Blue, white	18″	May to Oct.	Sow seeds in Spring or Fall; thin to 10″ apart
Tassel Flower	**Emilea flammea**	Orange	18″	June	Sow seeds in early Spring; thin to 4″ **apart**
Orange Daisy	**Dimorphotheca, vars.**	Orange	18″	May and June	Sow outside in warm soil; thin to 12″-18″ apart
Flax	Linum perenne	Blue	18″	May to Aug.	By seed or division; light, rich soil; sun
Giant Daisy	Chrysanthemum max.	White	18″	June to Nov.	By seed, cuttings, or divisions; mulch and water well while growing
Clarkia	**Clarkia elegans**	White, rose	18″	July to Oct.	Sow outdoors in early Spring, or in Fall with Winter protection; sun
Calliopsis	**Coreopsis drummondii**	Yellow	18″	June to Oct.	Sow directly in the border; thin to 10″ apart; sun
China Aster	**Calistephus hortensus**	Various	18″	Aug. and Sept.	Water seed before sowing and cover with sand; set out 16″ apart; sun
Garden Balsam	**Impatiens balsamina**	Various	18″	July to Sept.	Sow outdoors in May; rich, sandy soil; sun
Dwarf Starwort	Aster ptarmicoides	Red and yellow	18″	July and Aug.	By seed or division; not particular, but appreciative of good soil; sun
Sea Lavender	Statice latifolia	White	18″	July and Aug.	By seed sown in Spring; do not disturb after planting; sandy; sun
Blue Bonnet	Scabiosa caucasica	Lavender	20″	May to Oct.	By seed or divisions; protect in Winter; rich soil; sun
Evening Primrose	Oenothera fruticosa	Light blue	20″	June and July	By seed or cuttings; in dry sandy soil; sun
Mountain Bluet	Centaurea monatna	Yellow	20″	May to Sept.	By seed or seedlings; any soil; sun
Mist Flower	Eupatorium coelestinum	Blue purple	20″	Sept. and Oct.	By cuttings; any soil; sun; protect in Winter
Speedwell	Veronica longifolia	Blue	24″	July to Sept.	By seed or divisions; in rich soil; sun
Spiderwort	Tradescantia virginiana	Blue	24″	May to Sept.	By cuttings or divisions; any soil; sun or part shade
Butterfly Flower	**Schizanthus**	Blue	24″	June to Oct.	Sow in late Spring; transplant 18″ apart with ball of earth; stake
Jacob's Ladder	Polemonium caeruleum	Various	24″	May to Aug.	By seed sown in Fall, or by divisions; moist, rich soil; part shade
Painted Tongue	**Salpiglossis**	Violet blue	24″	June to Sept.	Sow the fine seeds carefully in warm soil; set out 6″ apart; sandy
Early Phlox	Phlox suffruticosa	Various	24″	May to July	By divisions; divide every three years in late Fall; rich, moist soil; sun
Cardinal Flower	Lobelia cardinalis	Various	24″	July and Aug.	By seed, cuttings, or divisions; moist, rich soil; sun or part shade
Four o'Clock	**Mirabilis**	Red	24″	Aug. to Nov.	Sow seeds thinly in rows in warm soil; thin to 18″ apart
Blanket Flower	Gaillardia grandiflora	Various	24″	June to Nov.	By seed, cuttings, or divisions; will generally not come true to parent seed
Prickly Poppy	**Argemone grandiflora**	White	24″	July to Nov.	Sow seeds thinly to avoid transplanting; will re-sow itself
Bleeding Heart	Dicentra spectabilis	Rose	24″	April to June	By division; in rich, light loam; partial shade
African Daisy	**Arctotis**	Blue and white	24″	July to Nov.	Sow seeds in warm soil in Spring; transplant to 18″ apart
Chinese Larkspur	Delphinium sinense	Blue, white	24″	June to Oct.	By seed, cuttings, or divisions; deep, rich, sandy soil; sun
Coreopsis	Coreopsis lanceolata	Yellow	24″	May to Sept.	By seed or divisions; not particular as to soil; sun
Butterfly Weed	Asclepias tuberosa	Orange	24″	July and Aug.	By divisions; prefers dry soil; full sun; cut down after blooming
Golden Marguerite	Anthemis tinctoria	Yellow	24″	May to Oct.	By seed or division; plant in large clumps; any soil; full sun
Double Sneezewort	Achillea Ptarmica	White	24″	May to Oct.	By cuttings or divisions; in rather moist soil; sunny exposure
Loosestrife	Lysimachia clethroides	White	30″	June to Aug.	By seed or divisions; prefers moist soil; sun
Rose-campion	Agrostemma Coronaria	White, crimson	30″	June, July	By seed; not particular as to soil; sun
Red-hot-Poker Plant	Tritoma Pfitzeri	Orange	30″	Aug. to Nov.	By division; protect south of Philadelphia; take up rhizomes in North
Rosy Meadow-Sweet	Spiraea palmata	Pinkish	30″	June to Aug.	By seed or divisions; moist, rich soil; partial shade
Cone-flower	Rudbeckia speciosa	Orange	30″	July, Aug.	By divisions or cuttings; not particular as to soil; sun or part shade
Pincushion Flower	**Scabiosa atropurporea**	Various	30″	June to Nov.	Sow seeds outside in May; transplant to 8″ apart; remove seed heads
Balloon-flower	Platycodon grandiflorum	White, purplish	30″	July to Nov.	By seed or division; in sandy, well drained soil; sun or part shade
Early Peony	Paeonia officinalis	Various	30″	May, June	By division in early Fall; cover with manure over Winter; sun or part shade
German Iris	Iris Germanica	Various	30″	May, June	By divisions immediately after blooming season; rich soil; sun
Yellow Foxglove	Digitalis ambigua	Yellow	30″	June, July	By seed or divisions; light, moist soil; part shade; keep cut back
Gas Plant	Dictamnus Fraxinella	White	30″	June, July	By newly ripened seed in open ground, blossoming three years later; sun
Chrysanthemum	Chrysanthemum indic.	Various	30″	Sept. to Nov.	By seed and cuttings; in rich, light soil; sun; protect in Winter
Michaelmas Daisy	Aster grandiflorus	Purplish	30″	Sept. to Nov.	By seed or division; rich, moist soil; the best of the hardy asters
Columbine	Aquilegia vulgaris	White	30″	May, June	By seed or seedlings; rich, moist, sandy, well drained soil; sun
Zinnia	**Zinnia elegans**	Various	30″	Aug., Sept.	Sow seed in cold frame in March, transplant to shallow boxes; set out 18″
Oriental Poppy	Papaver orientale	White	30″	May, June	By newly ripened seed or by division in August; do not disturb; sun
Siberian Iris	Iris Sibirica	Various	30″	May, June	By division; plant deep and water well; rich soil; sun
Yellow Day-Lily	Hemerocallis Flava	Yellow	30″	May, June	By division; thrives best in rich, moist soil and partial shade
Baby's Breath	Gypsophila paniculata	White	30″	June to Sept.	By seed, cuttings, or divisions; dry; sun
Leopard's-bane	Doronicum plantaginum	Orange	30″	April, May	By divisions; in rich, well drained soil; sun

HOUSE & GARDEN'S GARDENING GUIDE

ANNUALS AND PERENNIALS—CONTINUED

COMMON NAME	BOTANICAL NAME	COLOR	Height	SEASON OF BLOOM	DIRECTIONS
Windflower	Anemone Japonica	Various	30″	Sept. to Nov.	By seed or divisions; should not be disturbed; protect slightly; shade
Garden Heliotrope	Valeriana officinalis	Lavender	36″	May to Aug.	By seed or divisions; any sunny location; spreads quickly
False Dragon's-head	Physotegia Virginica	White, rose	36″	June to Sept.	By division in Spring; rich, moist soil; sun
Hardy Phlox	Phlox paniculata	Various	36″	June to Oct.	By division; rich, moist soil; sun; cut back
Rose Loosestrife	Lythrum Salicaria	Rose	36″	July, Aug.	By division; unparticular as to soil or exposure
Jerusalem Cross	Lychnis Chalcedonica	Red	36″	June, July	By seed or divisions; light, rich soil; full sun
Japanese Iris	Iris laevigata	Various	36″	June, July	By divisions immediately after blooming; water well; rich soil; sun
Purple Cone-flower	Echinacea purpurea	Purple	36″	June to Nov.	By seed or divisions; rich, sandy soil; full sunlight
Marguerite	Chrysanth. coronarium	Yellow	36″	Aug. to Nov.	Sow seed in open in April; set 12″ apart; pinch back; sun
Foxglove	Digitalis purpurea	Various	36″	June, July	By seed; best treated as biennial; light, moist soil; sun or part shade
Oriental Larkspur	Delphinium formosum	Purple	36″	June to Nov.	By seed, cuttings, or divisions; seed sown in August blooms in June
Larkspur	Delphinium Belladonna	Blue	36″	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
Shrubby Clematis	Clematis Davidiana	Blue	36″	July, Aug.	By cuttings or divisions; mix lime in soil; watered well; sun; stake
Canterbury-bells	Campanula Medium	Various	36″	June, July	Set out young plants in May; treat as biennials; sun
False Indigo	Baptisia australis	Deep blue	36″	June	By seed or divisions; for the back of the border; any soil; sun
Ox-eye	Heliopsis laevis	Orange	36″	July, Aug.	By division; divide fairly often; dry soil; sun
Golden Columbine	Aquilegia chrysantha	Yellow	36″	May to August	By early sown seed or division; deep, moist, sandy loam; sun
Pink Meadow Rue	Thalictruim aquilegifo.	Rose	36″	May to July	By seed or division; well drained soil; sun or part shade
Meadow Sage	Salvia azurea	Blue	40″	Aug., Sept.	By seed or division; light, sandy soil; slight protection in Winter; sun
Lupine	Lupinus polyphyllus	Various	40″	May, June	By seed or division; do not disturb after planting; any soil; sun
Alkanet	Anchusa Italica	Blue	40″	May to July	By root, cutting, or seed; cut down after blooming; water well; rich soil
Beard-tongue	Pentstemon barbatus	Orange	48″	June, July	By seed or division; sandy soil; sun; use plenty of well rotted manure
Tree Peony	Paeonia Mountan	Various	48″	May	Plant roots after August; prepare deep, well manured soil; the largest peony
Hairy Sunflower	Helianthus mollis	Deep yellow	48″	July to Sept.	By seed or division; thrives in any soil; sun
Cape Hyacinth	Galtonia candicans	White	48″	July, Aug.	By offsets or seed; in light, rich soil; sun; protect in cold sections
New York Aster	Aster Novi-Belgii	Rose, lavender	48″	Sept. to Nov.	By seed or divisions; in any soil; sun
New England Aster	Aster Novae-Angliae	Rose, lavender	48″	Sept. to Nov.	By seed or divisions; in any soil; preferably moist; sun
Monk's hood	Aconitum Napellus	Purple	48″	Aug., Sept.	By divisions; rich, moist soil; partial shade; requires staking
Fern-leaved Yarrow	Achillea filipendulina	Yellow	48″	July	By seed, cuttings, or divisions; dry soil; sun; requires staking
Sneeze-weed	Helenium autumnale	Yellow	54″	Aug., Sept.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphis
Gay Feather	Liatris pycnostachya	Purple	54″	July, Aug.	By Fall sowing or by divisions; rich, light soil; partial shade
Giant Daisy	Pyrethrum uliginosum	White	54″	Aug., Sept.	By seed, cuttings, or divisions; rich, moist, heavy soil; sun
Red Sneeze-weed	Helenium autumnale	Red	54″	July, Aug.	By seed, cuttings, or divisions; moist, rich soil; sun; susceptible to aphis
American Senna	Cassia Marylandica	Yellow	60″	July, Aug.	By seed or divisions; cut down after blooming; moist or dry soils; sun
Larkspur	Delphinium hybridum	Blue to Purple	60″	June to Nov.	By seed, cuttings, or divisions; seed sown in August will bloom in June; sun
False Camomile	Boltonia latisquama	Rose	60″	July to Oct.	By division; prefers moist soil; sun
False Goat's-beard	Astilbe Davidii	Pink	60″	June, July	By divisions; not particular as to soil; partial shade
Swamp-rose	Hibiscus	Various	60″	Aug. to Oct.	By seed or division; in moist soil; partial shade
Cosmos, vars.	Cosmos	Various	60″	Sept. to Nov.	Start in hot-beds in March; set out in warm soil; stake; sun
Hardy Sunflower	Helianthus rigidus	Yellow	60″	Aug., Sept.	By divisions; light, dry soil; sun; transplant often for good development
Plume Poppy	Bocconia cordata	Pinkish	60″	July	By seed or by suckers; apt to spread vigorously; any soil; sun
Hollyhock	Althaea rosea	Various	60″	July, Aug.	By seeds and cuttings; deep, rich soil; sun; may require staking

SUMMER FLOWERING BULBS

Gold-banded Lily	Lilium auratum	Cream to purple	36″	July, Aug.	Plant on layer of sand in well prepared soil, 6″ below surface; mulch; sun
Lilium elegans	Bate's Lily	Apricot	30″	July, Aug.	Do not let manure come in direct contact with any of the lilies; same as above
Madonna Lily	Lilium candidum	White	36″	June, July	Plant 4″ below surface in well drained soil; except for depth, same as above
Thunberg's Lily	Lilium Thunbergii	Orange	24″	June, July	Bulb should be covered with light soil mixed with leaf mould; 6″ below surface
Henry's Lily	Lilium Henryi	Spotted orange	72″	Aug., Sept.	Same as above
Japanese Lily	Lilium speciosum	Spotted white	36″	Aug., to Sept.	Same as above
Turk's-head Lily	Lilium superbum	Spotted orange	60″	June, July	Same as above
Tiger Lily	Lilium tigrinum	Spotted orange	48″	July, Aug.	Same as above
Siberian Coral Lily	Lilium tenuifolium	Scarlet	24″	June	The base of the bulb should come 4″ below the surface of the ground
Summer Hyacinth	Hyacinthus candicans	White	42″	Aug., Sept.	Set out in well drained soil mixed with leaf mould; may require staking; sun
Gladiolus	Gladiolus, vars.	Various	36″	Aug., Sept.	Set pips out in light, friable soil, mixed with peat; succession of plantings
Crow Foot	Ranunculus	White, yellow	18″	June	Single and double forms; easily grown; good for cuttings
Fairy Lily	Zephyranthus	White, pink	10″	June to Sept.	Plant in clumps in the foreground of the border; store in warm place
Giant Asphodels	Eremurus, vars.	Various	72″	June, July	Plant in rich, well drained soil; may require staking
Blazing Star	Montbretia crocos.	Red	36″	June to Oct.	Plant in rich, well drained soil; sun

ANNUAL AND PERENNIAL VINES

COMMON NAME	BOTANICAL NAME	CHARACTER	DIRECTIONS
Moon Vine	Calonyction aculeatum	Fragrant white and purple flowers	Start from seedlings; needs a long, warm season
Hyacinth Bean	Dolichos lablab	Tall and twining; purple and white flowers	Plant from seed
Akebia	Akebia quinata	Fragrant rosy purple flowers in early Spring	Propagate by layers
Wisteria	Wisteria, vars.	Fragrant lavender clusters in Spring; long lived	
Wild Cucumber	Echinocystis lobata	Rapid growing; inconspicuous greenish white flowers	Plant healthy nursery grown stock
Hop Vine	Humulus lupulus	Vigorous; beautiful when in fruit	Grow in rich soil in an out-of-the-way place
Knotweed	Polygonum bald.	Vigorous; sprays of rosy-tinted flowers	Propagate by division or seed
Jap. Morning Glory	Ipomea hederacea	Flowers from white to lavender	Graft on pieces of its own roots
Morning Glory	Ipomea purpurea	Flowers from white to lavender	Plant seedlings
Honeysuckle	Lonicera, vars.	Rapid grower for covering slopes; flowers fragrant and various	Plant seedlings
Scarlet Runner Bean	Phaseolus multiflorus	Purple and white flowers; purplish beans	Plant seedlings
Cup-and-saucer Vine	Cobea Scandens	Light violet, bell shape flowers	Plant from seed
Kudzu Vine	Pureraria thunbergiana	A very vigorous grower	Place seed in moist earth, edge down
Japanese Clematis	Clematis paniculata	A beautiful vine, covered in early Summer with small white flowers	Plant from seedling
Large Flowering Clematis	Clematis montana, vars.	White, rose, lavender flowers	Use young nursery stock
Trumpet Vine	Bignonia radicans	A well known favorite	Use young nursery stock
Dutchman's Pipe	Aristolochia sipho	Robust vine for dense shade	Plant from seedlings
Asiatic Creeper	Ampelopsis heterophylla	Splendid for stone and brick walls	Propagate from cuttings
Cut Leaved Vitis	Ampelopsis aconitifolia	For masonry walls	Propagate from cuttings in sand
Virginia Creeper	Ampelopsis quinquefolia	Heavier growing than other varieties	Propagate from cuttings in sand
Boston Ivy	Ampelopsis tricuspidata	For masonry walls	Propagate from cuttings in sand
Silver Vine	Actinedea, vars.	White waxy flowers	Propagate from cuttings in sand
Bittersweet	Celastrus scandens	Shrubby in growth; decorative fruits	Plant in rich soil from seed; shelter
Matrimony Vine	Lycium halimifolium	Shrubby; purple flowers; red fruits	Use nursery grown stock
Euonymous	Euonymous radicans	Oval, evergreen leaves; a splendid vine	Use nursery grown stock
English Ivy	Hedera helix	Practically evergreen; or walls and ground cover	Use nursery grown stock
			Propagate from cuttings in sand

VEGETABLES FOR A CONTINUOUS SUPPLY

VEGETABLE AND TYPE	VARIETY	FIRST PLANTING		SUCCESSIVE PLANTINGS WEEKS APART		AMOUNT OR NUMBER FOR 50′ ROW		DIRECTIONS
Bean, bush, Green Pod	Early Bountiful	April 15		2-3: to Aug.	15	1 pt.	15″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Wax	Rust Proof Golden Wax	April 20		2-3: to Aug.	1	1 pt.	18″ x 4″	In dryest soil available; cover first planting 1″ deep.
Bean, bush, Lima	Burpee Improved	May 1		3-4: to July	15	1 pt.	24″ x 6″	Plant with eye down, when there is prospect of several days' dry weather.
Bean, pole	Golden Cluster	April 25		June	15	¼ pt.	4′ x 3′	Place poles before planting in rich hills; thin to best plants.
Bean, pole, Lima	Early Leviathan	May 1		June	15	¼ pt.	4′ x 4′	Eye down in slightly raised hills; thin to best two.
Beets, Ex. Early	Early Model	April 1		3-4: to Aug.	15	1 oz.	12″ x 2″	First planting shallow, about ½″ deep and thick.
Beets, main and winter	Detroit Dark Red	May 1		3-4: to Aug.	15	1 oz.	12″ x 3″	In dry weather, soak seeds; firm well; for winter use sow about three months before harvesting.
Brussels Sprouts	Dalkeith P	June 15		July	15	35	24″ x 18″	Transplant at four to six weeks; same treatment as late cabbage; pinch out tops of stalks when "buttons" are formed.
Cabbage, Ex. Early	Copenhagen M'k't	April 1	P			35	24″ x 18″	Set out well hardened off plants as soon as ground can be worked; fertilize in rows.
Cabbage, summer	Succession	May 1	P	June	1	30	30″ x 18″	Light applications of nitrate of soda beneficial; to keep mature heads from splitting, pull enough to loosen roots in soil.
Cabbage, late	Danish Ball Head	July 1	P	July	15	30	30″ x 18″	Transplant from seed sown June 1st; use water in bottoms of holes if soil is dry; firm well.
Carrots, Ex. Early	Early Scarlet Horn	April 15		3-4: to Aug.	15	½ oz.	12″ x 1″	First planting thick, ¼″ to ½″ deep; thin early.
Carrots, main and winter	Danvers	May 15		July	15	½ oz.	12″ x 2″	Select rich, deep soil to get smooth roots; for storing plant about 90 days before the harvesting time.
Cauliflower, spring and fall	Early Snowball	April 10	P	4: to July	10	35	24″ x 18″	Enrich rows; protect from cutworms; plenty of water when heading.
Celery, Early	Golden Self-Blanching	May 1	P	June	1	100	24″ x 6″	Enrich rows; plenty of water; hill up to keep stalks upright; blanch two weeks before using.
Celery, late	Winter Queen	June 1	P	July	15	100	36″ x 6″	Sow seeds six to eight weeks before transplanting; hill up; store in cellar for winter.
Corn, Early	Golden Bantam	May 1		3: to July	15	½ pt.	3′ x 2′	First planting in dry soil; cover only 1″ deep; give protected sunny exposure if possible.
Corn, main crop	Country Gentleman	May 1		4: to July	1	½ pt.	3′ x 3′	Thin to 3 or 4 stalks in hill; plant 3″ deep in dry weather; cultivate shallow.
Cucumber, for slicing, etc.	Davis Perfect	May 1		June	15	¼ oz.	4′ x 4′	Enrich hills; thin to 3 or 4 plants; protect from striped beetle.
Cucumber, for pickling	Ever-bearing	June 1		July	1	¼ oz.	4′ x 4′	Gather fruits while quite small; keep them all picked for continuous bearing.
Egg-plant	Black Beauty	May 20	P			25	30″ x 24″	Enrich hills; give plenty of water; protect from potato bugs.
Endive	Giant Fringed	June 1		4: to Aug.	1	½ oz.	12″ x 12″	Culture same as for lettuce save that leaves should be tied up to blanch for use.
Kohlrabi	White Vienna	April 10		4: to July	10	½ oz.	15″ x 4″	Treatment similar to turnips; thin out as soon as possible; begin to use while small, 1″ or so in diameter.
Leek	American Flag	April 15		4: to June	15	½ oz.	15″ x 3″	Transplant at size of lead pencil to deep, well enriched trenches, hill up to bleach.
Lettuce, loose leaf, for spring	Grand Rapids	April 10	P	3: to May	20	50	12″ x 6″	Sow seed when plants are set out, and for succession plantings, thinning out early.
Lettuce, spring and fall	Big Boston	April 10	P	3: to May	20	50	12″ x 8″	Thin out early; for fall, plant July 15 to August 15.
Lettuce, "Crisp Head," for summer	Brittle Ice	May 15		June	15	¼ oz.	12″ x 10″	Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.
Melons, musk	Netted Gem	May 1		June	15	¼ oz.	6′ x 4′	Enrich hills with old compost and wood ashes; add sand in heavy soil; protect from striped beetle.
Melons, musk, bush	Henderson's Bush	May 1		June	15	¼ oz.	4′ x 3′	Same as for musk melons; pinch out tips of runners at 5′ or 6′.
Melons, water	Halbert Honey	May 15				¼ oz.	6′ x 6′	
Okra	White Velvet	May 15				½ oz.	3′ x 15″	Give warm, rich soil; nitrate of soda during early growth; treat like corn; use pods while young.
Onions, "sets"		April 1				½ pt.	12″ x 2″	Mark out drill; insert up to neck.
Onions, globe	Yellow Danvers	April 1				½ oz.	12″ x 2″	Keep clean; top-dress with nitrate of soda; do not thin until well along.
Onion, large Spanish	Gigantic Gibraltar	April 10	P			150	12″ x 3″	Start seedlings and transplant to rich soil; give plenty of water.
Parsley	Emerald Curled	April 15		June	15	½ oz.	12″ x 4″	Soak seed for twenty-four hours; cover very lightly; thin out early.
Peas, smooth	Alaska	April 1				1 pt.	30″ x 2″	Cover first planting about 1″ deep; sow only a small quantity as wrinkled variety is better flavored.
Peas, Early, wrinkled	Gradus	April 10		3: to May	20	1 pt.	36″ x 2″	Dwarf varieties 22″ x 2″; make first plantings in light soil, or on slightly raised drill ½″ to 1″ deep.
Peas, wrinkled, main crop	Alderman	April 15		3: to June	15	1 pt.	36″ x 2″	Make later plantings in trench, filling in gradually as vines grow; plant early varieties July 20 to August 10 for fall crop.
Peppers, large fruited	Ruby King	May 15	P			40	24″ x 15″	Same as for egg-plant; use good strong potted plants for both to get best results.
Peppers, small fruited	Coral Gem Bouquet	May 15	P			40	24″ x 15″	Top-dress with nitrate of soda during early growth.
Parsnips	Improved Hollow Crown	April 10				¼ oz.	18″ x 3″	Select deep, loose soil or trench before planting.
Potatoes	Irish Cobbler	April 10				½ pk.	28″ x 13″	For earliest results sprout four weeks in sunlight before planting.
Pumpkin	Quaker Pie	May 15				¼ oz.	6′ x 6′	Plant in rich hills; if space is limited, put near edge of garden, or train where vines can run along fence.
Radish, Early	Crimson Giant Globe	April 1		2: to Sept.	15	½ oz.	12″ x 1″	Make frequent small sowings; work lime plaster, soot or wood ashes into row, take up and destroy roots not used.
Radish, summer	Chartiers	May 1		3: to Aug.	1	½ oz.	12″ x 2″	Thin out early; plant in finely prepared soil.
Radish, winter	White Chinese	June 15		4: to Aug.	15	½ oz.	12″ x 3″	Roots for storing in winter should not be planted until quite late, as they are better both in keeping and eating qualities not overgrown.
Rutabaga	Golden Necklace	May 1		4: to July	1	½ oz.	15″ x 4″	Excellent for storing for winter; culture similar to turnip; late planting makes best quality roots.
Salsify	Sandwich Island	April 10				¾ oz.	15″ x 2″	Be careful to get seed thick enough; sow in deep, fine soil to get smooth roots.
Spinach	Victoria	April 1		4: to Sept.	1	½ oz.	15″ x 4″	Sow in rich soil; thin first to 2″ apart; second thinning may be used for table; apply nitrate of soda.
Squash, summer	Golden Summer Crookneck	May 1		June	1	¼ oz.	5′ x 4′	For bush 4′ x 3′; enrich hills; thin to two or three plants; protect from bugs.
Squash, winter	Hubbard	May 15		June	15	¼ oz.	6′ x 6′	Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.
Swiss chard	Luculous	April 10				¾ oz.	18″ x 8″	Sow about half as thick as beets; thin out as soon as well started; cut leaves in gathering 3″ or so above crown.
Tomato, Early	Bonnie Best (Chalk's Jewel)	May 1	P			25	4′ x 2′	Enrich hills; use plant support or stake; keep suckers trimmed off; apply nitrate of soda.
Tomato, main crop	Stone	May 15				18	4′ x 30″	Use poison bait for cutworms before setting out; thin fruit clusters if fruit rot appears.
Turnip, summer	Amber Globe	April 10		4: to Sept.	1	½ oz.	12″ x 3″	Sow thinly and thin out as soon as possible.
Turnip, winter	White Globe	June 1		Aug.	1	½ oz.	12″ x 4″	For winter use do not sow too early, two to three months before harvesting, according to variety.

NOTES ON VEGETABLES

"P"—plants from frames or seed-beds.

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Rows have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

Hills, which are usually especially enriched before planting, are isolated groups or clusters of plants, generally about equidistant—3 or more—each way.

Thinning consists in putting out the surplus seedlings as soon as most of the seeds are up.

Hilling is drawing the soil up toward the roots or stems, often overdone—usually a wide, slight hill is the best.

Blanching is necessary to prepare some plants such as celery and endive, for eating; excluding the light, banking with earth, tying up the leaves, covering with prepared paper, and storing accomplish this result.

THE SUCCULENT VEGETABLES OF SPRING

Plant Early and Pluck Early Is the Rule for Gardeners Who Want Tender Vegetables

JOSEPH HENRY SPERRY

LET us put ourselves in the place of an amateur gardener who has to do the best he can without the valuable aid of a small greenhouse or hot bed or even a cold frame, and who has simply a goodly garden plot kissed by the sun and the winds and watered by the dew and the rain. Here it is and he is going to try to grow as many high quality early vegetables as intelligent effort will produce.

He has prepared his garden as early in the Spring as the ground can be worked by digging it deep, pulverizing the soil well, and fertilizing it freely. Not a day is allowed to pass, the weather being even moderately favorable or endurable before he begins to sow the seeds which in good time will spring up and grow into tender, toothsome vegetables for his family table.

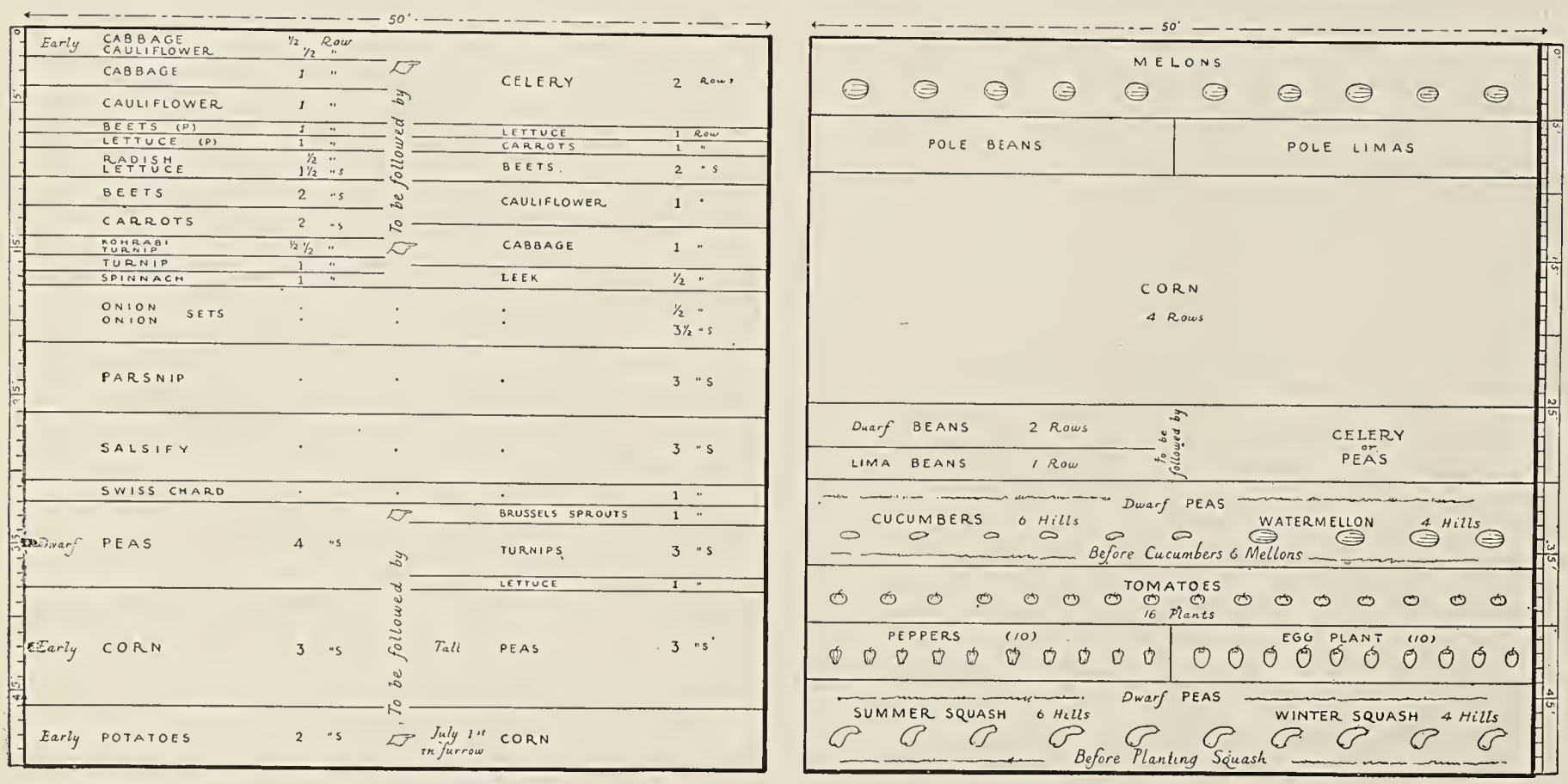
It is a garden paradox that the most delicate and tenderest vegetables are produced from early to mid-spring when the weather is by no means tender, and frosts are not uncommon, and cool rains are frequent, and even flurries of snow appear, and when the nights are still nearly as long as the days, and that vegetables of the same kinds equally delicate cannot be produced when the long, warm, dry, delicate days, we may call them, of late spring and early summer are with us. In short, vegetables which will endure a few degrees of frost, when young, when grown in a temperature of no more than 8° to 18° above the freezing point and in ten or eleven hours of darkness are of a superior quality. This is the reason why we plant early to get tender, delicate vegetables, plant even when the air of early Spring is raw and chilly, and our fingers get a bit numb while sowing the seeds. Almost every year since boyhood I have planted or helped to plant a vegetable garden and have planted it early, and the results have almost always justified this practice.

The kinds of vegetables which we may plant early are by no means few. Here is the array: beets, Crosby's Early Egyptian and Early Wonder; Swiss chard, Giant Lucullus; cabbage, Early Jersey Wakefield, Early Spring; cauliflower, Snowball; carrots, Early French Forcing, Chantenay; lettuce, Mignonette, Boston Market (White Seeded Tennis Ball), Big Boston; kohlrabi, White Vienna; parsley, Champion Moss Curled; peas, Dwarf Varieties, Laxtonian, Sutton's Excelsior, Nott's Excelsior; Tall varieties, Prosperity (Tradus), Thomas Laxton; Radish, Early Scarlet Turnip; onions, from seeds, White Portugal or Silver Skin, from sets, White (grown from White Portugal), Yellow (grown from Yellow Danvers); turnips, Early White Milan; and some of the novelties.

The wise amateur gardener buys the best seeds of each kind; he knows that the difference in cost between high bred and low bred seeds is negligible. If, indeed, he is of an economical turn of mind, he scrimps in some of his other expenses but not in his seed expenditures; if he notes two or three strains of the same variety of seed offered in a seedman's catalogue he selects the best as far as he can judge from the catalogue description, and pays the highest price; he is not possessed with the worse than silly notion that a seed catalogue is a publication in which seedsmen give exaggerated description of the products of their seeds; he knows that this is not true. Novelties? Yes, he buys a few novelties each year, because the intelligent gardener is a progressive man; he feels that there may be improvements in varieties of vegetables, just as there are yearly improvements in the kind of automobile he drives. He knows that many of these novelties in seeds are, perhaps, only old varieties bred up by intelligent selection, but brought up to such a point of perfection that in quality they are far away above their parent variety.

The amateur buys plenty of seeds and sows them rather thickly. He knows that he allows to stand and grow only a small percentage of the plants springing from the seeds which he sows, that in a sense the best of the seeds planted and coming up are wasted, and that this, except in the care of the transplanted plants, cannot well be

(*Continued on page* 146)



This vegetable garden is designed for a space 102' x 50', divided into two sections by a path. In the right hand plot are grown most of the permanent crops—cucumbers, melons and squashes which do not mature till late in the summer; in the left hand plot there is more room for succession crops, to follow those that are finished by late spring

MOTORS IN THE HOME

A Universally Applicable Machine, The Motor Should Be Understood by Every Up-to-Date Housewife

ETHEL R. PEYSER

THE motor is like the old traditional woman; it takes its sustenance from another—in this case not from the currency maker, but from the current maker, the dynamo, or generator—and turns it into service for running things.

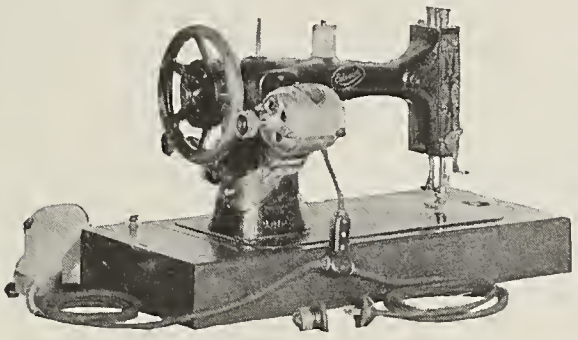
Household electrical equipment is divided into two general classes—those that are motor driven and those that are electrically heated.

In this article only the motor driven apparatus will be considered.

Some of the motor driven utensils that we all know are the washing machine, dishwasher, electric piano player, vacuum cleaner, electric fan, electrically operated phonograph, clothes dryer, (in which the water is driven out by centrifugal force resulting from the rapid whirling of a tub driven by a motor) ice cream freezer, egg beater, mixer, whipper, chopper, grinder, buffer, etc.

To understand the motor, one must first understand the dynamo, or generator which supplies it with power.

The generator consists of an iron core or armature, wound with wire, which is made to revolve at high speed through a magnetized space. This magnetized space or "field", is caused by electro-magnets placed about the revolving core, or armature. The armature, in the act of revolving through this magnetized space, cuts through the imaginary "lines of force," which is the name given to the flow of magnetism that fills the area in which the armature revolves. In cutting through this magnetism, an electric current is set up in the wires wound around the armature. No one knows exactly why this happens. We do know, however, that it does happen, and that we can measure the effect accurately. It has been found furthermore that the current set up in the armature varies according to the speed with which it turns and also in relation to the number of turns of wire wound about it.



The motor attached to a sewing machine has revolutionized domestic sewing

The generator must always be operated from an outside source of power, such as the steam turbine, water wheel, gasoline engine, etc. By building generators in different ways, either an alternating current, (one which fluctuates back and forth, and known as A. C.) or a direct current, (which flows uniformly in the same direction, and called D. C.) can be produced. The speed of the change, in alternating current, from one direction to the other, is termed frequency, and this is measured in cycles. Sixty cycles means that the current alternately flows sixty times in one direction, and sixty times in the other in the course of a second.

The motor is, generally speaking, the same kind of a device as the generator, but whereas the generator is for supplying the electric current, the motor is for using it and converting it into mechanical power.

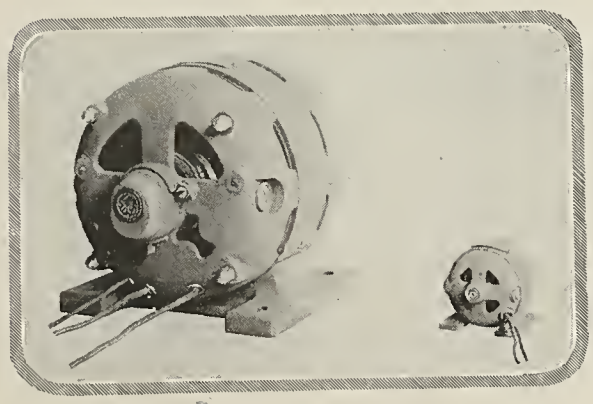
There are three things to remember in connection with the purchase of a motor driven device. Whether the motor is constructed to be run by alternating or direct current; if the former, the number of cycles for which

(*Continued on page* 134)



The buffer and the beater are both electrical units in this kitchen group that use minute motors

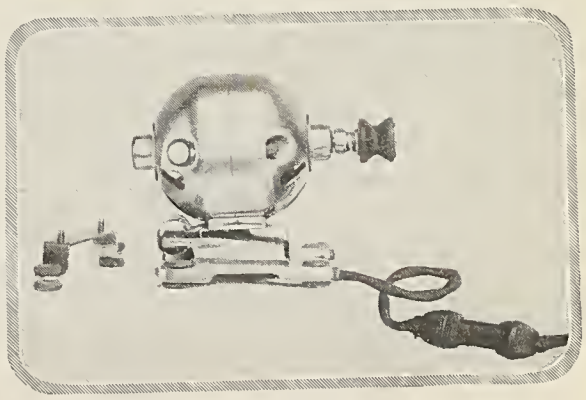
The extremes of household motors From 3/4ths to 1/200th horse power. Courtesy General Electric Company.





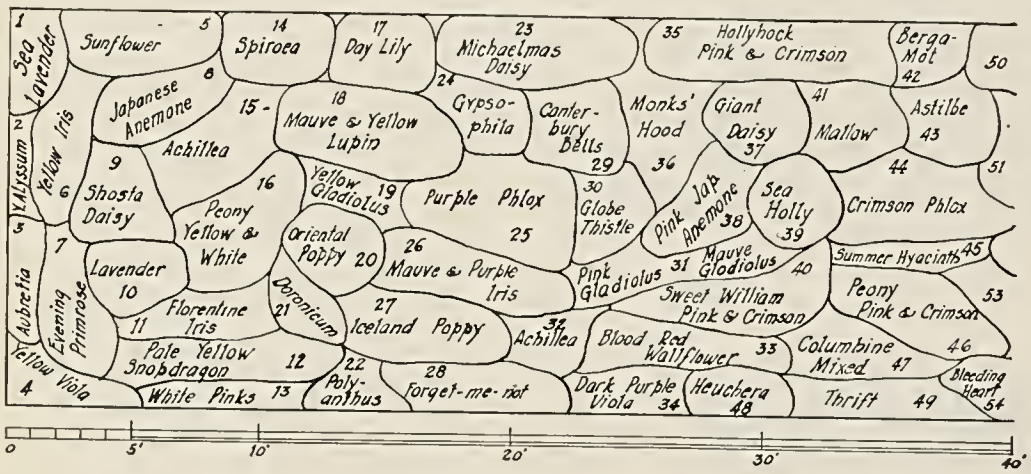
The motor for a vacuum cleaner is cased in this fashion and drives the suction fan

A general utility power motor, to which the housewife attaches a belt and can drive a number of units



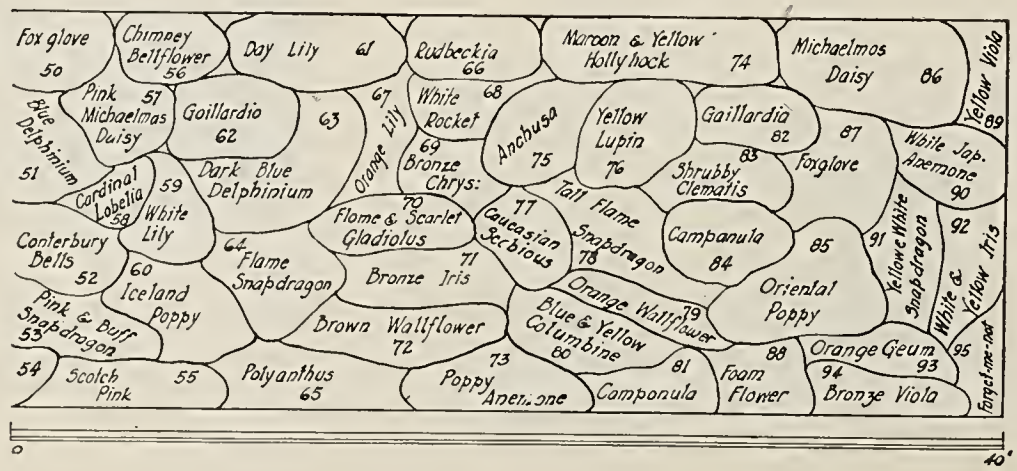
KEY TO NUMBER IN PLANTS IN BORDER

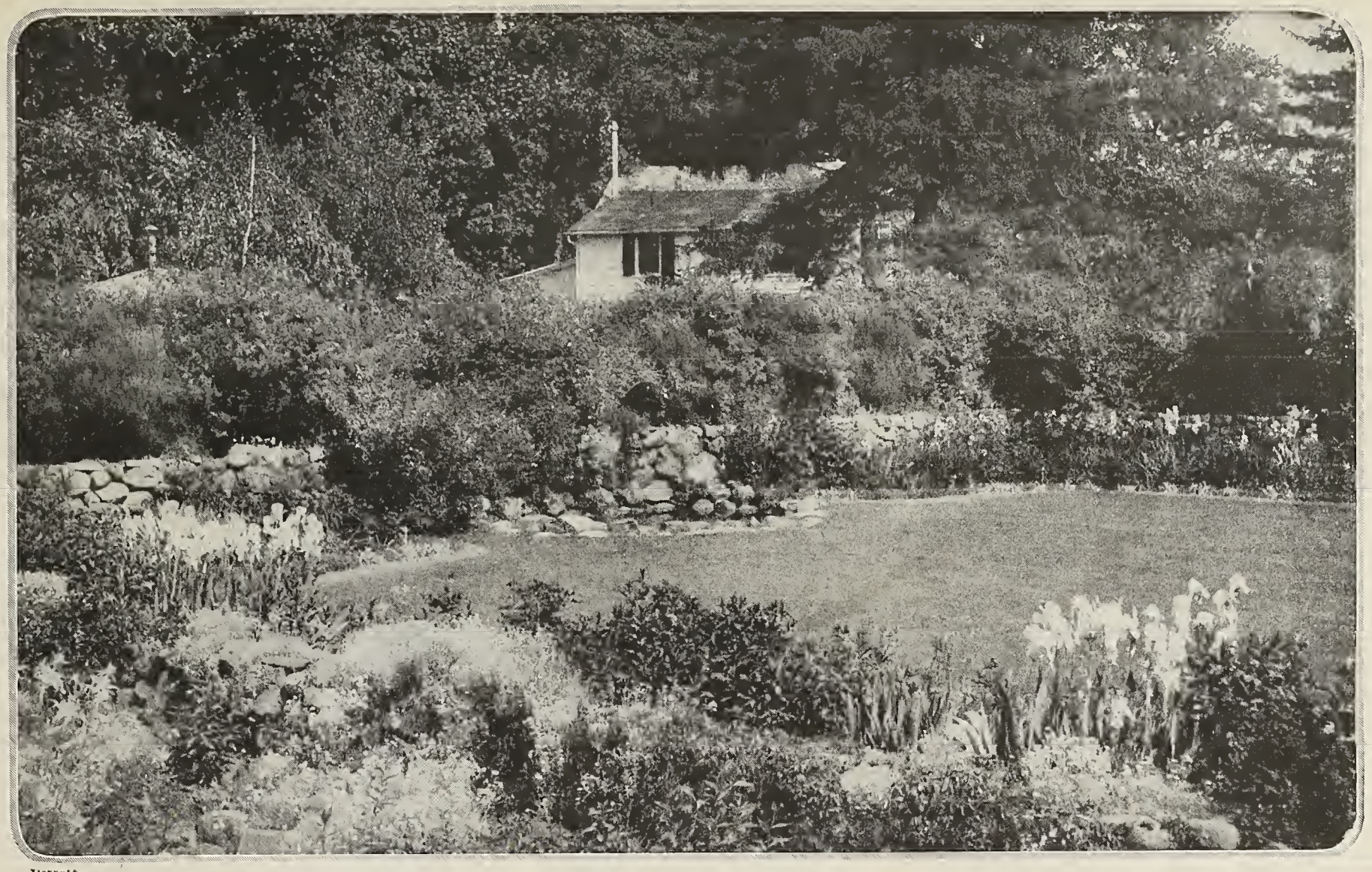
1. Statice latifolia, 2½', mauve, gray foliage, "everlasting", July—September.
2. Alyssum saxatile compactum, dwarf, golden yellow, May—June.
3. Aubrietia, dwarf, deep purple, April—June.
4. Viola lutea splendens, dwarf, golden yellow, April—August.
5. Helianthus maximiliana, 6', golden yellow, August—September.
6. Iris flavescens, 2', yellow, June.
7. Oenothera missouriensis, 2', golden yellow, June—September.
8. Anemone japonica Whirlwind, 3', semi-double white, August—October.
9. Chrysanthemum maximum King Edward, 3', white, July—August.
10. Lavendula vera, 3', mauve, gray foliage, August—September.
11. Iris florentina, 2', white, fragrant, May.
12. Antirrhinum Golden Queen, 18", yellow, June—September.
13. Dianthus Allwoodii, 1', white, fragrant, May—October.
14. Spiraea or Astilbe grandis, 5' 6", white, June—July.
15. Achillea filipendula (Eupatorium), 5', golden yellow, July—August.
16. Peony Duchesse de Nemours, white, fragrant; Solfaterre, sulphur yellow, 3', June.
17. Hemerocallis Fulva, 3', coppery orange, July.
18. Lupinus polyphyllus hybrids, mixed colors, 4', May—September.
19. Gladiolus primulinus, 2', August.
20. Papaver Orientalis Oriflame, orange, scarlet, 2½', May—July—October.
21. Doronicum Excelsum, 3', golden yellow, April—May.
22. Primula vulgaris polyantha, dwarf, golden yellow, April—May.
23. Aster Novi-Belgii Glory of Colwall, 4', double, lilac, September—October.
24. Gypsophila paniculata flore pleno, 3', white, July—August.
25. Phlox paniculata (decussata) Eugene Danzanvilliers, lilac, 3'; Violetta, purple, 2'; Le Mahdi, deep violet, 2½', August—October.
26. Iris germanica Kharput, 3', mauve and purple, May; Iris neglecta Blue Jay, 2', blue and violet, June; Iris Trojana, Lord of June, 3½', lavender and violet, fragrant, June.
27. Papaver nudicaule, 2-3', white, yellow and orange, May—September.
28. Myosotis, 6", lavender, May—June.
29. Campanula Medium, 3', blue and pink, June—July.
30. Echinops Ritro, 3-4', blue and gray, July—August.
31. Gladiolus Pink Perfection, pink, 2', July. Gladiolus, Mrs. Francis King, flame, pink; Wistaria, pale lavender; Baron Hulot, violet blue, August, 2½'.
32. Achillea ptarmica fl. pl. The Pearl, 2', white; silvery foliage, June—July.
33. Cheiranthus Cheiri, Ellen Willmott, ruby red, 1', April—May.
34. Viola C. Wernig, dwarf, dark purple, May—September.
35. Althaea rosea, 7-9', pink, double; crimson, double, June—August.
36. Aconitum Napellus, Sparks variety, 5½', violet blue, July—August.
37. Chrysanthemum uliginosum, 5', white, September—October.
38. Anemone japonica Queen Charlotte, 2', pink, August—October.
39. Eryngium amethystinum, 3', blue-gray, July—August.
40. Dianthus barbatus, pink, crimson, 18", June—August.
41. Hibiscus, Crimson Eye, 4', crimson, June—August.
42. Monarda didyma Cambridge Scarlet, 3', July—September.
43. Astilbe Davidii, 5', crimson-purple, July—August.
44. Phlox paniculata Eclaireur, 2', crimson lake, August—October.
45. Hyacinthus candicans, 4-5', white, August—September.
46. Peony, 3', Louis van Houtte, crimson, fragrant; Madame Calot pink; Eugene Verdier, pink, June.
47. Aquilegia Long Spurred Hybrids, 18", mixed colors, June—July.
48. Heuchera sanguinea, 18", scarlet, June—July.
49. Campanula carpatica, 1', blue, July.
50. Digitalis purpurea, 3-4', purple, June—July.
51. Delphinium, 4', June—September.
52. Campanula Medium, 3', white and blue, June—July.
53. Antirrhinum Defiance, russet red, Nelrose, pink, 18", June—October.
54. Dicentra (Dielytra) spectabilis, 2', bright rosy pink, May—July.
55. Dianthus plumarius Delicata, 8", white, May—June.
56. Campanula pyramidalis, 4-5', blue and white, July.
57. Aster Novi-Belgii St. Egwin, 5', soft pink, October.
58. Lobelia cardinalis, 3', crimson-scarlet, dark foliage, July—October.
59. Lilium candidum, 4-5', June—July, white.
60. Papaver nudicaule, 2-3', white, orange and yellow, May—September.
61. Hemerocallis Kwanso fl. pl. orange, 4', June—July.
62. Gaillardia, 2', red, orange margin, July—September.
63. Delphinium, 4-5', June—September.
64. Antirrhinum Orange Beauty, orange scarlet, 18", June—October.
65. Primula vulgaris polyantha, dwarf, mixed colors, April.
66. Rudbeckia Autumn Glory, 6', golden yellow, dark cone centre, August—October.
67. Lilium Henryi, 6', orange, August—September.
68. Hesperis, white, 2-3', May—July.
69. Chrysanthemum, 2½', Klondyke, yellow pompom; Bride of Kent, yellow single; September—October.
70. Gladiolus, War blood red; Crimson Glow, deep scarlet, 2', August—September.
71. Iris germanica, Bronze Beauty, Apollyon, bronze yellow, 2½", June.
72. Cheiranthus Cheiri Bronze King, 1', deep golden bronze, April—May.
73. Anemone coronaria St. Brigid, 1', scarlet, purple and white, mixed, May—June.
74. Althaea rosea, 7-9', maroon purple; yellow, July—October.
75. Anchusa italica Dropmore, 5', Gentian blue, June—August.
76. Lupinus polyphyllus, 4', yellow, May—September.
77. Scobiosa caucasica, 2', purple, July—September.
78. Antirrhinum Copper King, 3', June—October.
79. Cheiranthus Cheiri Redford Giant, yellow, 1', April—May.
80. Aquilegia Long Spurred Hybrids, 18", blue and yellow, June—July.
81. Campanula carpatica glomerata superba, 1', blue, July.
82. Gaillardia, 2', golden yellow, July—September.
83. Clematis Davidiana, 3', white, bushy, June—July.
84. Campanula persicifolia Telham Beauty, 4', blue, July.
85. Papaver orientale Mrs. Perry, 3', May—June.
86. Aster Novi-Belgii Climax, 5', lilac blue, October.
87. Digitalis grandiflora, 4', pale yellow, May—June.
88. Tiarella cordifolia, 6", white, April—May.
89. Viola gracilis, dwarf, yellow, April—September.
90. Anemone japonica Whirlwind, 3', white, August—October.
91. Antirrhinum Yellow King and White Queen, 2', June—October.
92. Iris Ingeborg, white; Empress, creamy yellow, 2', May.
93. Geum, 2', orange, June—July.
94. Viola, dwarf, mahogany, April—September.
95. Myosotis, lavender, 6", May—June.



The plan shows suggestions for planting a border 80' long, giving a sequence of color from Spring until Autumn. Annuals and bulbs may be used to supplement the perennials, but should be chosen with regard to their color, height and flowering season

Many of the Summer flowering plants may be encouraged to spread over the spaces left vacant by those of Spring. Wallflowers, for example, may be lifted to give more room for snapdragons, in their turn to be removed, when their flowering has finished





Perrett

The perennial border that contains a goodly quantity of light colored flowers, can be depended upon to give a gay effect. In the garden of Mrs. K. Walbridge, Short Hills, N. J., light colors have been effectively placed in the border

MAKING A PERENNIAL BORDER

A Planting Plan Designed for Succession of Color Is the Prime Essential

THE planning of a long perennial border, or of any shaped herbaceous border, is a many-sided problem; its complexities are so intimately connected that as each in turn is faced, the others appear on every side and cannot be ignored. It is comparatively easy to work out a scheme of color in theory, to decide that blue shall be here, yellow there, and crimson elsewhere with judicious blendings of intermediate shades. But practical knowledge and experience must translate these decisions into plants and varieties. The actual colors and their association are largely a question of personal taste, but to obtain them as imagination sees them involves a knowledge of flowering seasons, of heights and shapes and manner of growth, not to mention the subtleties of hue unrevealed by the catalogue and dictionary.

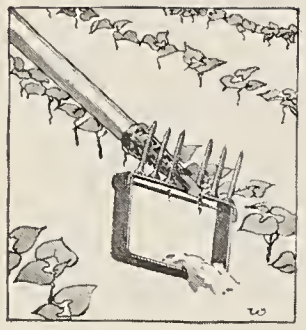
Many of the flowers which make up the border, considered individually, may well claim to deserve a special bed or garden for themselves where their full perfection of beauty can be revealed; peonies, irises, lupins, phloxes, and many others are of this number, but since few people have space for these ideal conditions there is compensation in the many beautiful effects which can be made by combining flowers of different type and habit apart from the mere question of color. The feathery plumes of spiraea make an ideal background for the velvety spires of a dark crimson snapdragon or the clear cut outline of an iris. The gray blue austerity of the globe thistle in contrast with the narrow downy foliage and intense carmine flowers of the rose campion, the clear color and fragile petals of long stemmed poppies—an infinity of variations can be suggested. In fact it is impossible to attempt color grouping successfully and to neglect this important aspect. (The effectiveness of plants both for color and form at long and short range was dealt with in a previous article.)

It is not difficult in a long border to have something in flower through most of the garden, but it requires more skill to contrive that this shall be no mere spasmodic patchwork but a regular sequence of color throughout the border. Some people find it simplest to concentrate upon certain seasons, and are content to wait through a quiet interim between one brilliant display, say in early summer and another in the autumn. But a more ambitious gardener will aim at a continuous effect, which needs more thought and perhaps some sacrifice of brilliance. Large masses of one plant will be more difficult to handle, as the problem must be faced of the correspondingly large area of barren stem when the flowers are over. This difficulty must not be shirked for it is perhaps hardly necessary to state that broad masses should always be planted rather than single specimens. Plants with fine foliage, small evergreens and gray-leaved plants, these are always useful as they give value to gayer plants. Bulbs may be used in numbers; they can be lifted after flowering to ripen their leaves elsewhere and their places filled by annuals or half-hardy plants held in readiness for the time when they are needed. A pinch of seed of some flower which will not bear transplanting—such as nigella and shirley poppies—may be sown in a small vacant spot, where, as the surrounding flowers die down, the seedlings will have room to

(*Continued on page* 146)

SEEN IN THE SHOPS FOR THE GARDEN

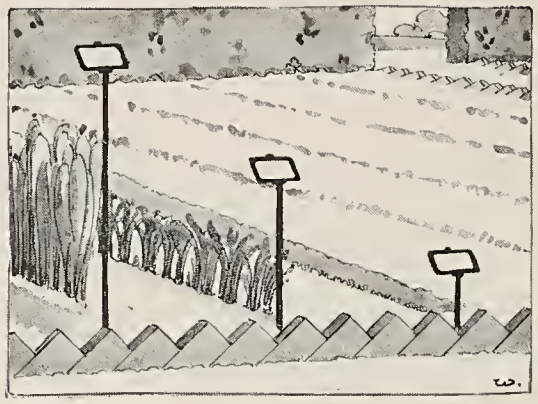
And to be purchased through the House & Garden Shopping Service 19 West 44th Street, New York City



Combination hoe and rake, an ideal tool for the average garden. 6′ hardwood handle, 6″ double edged steel rocker blade $1.25



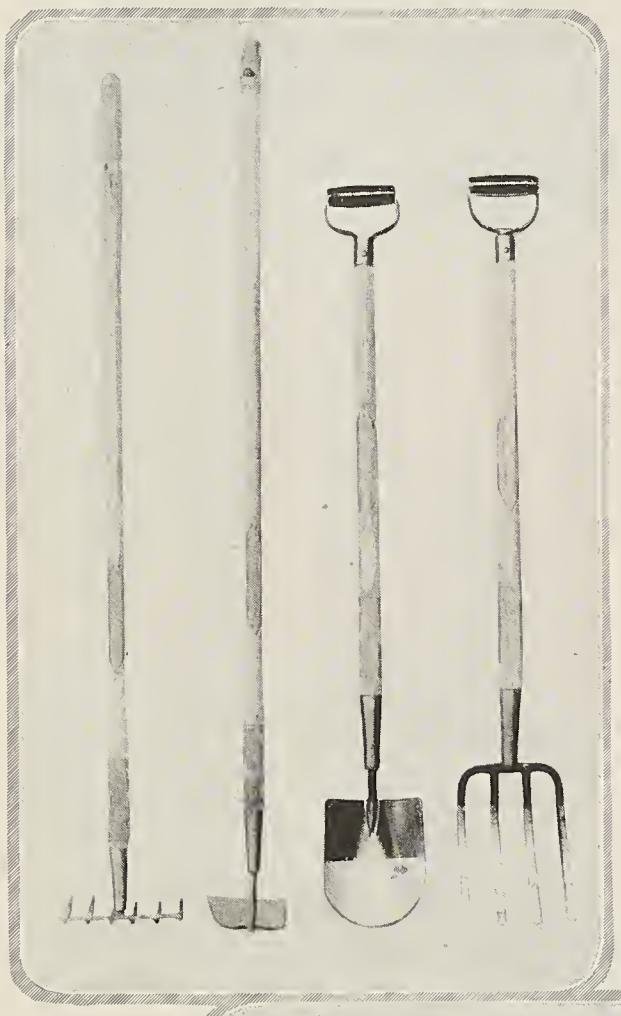
An amusing wooden trellis painted green has a bluebird on top. It is 34″ high. The price is $1.75



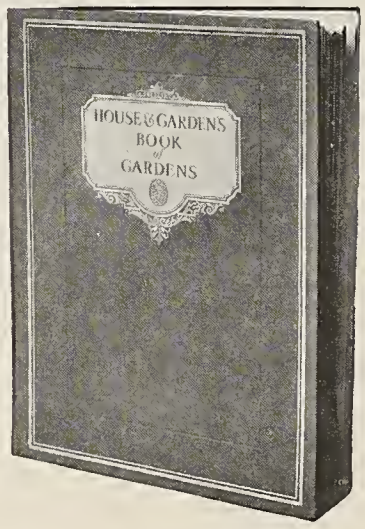
Plant markers with japanned steel frames and labels protected by transparent celluloid sheets come 24″ high, card 1½″ x 2¾″ for 25¢ each. $2.50 a dozen



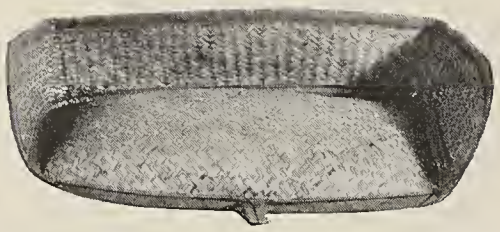
(Above) Garden apron 33″ long of unbleached muslin with appliqué flowers and pockets of checked gingham $3.50. Trowel with saw tooth edge 60c. Painted wooden butterfly to stick among flowers 75c.



Above is a well-made set of ladies' garden tools priced at $3.50 for the set

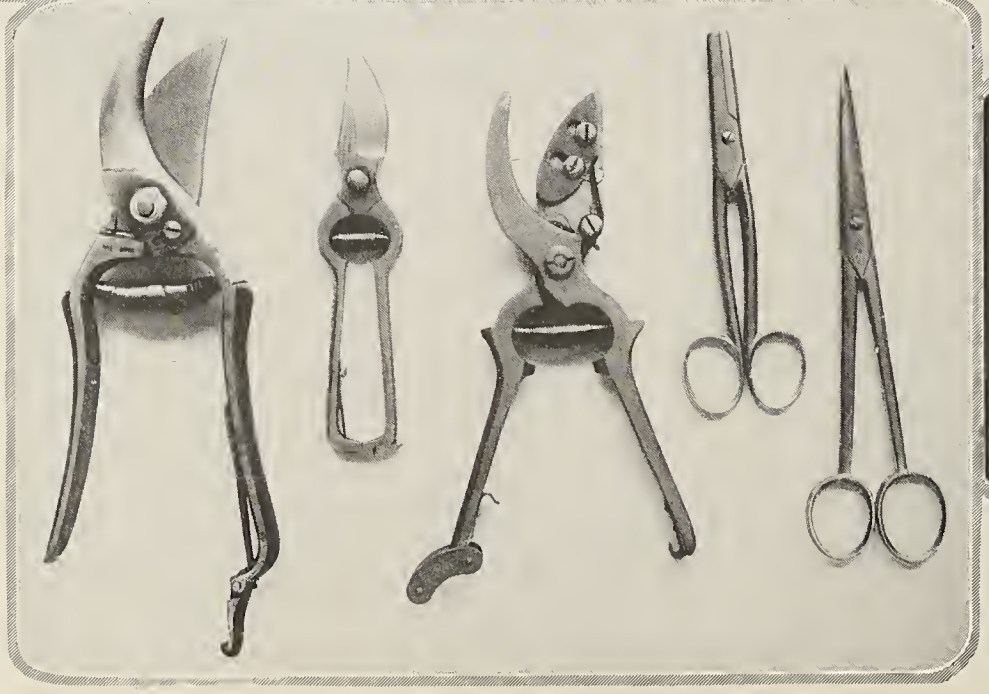


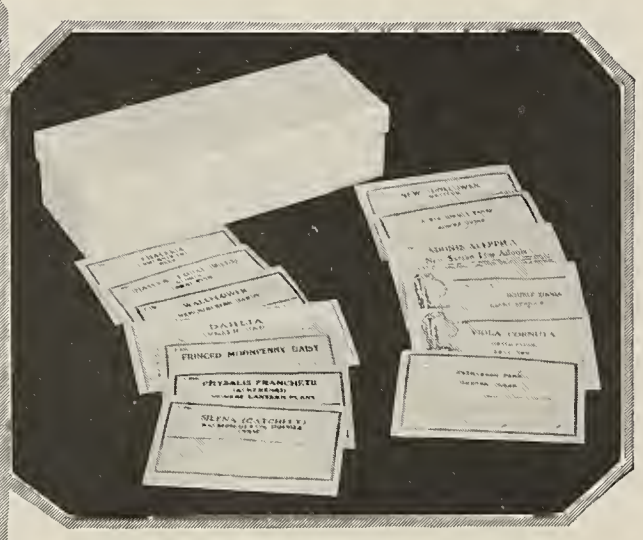
All types of gardens, plans and planting lists are to be found in House & Garden's Book of Gardens, $5



A kneeling pad of strong rush with the bottom protected by oilcloth is $1.50. It is 14″ long

A collection of twelve novelties of the season, one packet of each, may be purchased for $5

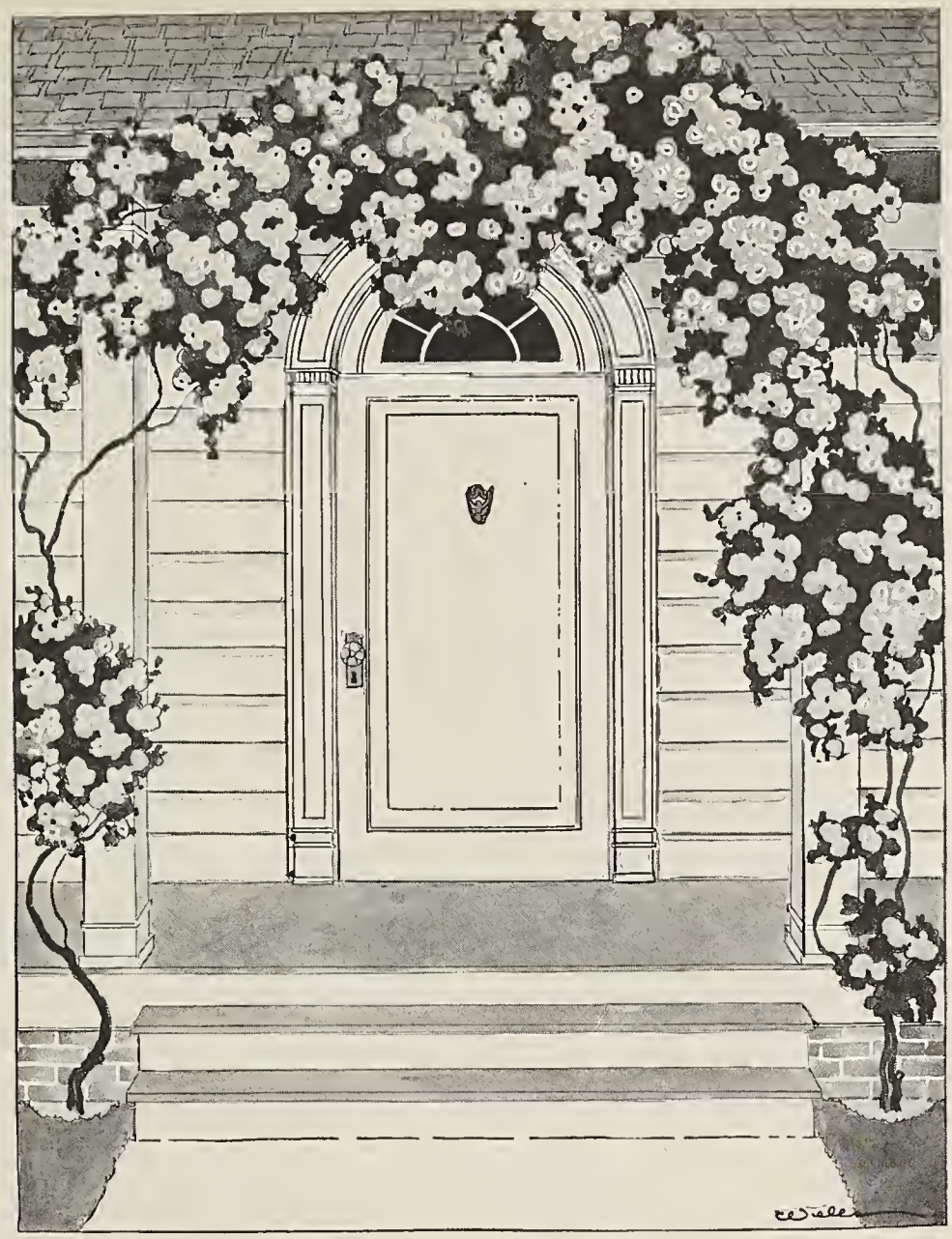




(Left) Pruning shears for all garden work $4; pruning and rose shears, $1.50; to prune roses and shrubs $5; shears to cut and hold flower $2.75; flower scissors $2

FLOWERS TO BLOOM THIS SUMMER

All the Collections on This Page May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City



A BLUE AND WHITE GARDEN

Blue African Daisy; Ageratum; Anchusa Capensis or Summer Forget-me-not; Baby's Breath; Centaurea Oderata; Blue Larkspur, White Lupins; Blue and white Nigella; Pansy, Adonis; Petunia, Norma; Poppy, White Swan; Scabiosa, Azure Fairy; Shirley Poppy, Blue-Bell; Queen Anne's Blue Lace Flower—14 Packets $1.50

A PINK GARDEN

Cosmos, Giant Pink; California Poppy, Rose Queen; Godetia, Rosy Morn; Centaurea, Favorita; Gypsophial, Mist of Roses; Clarkia, Apple Blossom; Candytuft, Rose Cardinal; Larkspur, Lustrous Rose; Lupins, Flamingo; Shirley Poppy, Wild Rose; Petunia, Rosy Morn; Sweet Peas, Hercules; Zinnia, Rose King; Antirrhinum, Pink Beauty—14 Packets $1.50

Four varieties of climbing roses, American Pillar, Climbing American Beauty, Lady Gay and Silver Moon, $4.50. 2 yr. field grown plants

(Center) Make your garden glow with roses next June. Six distinct varieties, two year old, low budded, field grown plants may be had for $5







(Above) Five dahlias, Latonia, buff Decorative; Bianca, lavender Hybrid Cactus; Ossamequin, yellow and red Peony-flowered; Nancy Rankin, white Decorative; Miss Lymena T. Baxter, yellow Peony-flowered, may be purchased for $5

(Above) A collection of giant double flowered zinnias ranging in color from light rose, through the apricot and orange shades to deep red is $5 for 12 packets

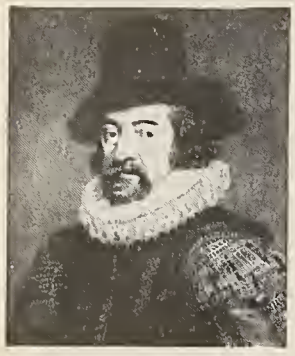


The pastel tones of sweet peas make them a welcome addition to any garden. Twenty varieties, in harmonious color combination are priced at $1



Gladioli if planted from April to July will bloom until frost. A collection of fifty bulbs covering practically every shade may be purchased for $2

The GARDENER'S CALENDAR for MARCH



FRANCIS BACON

"For Mareh", says Bacon, in the cssay on the art of landscape gardening in which hc exhorts "There ought to be gardens for all months of the year, in which, severally, things of beauty may be in season. . . . In March there come violets, especially the single blue, which are the earliest, the yellow daffodil, the daisy, the almond-tree in blossom, the cornelian tree in blossom, sweetbrier."



HENRY WOTTON

A sensitive garden criticism is this of Wotton's, the author of that splendid treatise, "The Elemcnts of Architecture": "He did so preeisely examine the tinetures and seasons of his flowers that in their settings, the inwardest of whieh that werc to come up at the same time, should be always a little darker than the outmost and so serve them for a kind of gentle shadow, like a piece not of Nature but of Art."

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.			*I dream'd that as I wander'd by the way* *Bare Winter suddenly was changed to Spring,* *And gentle o-dours led my steps astray,* *Mix'd with a s o u n d of waters mur-muring.* SHELLEY.	1. If you are considering new lawns this spring get the ground ready for seeing just as soon as it can be worked. Early sowings will prove to be much freer of w e e d s than those which are made during t h e summer months.	2. Chrysanthemums f o r next fall must be propagated now. If the space is available it is good practice to put in a batch of cuttings every four weeks until June to assure a long period of bloom well into the autumn.	3. Rhubarb should now be showing some growth. Barrels placed over the plants will give earlier and better stalks. Beds that were n o t mulehed should have a good application of manure dug into them at about this time.
4. Boards, straw, buriap, cornstalks and other winter covering materials for boxwood and sueh tender plants must be removed now. If possible, select d u l l, cloudy weather f o r carrying on this important operation.	5. Changes of all kinds where the moving of plants, s o d, hedges, etc., is involved must be carried into exeeution at once. This also applies to garden walks which, if altered in early spring, settle by summer, becoming permanent.	6. All new plantings of h a r d y stock must be set out, The earlier in t h e planting season this is done the less losses you will have. Just as soon as the frost leaves the ground is the proper time for work of this sort.	7. If you have not already planted them, seeds of cabbage, cauliflower, celery, parsley, lettuce, tomatoes, egg-plant, peppers, leek and onions should be sown. See page 47 for detailed information on this work.	8. All the exotic plants, such as kentias, d r a c a e n a s, eoeos, arecas, etc., should be re-potted at this time. Use pots about 1 i n c h larger than the plants n o w oecupy. The soil must be light, containing plenty of leaf moid.	9. Where absolutely necessary, bay trees, h y d r a n g e a s and other ornamental plants should be retubbed. Others can be re-fertilized by digging out some of the old soil with a trowel and filling in with a r i c h, fresh mixture.	10. Asparagus is one vegetable t h a t starts growth very early, so dig the winter mulch under now, hill up the rows on the old plantings, and apply salt liberally to the bed. New plantings should be started n o w from good roots.
11. All the n e c e s s a r y pruning must be attended to now. Foliage-t r e e s a n d shrubs, all the flowering types that blossom on the terminals of the new growth, such as roses and fruits of all kinds, require attention.	12. Make a habit of heeling in your nursery stock the instant it arrives. Stock that is allowed to lie around in the wind and sun is certain to show heavy losses, because its roots will be dried out and t h e smaller ones will die.	13. Cuttings of all the various types of bedding plants should be started in sand in the greenhouse e a r l y this month. Coleus, geraniums, lantana, heliotrope, aberatum, etc., are s o m e which e o m e under this heading.	14. Cannas, especially the newer or better types, should be divided by cutting the eyes s e p a r a t e l y. They can then be rooted by placing in sharp sand, or they may be potted up in a very light soil mixture if you prefer.	15. Sowing of all the more common types of annual flowers should be attended to now. Asters, zinnias, calendula, balsams, salvia, marigold, scabiosa, pansies, stocks etc., are some of the many varieties that may be planted.	16. A n y changes in old plantings or new plants contemplated f o r the perennial border should be finished up at the earliest moment. Those w h i c h are planted early in the season will flower late t h i s coming summer.	17. Better make arrangements now to use your greenhouse for some useful purpose this summer. Potted fruits, e h r y s a n t h e-mums, melons, English forcing c u c u m b e r s etc., are some of the many possible products.
18. Have you everything in readiness for the opening of the big garden drive n e x t month? Seeds, garden line, plant labels, m e a s u r i n g s t i e k, pea brush, b e a n poles and tomato supports are a few essentials.	19. This is the time to think of flowers for next winter in the greenhouse. Primula of the Chinese or Obconica type, cyclamen and antirrhinum are three of the best sorts. They should be started from seed now under glass.	20. The covering on the s t r a w b e r r i e s should be r e m o v e d and burned and the manure mulch can be dug under. In cases where for some reason no fall mulch was applied the bed should be well manured and dug in.	21. Before the buds burst on the deciduous trees and s h r u b s, the whole growth s h o u l d be looked o v e r carefully f o r any caterpillar nests, w h i c h can easily be destroyed by burning without injuring the plants.	22. All the various garden tools will soon be in use regularly. Are they in proper condition? Good work is impossible with poor or dull tools. Go over all the implements, removing a n y rust and sharpening the cutting edges.	23. The top protection on the rose bushes ean now be removed; dig the winter mulch of manure well under. A liberal applieation of bone meal to the soil will produce worthwhile results d u r i n g the flowering season this year.	24. S m a l l fruits of the different types can be planted now. Grapes, raspberries, blackberries, etc., can be trained on wire trellises, or stakes may be used. The latter are neater and more eeonomical of space.
25. Specimen trees of a l l types that are n o t growing satisfactorily ean be invigoratedbyeutting a trench entirely around the tree about four feet from the trunk and filling it in with good rich earth w e l l tamped down.	26. Most of the diseases to which potatoes are heir are caused by dry, h o t weather. Potatoes l i k e cool, moist soil. Prepare a piece of ground and p l a n t them now, or as soon as the soil can be worked. An e a r l y start makes suecess.	27. Mulches of all kinds applied to shrubbery borders, p e r e n n i a l plantings, flower beds, etc., should be dug under. In doing this, get the manure as deep as possible and see that it is thoroughly incorporated with the soil.	28. S w e e t peas may be sown out of doors now. Dig trenches about two feet deep and the width of a spade. Fill the trench with good top soil and manure well mixed and sow the seed about t w o inches helow the surfaee.	29. All trees and s h r u b s that are subject to attacks of San Jose seale should be sprayed with one of the soluble oil mixtures before the buds swell. At least forty-eight hours are n e e d e d to smother these pests.	30. Manure a p p l i e d to lawns last fall must now be raked up. All lawns should be raked clean and rolled or tamped. A top d r e s s i n g of wood ashes and bone meal will help to produce a good v i g o r o u s growth of grass.	31. All the b e s t varieties of dahlia roots s h o u l d be started i n t o growth so that cuttings can be made of those desired. If the roots are laid upon a few inches of sand a n d watered freely they will soon start into growth.

The backside of the house was neither field, garden, nor orchard; or, rather, it was both field, garden, and orchard; for as soon as the descending of the stairs delivered they came into a place curiously set with trees of the most taste pleasing fruits; but scarcely had they taken that into their consideration but that they were suddenly stepped into a delicate green; on each side of the green a thicket, and behind the thickets again new beds of flowers which being under the trees, the trees were to them a pavilion, and they to the trees a mosaical floor, so that it seemed that Art therein would needs be delightful by counterfeiting his enemy, Error, and making order in confusion. In the midst of all the place was a fair pond, whose shaking crystal was a perfect mirror to all the other beauties, so that it bare show of two gardens; one in deed and the other in shadows; and in one of the thickets was a fine fountain.

(From ARCADIA, by Sir Philip Sidney.)



PLINY, THE ELDER

Caius Plinius Secundus, who lived from 23 to 79 A. D., is famous primarily for his Natural History, but his descriptions of his villas and gardens at Rome and in Tuscany are extremely valuable records of the art of garden design at the time when the Roman Empire was at the height of its splendor and gardening a product of the lavish period.



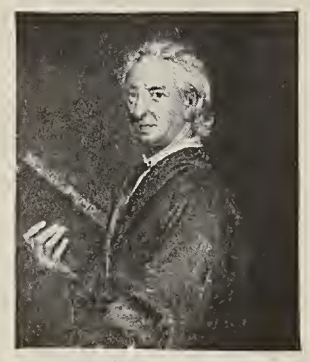
PHILIP SIDNEY

Sir Philip Sidney, like many of the English men of letters in the 17th Century, wrote mueh on the art of gardening. Most of the portraits used in the Gardener's Calendar have been reprodueed from plates in rare volumes long out of print.

EDGAR ALLEN POE

Readers of the poetry, the criticisms, the essays and the lurid tales of Poe should know his fantastic essay on The Landscape Garden. Among its imaginative flights there is a display of interesting and aeeurate knowledge of landseape design, of the effects which might be obtained on a truly grand seale if only the matter of expense were not an item.

That of Wotton is from a biography by Logan Pearsall Smith, Oxford University Press, and that of Walpole from L. B. Seeley's "Life," the Grolier Press, London. Rcproductions were made through the courtesy of New York Publie Library.



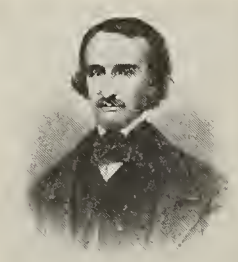
JOHN EVELYN

In the introduction to his famous Kalendarium Hortense, Evelyn issues this quaint warning: "As Paradise (though of Gods own Planting) was no longer Paradise, than the Man put into it continued to dress it and to keep it; so, now will our gardens (as near as we can contrive them to the resemblance of that blessed Abode) remain long in their perfeetion, unless they are also continually cultivated."



HORACE WALPOLE

When Walpole wrote his essay on the Modern Taste in Gardening, the modern taste in gardening was being formed by a rabid designer of extreme naturalistic tendencies, called "Capability" Brown. England is still rcpairing the ravages wrought by this influential landscape gardener. But the literary reeord of that era left by Walpole is as delightful reading as it is an interesting aeeount.





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COMMUNITY GARDENS

(Continued from page 79)

Mrs. Lawrence Keene illustrated here.

It is always advisable to build an ornamental screen or wall to separate the rear of each house from the common yard and to mark the beginning of the individual garden space. This wall or screen should come out beyond the buildings as a buttress. Make it anything you desire—a fence, a wall, a trellis. It should be at least 7′ high and project into the gardens 6′ or 7′. This is the first step towards preserving one's individuality in a community garden. Such a separating screen or wall may be topped with an ornamental motif of iron work, sculpture, a flower box planting, or one or more pottery tubs from which vines are permitted to trail.

In the photographs of Goring Court, a community garden in London, you will see that they have dispensed entirely with the separate terrace idea. On practically each one of these houses the owners have built an extension the entire width of the house one story high. They have used it as a garden room with a wide window running nearly the width of the extension. On the top of this first story is a roof garden, with a low wall sufficiently high to screen the occupants of the terrace from the neighbors. These are equipped with awnings and are furnished with comfortable wicker chairs suitable for outdoor use.

Around the edge of the court is a planting of flowering shrubs, in front of which are bright colored perennials and annuals, in the centre of the grass plot, a fountain with an oblong pool.

An excellent community garden is found in Sutton Place, New York City, that remarkable residential area which is part of the recent East Side development consequent on the usurpation of 5th Avenue by shops.



The community space in Sutton Place consists of a broad stretch of lawn. A flagged path runs along the edge of the river terrace, with a wrought iron fence protecting the bluff

Each of these houses has turned its back on the street and faces the view. The view in this instance is a stretch of the East River, Blackwell's Island, the huge span of the Queensboro Bridge, and the ultimate reaches of the city to the eastward. These gardens have been arranged as if the river was a stage and the houses and their terraces the seats in a theatre. For indeed the river is a stage, with its constant trafficking of boats and the bridge is a supplementary stage, with its procession of cars and pedestrians high in air.

As the embankment takes practically a sheer drop at this point, there is no opportunity for terraces leading down to the water's edge. The common garden is simply a large flat terrace.

The illustrations show how the Common garden may be enjoyed and still maintain the required element of privacy, for each house has a terrace with an iron railing and gate. In one house, the residence of Miss Marbury, and Miss de Wolfe, the terrace is one step below the garden proper, and is paved with red tile. The furniture is of wicker painted green. Hanging baskets of ivy and evergreens, suspended from the awning frame, give a cheerful effect in winter. A narrow bed outside the fence and between the line of grass and stepping stones, is planted with bright flowers.

The house next door, the residence of Miss Isabelle Camman, is treated in a slightly different manner. A brick wall encloses this brick terrace, and a simple picket gate leads into the common garden. The wall is decorated with bright pots of earthen ware planted in winter with evergreen, and in summer with pink geraniums. This terrace has iron furniture painted bright blue.

The home of Mrs. Lorillard Camman has been given a different treatment. Here the dining room or garden room is on a higher level. The kitchen is below the dining room and carefully screened from the community garden by a clever ornamental trellis.

Further on in this group is still another type, Mrs. W. K. Vanderbilt's house, whose terrace is on a higher level than the others, and whose steps lead directly down into the garden.

This entire group of houses have been so planned that their dining rooms face the river view. All the windows are long and open directly upon the terrace, which in summer enables these gardens to be virtually open air rooms.

The center of the common garden is of grass and in front of each house and around the edge of the space, is a path of stepping stones, sunk in the grass. Several large, fine old trees are in the center of this plot.

A VILLA *of the* ITALIAN RENAISSANCE

(Continued from page 65)

the purpose of the designer.

What a surprise it is, after wandering along the informal path that seems to lead aimlessly through the flower carpeted chestnut grove, to burst suddenly upon the vista of a sparkling cascade guarded by grotesque river gods. It is very theatrical, that first glimpse of the garden picture, framed for us like a stage setting, at the end of a deep shaded avenue of Scotch fir. Perhaps this offers an explanation for the unusual location; the Italians of the Renaissance were not unaware of the value of a theatrical element in gardening. The setting is complete; it is a scene of Veronese sumptuousness, even to the warm glow of color that must recall the rich paintings of the Old Masters. The actors alone are lacking, but in our imagination we can recall the gorgeous dames and cavaliers who once gave life to these scenes. Of that scene, a contemporary writer, Tomasetti, says, "You must imagine the rich display of garments and of military uniforms, next to the pompous ladies of crinoline with richly plumed and powdered wigs, the haughty procession of the Cardinal and Prelate, the permeating melody of the gavotte and minuet echoing through the shady avenues and flower grown walks, the murmur of gossips and the prattling of the ladies, of gallants and cavaliers; murmurs often briskly interrupted by the crackle of laughter from everyone, caused by an unexpected spurt from a treacherous 'water surprise' that reduced ladies and cavaliers alike to the level of geese without respect for age or station. It was an age of real fickleness, of costume display and of fantastic elegance, and although we are obliged to deplore it, we must remember how interesting and inimitable it was in art, in poetry and prose so characteristic and full of never-to-be-forgotten allurement."

But in an analysis of Italian gardens of the 16th or 17th Century, the peculiarities of the Italian climate as well as different economic and social conditions must be considered. This sympathetic climate makes possible economy in construction that has given a characteristic boldness of scale. To be able to mold gardens out of the native hillside by cutting here and retaining there, to merge ramps, terraces and grottos into the existing topography rather than superimpose them, like a bark on the crest of a wave, is an opportunity that has given the Italian Villa half its genius. This genius is nowhere better illustrated than at Caprarola.



In the rear of the Casino the space is divided into elaborate box parterres, surrounded by a low wall guarded by the caryatides. A strip of mosaic pavement forms an approach to the terminal gate

The garden which, in this case corresponds to the immediate surroundings of the average residence, is built up in our different levels, each one opening out at some point on the hillside. It is so a part of its surroundings that one is not conscious of ascending a rather steep slope although the ramps and steps are very considerable. The difference in level has been made the opportunity for the creation of a garden picture that, far from discouraging one with a wearying climb, leads on from one fascinating feature to another until, quite unconsciously, one arrives at the climax, the Casino.

The Casino, the focal point of the gardens, as beautiful as it is simple, is a masterpiece of garden architecture; perfect in proportion, refined in detail and admirably suited to its purpose. Its charm has been recognized by pilgrim students for generations, and the frescoes which adorn its loggias have covered the pages of many books. Yet the greatest lesson it has to teach seems still unlearned; without the Casino, the gardens would be meaningless and incomplete, while without the gardens, the design of the Casino would be

(Continued on page 94)

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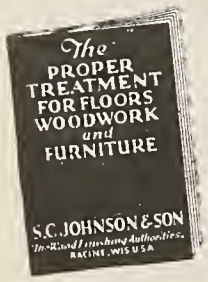
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A Villa of the Italian Renaissance

(*Continued from page 92*)

pointless and unpleasant—the one is as essential to the other as the column is to the arch it supports.

In our first glimpse of the upper gardens the Casino seems to rest superbly on the shoulders of the colossal river gods who keep stern watch over all intruders from the outside world. The approach seems to have been designed with this perspective picture clearly in view, even the penetrations in the arched ceiling of the loggia have been purposely slanted to give the full benefit of the colorful arabesques of the brothers Zuccari. On entering the garden one first passes two grotesque figures, Silence and Penitence, who from their lofty pedestals give warning for one's behavior, while from the base of the first turquoise pool a fat grinning mask blubbers and sputters a jollier welcome. Once gathered within the outstretched arms of the lower court, the two flanking pavilions offer an opportunity for the creation of a garden before ascending to the higher terraces. But one's curiosity is aroused by the rippling of the water down the long cascade and there is a desire to see what may be beyond those formidable giants at the top of the ramp. A chain of dolphins, long and beautifully chiselled, directing in playful lines the course of the water down a narrow ramp, is so fascinating that the second level is gained while one is unconscious of the many slope steps. On either side are walls retaining the natural contour through which the ramp is cut on an easier grade—high walls, simply treated with paneling, niches and cornice, giving a sense of enclosure and an added force to the perspective picture.

THE SECOND LEVEL

The second level, an oval grotto-like enclosure with curved stair ramps ascending on either side, echoes the splash of many fountains. Fountain masks appear from every recess, formed by the coarse rustication of the walls, and pour their songs of merriment or tragedy into the shell-like basins and vases. The giants, who superintend all this intricate play of water, are now gruesomely out of scale; they were meant to be seen in perspective view and not judged as works of art at close range. From their cornucopias spurt two streams of water that cross the jet from the vase below in a form that crudely symbolizes a Farnese Fleur-de-lis, a conceit that must have appealed even to a proud Cardinal.

In every niche and crevice where a little soil can lodge or moisture can be sucked from the thick masonry, a green plant takes root and whether a maidenhair fern around a fountain or common weed struggling for life along the cornice, it adds a living touch and relieves the curse of unrelenting architecture. Even in one season walls are covered with soft grey-green lichens and golden sporophytes and in the damper places are velvety green spots of moss. A luxuriant growth of vines overhanging cornices and ascending walls blends sky with masonry and masonry with earth, so that even the most confirmed naturalist would admit its perfection.

By ascending one of the ramps that swings up from either side one finds himself at the center of the great parterre that forms the third and most important garden level. Just in front is the Casino, rising two stories in height, banked against a fourth and higher terrace. It is set in the midst of a formal parterre of box hedging and turf alleys retained at a perfect level and in rectangular form by a surrounding wall. The walls above the level of the ground take the form of seats surmounted at regular intervals by colossal caryatides, who, unconscious of the burdening vases on their tireless heads, grin and grimace at each other and those who loiter beneath their kindly protection. Sixteen feet in height, more than twice life size, they command the garden and even rival for supremacy the lofty chestnut and cypress trees under whose shade they stand. They are coarse in material, vigorous in carving and playful in conception, showing perhaps more craftsmanship than art, but undeniably fitted for the function they perform. Most of the sculptural ornament of the garden is obviously designed for that particular situation, and once removed from its setting would lose most of its charm.

THE PARTERRE

To judge the full effect of the parterre one must ascend to the highest level, the level of the loggia from which the boxwood pattern was intended to count as a carpet design upon which was displayed, during the hours of evening light, the pageantry of Renaissance life. The ascent is made by ramps that start from the rear outer corners of the parterre and rise toward the Casino along the wall that retains the upper level. At the foot of the ramp are gates that lead out into the depths of the surrounding chestnut grove or of the fertile vineyards. Here too is the same wealth of sculptural ornament and play of water that distinguishes this garden. Chubby dolphins alternated with shallow bowls, in step-like fashion along the outer edge of the ramp, relay the water from one to another until it reaches its lowest level.

Having gained the fourth and highest terrace one is at the rear of the Casino, the backyard or more intimate part of the scheme. A broad panel of turf, constrained to agreeable proportions by retaining walls, is simply accented by two flat lateral fountain bowls and a very beautiful marble fountain on the axis of the Casino. There has been a gradual refinement of scale and ornament as one approaches the Casino until, in this most exquisite fountain, there is a climax of beautiful proportion and detail. Its position is made all the more effective by a strip of mosaic paving, laid like an Oriental rug on the soft green of the turf, forming a regal approach to the flower terraces and terminal gate beyond. Great use of this pebble mosaic, or Mosaic Veneziano, has been made in laying an interesting pattern over the most used lines of circulation. The Farnese Fleur-de-lis has not only decorated pedestals, fountains and cornices, but has literally been made to cover the earth in pebbles of dark touchstone silhouetted against a pure white background of silicate.

Before entering the Casino a glance must be given to the flower gardens that rise in three low terraces on either side of the turf alley which leads to the rear gateway. They are almost in total ruins now, but the few fragments that still remain intact suggest the splendor that once was there. In no other part of the garden could the life that Tommasetti so perfectly depicted be more aptly set. Here on these sculptured terraces, richly scented with odor of flowers and sweet herbs, gaily colored

(*Continued on page 96*)

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A Villa of the Italian Renaissance

(*Continued from page 94*)

with roses and iris, one can picture silks and satins, brocade and crinoline not incongruous with this more sophisticated nature. Returning to the central avenue, one may wander through the hemicycle of pylons, which forms the terminal gateway, either to the "Porta-dei Gigli" which leads out of the property by a side road or along the path to the right which meanders through the woods back to the main palace.

But the Casino still demands attention. It may be entered either from the parterre garden where one proceeds to the main floor by a winding flight of stairs or from the upper level directly into one of the two loggias, which occupy nearly half the area of the Casino and extend almost from front to back with only a narrow passage between. In this narrow passage is a double stairway leading to the servant's loft overhead and the loggia below. Opposite the stairway is a tiny chapel once decorated, according to tradition, with a "Descent from the Cross" by Guido Reni. The entire purpose of the Casino seems to have been centered in the loggias on which the gardens focus and the most beautiful decorations are lavished. The rooms on either side seem to have had an incidental function; they are devoid of decoration. The façade, once decorated by sgraffito designs, is now grim enough; but, still beautiful, it is a tribute to the old rule that good proportion may be enhanced by fine decoration, but no amount of fine decoration can atone for bad proportion.

The delicacy of Vignola's proportions and the fitness of the Zuccari frescoes created an open air salon that must have inspired many a noble gathering and many a gay banquet. What must have been the satisfaction of Cardinal Odoardo to watch during the long evening hours from his exalted loggia the promenading of his favorites!

Odoardo lived but a few years to enjoy his "Villa Deliziosa" after its completion, but, according to the documents of the time, he added a new lustre and value to the Caprarola Tradition. Certainly, in order that the prestige of the Farnese dynasty should not diminish it was necessary that each successor should inherit not only the title but the wisdom of Paul III or Cardinal Alessandro. Unfortunately this could not be; through the tyrannical and ambitious character of the later Farneses the family fortune was soon exhausted and their influence lost. With the death of Alessandro Farnese in 1731 the male line became extinct and the Villa Caprarola was left to his niece, Elisabetta, whose marriage to King Philip V of Spain and Naples, transferred the Farnese possessions to the house of Bourbon, in whose possession the property still remains. Caprarola enjoyed a brief hundred years of supremacy but during that century of magnificent life was created one of the richest traditions of the Golden Age. The palace and gardens were still the scene of brilliant functions until 1775 and even in 1841 Gregory XVI paid a brief visit. But in the declining days there was a touch of pathos even in those occasional revivals of camouflage splendor.

It should be significant to students of this day, that in Caprarola, the superb garden creation of Vignola, as well as in his other garden plans, the Villa Papa Giulio in Rome and the Villa Lante at Bagnaia, is found only the adaptation of his classic training to the solution of his particular problem. He was confronted with a tremendous problem and it is to his great credit that, although a thorough student of classic art, he was still capable of interpreting his marvelous discoveries in a way truly expressive of his own generation.

The day of Caprarola has passed. Our social and economic life has undergone a change comparable to the dark ages; we cannot now hope to build so pretentiously, careless of cost, with beauty our only consideration, but the tradition of Caprarola—originality of scheme, fitness to purpose, unity of conception, harmony with natural conditions and perfection of detail and proportion—should be an everlasting inspiration to those who would build beautifully.

Bringing the Country to Town

(*Continued from page 73*)

Nothing gives the illusion of having brought the country to town like a flowered wall paper. The sketch on page 72 shows walls covered in a paper copied from an old Chinese Chippendale design. It has an apple green background with birds, flowers and butterflies in every pleasant color imaginable. As this is the most decorative feature of the room, it should be played up to and emphasized. Curtains of some brilliant fabric covered with design would be quite out of place against such a gay background. Hangings and furniture coverings in a room with a flowered wall paper should tone in with the background of the paper and not count for much in themselves. This does not mean that the room need be lacking in color interest, for such incidentals as lamp shades, sofa cushions, a bit of porcelain here and there, perhaps a vivid little red lacquer table by a sofa can be counted on to give the varied color tones.

In striking contrast to these rooms is the little Victorian morning room sketched on page 73. The main characteristic of an interior of this kind is a certain old-world charm and quaintness. Here the walls are very pale green, exactly the right shade for the amusing chandelier of calla lilies and leaves made of green and white Bristol glass. The note of green is repeated in the upholstery of the mahogany chairs, a soft brocade of small design. In front of the window stands an old spinet that has a certain decorative quality apart from its quaintness.

When planning a morning room give yourself to your tastes. This room belongs to you. Here should be your favorite books and the colors most expressive of you. Let the rest of the family put the things their hearts long for elsewhere. This room is yours. Make it charming and informal and above all gay. If it is in a city house or apartment try and give it the atmosphere of a country house living room. Above all let it have the appearance of being lived in.

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Three Barns

(*Continued from page 61*)

The first step in the process of rejuvenation was the substitution, where necessary, of new timbers for old. Only native oak, adzed by the local carpenter, or wood from an old Revolutionary barn, demolished for the purpose, was used so that harmony of materials and the old-time atmosphere would be retained. New oak floors were laid and new windows put in. Of the latter, some were double-hung, others of the casement or folding type.

MAINTAINING THE PRIMITIVE

There was no attempt to alter the outward appearance or to interfere with the lines of the primitive architecture. The building was made habitable and weather-proof, by applying a layer of building felt to the old walls, with new boards laid over it, and the whole then given a coat of the familiar red by which the ancient landmark had so long been distinguished.

The architect followed Colonial methods of construction and used the same type of primitive joinery as that which made the earlier work quaintly interesting. To-day the big barn presents much the same aspect as it did originally for nearly every detail of the ancient craftwork is to be seen, from the massive summer beam that spans the center of the studio to the small wooden dowels that pin the parts together.

The main part facing south became the studio living room, its great barn doors being retained to be thrown wide or kept closed, while for general purposes a single door was cut through the larger one, to be used when work or weather would not permit of the wide open hospitable effect.

The west wing, which once domiciled the patient Dobbin, became a glorified kitchen with a maid's room and bath adjoining. The old stalls were removed, the interior paneled and ceiled with wood. Lighted on three sides and by an outside door that affords an enchanting view of a low-browed hill in the foreground and rolling meadows beyond, the kitchen is one of the most appealing parts of the house.

UNDER THE GABLE

The quaint gable overhead, reached by an enclosed stairway from the studio, became a master's bedroom and bath. Open to the roof, with the secrets of the ancient rafters laid bare the room possesses both romance and charm. It is abundantly lighted by English casements, and windows that fold back upon themselves, forming practically an outdoor sleeping room. From the waste spaces under the eaves closets were envolved, while back of the huge chimney a corridor leads to a surprisingly ample attic space. Opening off the narrow hall is a small window that gives a unique and wholly unexpected view of the lofty studio.

To the east is the open shed that once gave hospitable refuge to visiting carrioles, and which has not even now materially changed its guise, despite the fact the roof was raised to allow of sufficient head room to make it habitable. The result is a guest room, with an ingeniously contrived bath and clothes press adjoining. A new concrete floor was laid under the open arches of the shed and rude benches built around the sides to carry out the owner's purpose of making it a casual resting place for friendly visitors.

On either side of the old barn were the usual hay-mows. One has already succumbed to the expediency of the moment but the other, although converted into a most inviting hanging balcony, still suggests a measure of its former origin. The latter, once suspended 7′ from the barn floor, is now elevated to a height corresponding to the level of the guest room with which it communicates. The primitive ladder by which the hay loft was reached, still remains to lend a touch of realism to the scene, but for practical purposes a new flight of steps of rough hewn oak and simple construction was built.

THE BIG CHIMNEY

In order to accommodate the massive chimney, the hay-mow on the left was entirely torn away and this necessitated a corresponding structural change, for since the original post supporting the roof was removed, a truss with two new 3″ x 6″ beams was substituted to strengthen the fabric. The fidelity with which the architect carried out the detail is typified in the lighting of the studio. An old cart wheel, fitted with electric candles is suspended by chains from the roof, and wrought iron side lights of a primitive character are hung at intervals against the exposed beams about the room.

From whatever aspect "Three Barns" is viewed, the chimney composed of field stone in which the native soil of Connecticut abounds, is a striking and effective feature, not only by reason of its being a good example of local masonry but from artistic aspect, since it is thrown into sharp relief by the deep red color of the walls.

Within the studio its charm is no less apparent, for apart from the hospitable atmosphere, which a fireplace of the old-fashioned sort invariably creates, its treatment here forms one of the most salient points of architectural interest. Composed of both stone and concrete, it measures 14′ broad at the base, with an 8′ fire opening, capable of holding the great logs of Elizabethan days.

At either end of the chimney the stone walls have been extended into the room to a depth of 8′ and the piers joined by a slab of reinforced concrete to support the chimney and also to enclose an ingle nook of generous proportions. Tall oaken settles flank the sides and the fireplace furnishings are those of Colonial days.

CONSTRUCTING THE FLOOR

In an alteration of this sort the little tricks an architect uses to accomplish his purpose are always of interest, and notable among them is the method he employed to get the look of age in laying the wood floor. Since there was to be no cellar under the main portion of the house, a layer of ashes to the depth of a foot was put down to prevent dampness from seeping through, and to keep the boards from warping. The oak strips were then cut tongue and groove on the under side with a quarter inch opening on the surface to which filler was applied to simulate the wide cracks seen in old Colonial floors.



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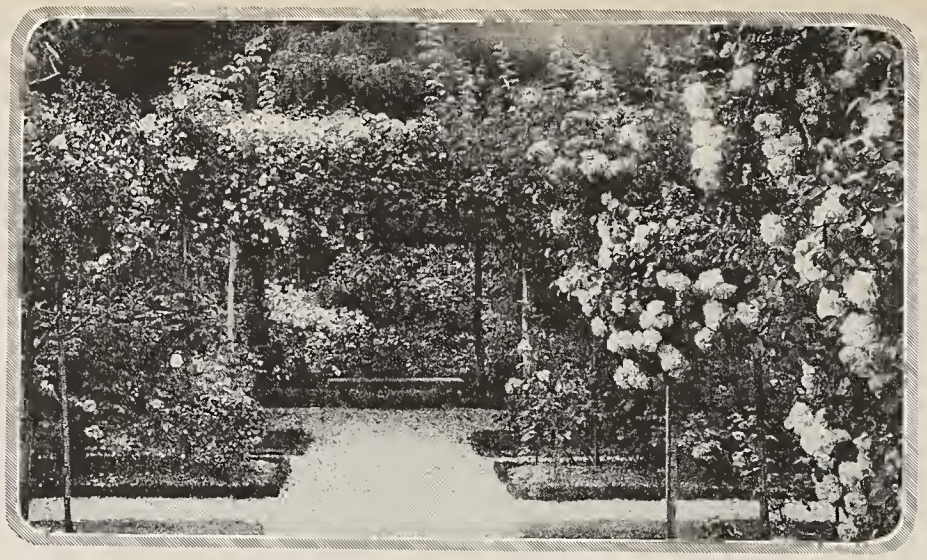
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This corner of the Roserie is fitted with beds, arbors, treillage and stakes in order that all the newest varieties in every type may be grown and shown here to the best advantage

The Greatest Rose Garden in the World

(Continued from page 53)

times, developed practically, the results are unhappy.

I feel it easier to obtain a continuous brilliant effect in an ensemble of roses by opposing contrasting colors, or assembling lightly varied shades. Moreover, to aid the foliage, rose bushes often being unable perfectly to make the indispensable green background, it is necessary to place green hedges of other plants with thick dark green leaves. The mixing of different colored roses does not handicap the maintenance of a methodical distribution in the collection, but to repeat the same rose in the plots or along the ornamentation means reducing the capacity of the garden in so far as the collection is concerned. This is the reason why the single color parterres are kept to the center only of these particular rose gardens. Although it is true that a garden should not be considered merely from a scientific point of view, it is no less true that a spectacular display can easily be so arranged that one's interest in the individual varieties of the collection can be maintained.

In the gardens of L'Hay, the area of which is five acres, there are from eight to ten thousand distinct varieties of roses, and although strict method is applied in the distribution, no efforts have been spared to prevent the monotony of a mere scientific garden. It is divided into twelve plots, which, visited in due order, show the various gradual steps in the evolution of roses since their first appearance up to this date.

The wide space where the "water mirror" is located is in the center of the garden and is named "The garden of the most beautiful roses". It is encircled by pyramids of roses. To the right are the old and to the left the contemporary varieties.

Beginning at the right, we first find the collection of interesting species from the botanic and horticultural points of view; then come the old *rosa gallica,* the *rosa centifolia,* or "hundred leaved roses of Roman feasts and of the painters of yesterday", the "Gros Provins", the "Nymphal Limb", the "Tassel of Saint Francis", etc. After that division follows the one bearing the roses that Empress Josephine used to cultivate at Malmaison. There are the ones bearing such pretty names as "Chloris", "Clio", "Aimable amie", "Beaute tendre", "Tendresse", "Belle Sultane", "Nouveau petit serment". They are the centifolia or cabbage roses, the Damascan, the Evergreens. Then, nearing the central division, comes the collection of Oriental roses where can be found roses from India, the ever-blooming of China, Japan, Bengal and Persia, imported

(Continued on page 102)



A thatched, half-timber cottage, a reproduction of the type familiar to Normandy, is used by Mr. Gravereaux to house his interesting collections of things pertaining to roses, among which is a series of stamps on which roses have been engraved



BEAUTY THAT LIVES

Even if your attention were drawn to nothing further than the exterior beauty of the new Lincoln, that beauty would immediately command, and merit, your respect.

For the perceptible things so pleasing to a Lincoln observer rest their appeal on three fundamentals. These are good taste, purity in design and refinement, and a quality that knows neither sparing nor compromise.

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THE ATLANTIC REFINING CO., Philadelphia

ATLANTIC CANDLES

The Greatest Rose Garden in the World

(*Continued from page 100*)

since the end of the 18th Century to our days. It is from hybridizing these with the *rosa gallica* that contemporary horticulturists obtained, during the 19th Century and these last few years, the prettiest of our roses, particularly the climbing hybrids and the tea roses.

The uncovered parterres of the central part thus have been reviewed.

To the left are the roses created during the last few years right in the L'Hay gardens. Here can be admired "Mme. R. Poincare" and "Victorious France". Then come the new roses which were awarded prizes at the annual Bagatelle flower fair, such as, "Marquise de Sinety", awarded first gold medal at Bagatelle in 1907, "Rhea Reid", created by E. Gurney Hill, of Richmond, Indiana, and the "Lyon Rose", "Jonkeer J. L. Mock", "Sunburst", "Mme. Edmond Rostand", "Beaute de Lyon", "Queen Alexandra", "Nevrow Nora Van Tets", "Paul's Scarlet Climber", the admirable "Wichuriana" which has such wonderful scarlet petals, the beautiful yellow roses of Pernet-Ducher "Benedicte Seguin", "Souvenir de Claudius Pernet", and "Mrs. Weym Quin" of Dickson, also "Los Angeles", the American success of 1918, introduced by Howard & Smith of Los Angeles.

It might be worth pointing out that when I intended establishing a rose garden in the reconstituted gardens of Bagatelle, in 1905, Mr. Gravereaux offered me all the rose plants which formed our first collection, all taken from the L'Hay gardens.

In the "Roserie de Madame", Madame's own rose garden, are found the varieties of the most coveted roses of today, such as the "Ulrich Brunner", "Caroline Testout", "Mme. Abel Chatenay", "Lady Hillingdon", "Mme. Ravary", "Laurent Carle", "Clos Fougeot", "Juliet", etc., and besides the great flowers, the small roses which were at one time so popular in America for men's wear and house decoration.

Then, at last, comes the experimental plot where are gathered the new roses obtained by Mr. Gravereaux, patient and careful selections for the production of rose essence. He has named this division "The Collection of Perfumed Roses". There are, together with the hybrid varieties which he obtained, other varieties of roses cultivated in territories widely known as producers of rose essence, such as Bulgaria, Tunis and Provence.

Mr. Gravereaux has put the finishing touch to his work by forming a Rose Museum. Everything that mentions the rose or has been inspired in its form and decorative worth; all sorts of woven fabrics, china, sculptures, paintings, metal and wood carvings, etc., are represented in the collection of the charming little rustic house, built within the gardens, facing the central parterres.

One day, when Mr. Gravereaux was showing the contents of his little museum to the poet D'Annunzio, he even showed him a collection of postage stamps adorned with roses. "You are right," said the poet soldier smiling, "when love is the guide, extremes are always attainable." This sentiment is shared by all horticulturists and lovers of roses who have derived from Mr. Gravereaux' achievements so much assistance and inspiration.

The Stars and Flowers

(*Continued from page 56*)

Old English Herbals", recently published, has some particularly striking herbal magic in Anglo-Saxon peasant, she says, "went to gather his healing herbs he may have used Christian prayers and ceremonies, but he did not forget the goddess of the dawn. It is noteworthy how frequently we find the injunction that the herbs must be picked at sunrise or when day and night divide, how often stress is laid upon looking towards the east, and turning 'as the sun goeth from east to south and west'. The ceremonies are all mysterious and suggestive, but behind them always lies the ancient ineradicable worship of Nature. To what dim past does that cry, 'Erce, Erce, Erce, Mother of Earth' carry us?" Miss Rohde quotes from a twelfth-century herbal a prayer to Earth which begins thus: "Earth, divine goddess, Mother Nature who generatest all things and bringeth forth anew the sun which thou has given to the nations. . . . Hear, I beseech thee, and be favourable to my prayer. Whatsoever herb thy power dost produce, give, I pray, with good will to all nations to save them and grant me this my medicine."

From one of these early herbals she gives the instructions for gathering the "joyous flower" of the marigold: "It must be taken only when the moon is in the sign of the Virgin, and not when Jupiter is in the ascendant, for then the herb loses its virtue. And the gatherer, who must be out of deadly sin, must say three Pater Nosters and three Aves." Of a strange flower called Asterion or Lunary she quotes this romantic information: "The stalk of this herb is red and thyse herb semeth as it were musk and the joyce thereof is yellow and this groweth in the New Moone without leve (leaf) and every day spryngeth a newe leave to the ende of fyftene dayes and after fyftene days it loseth every day a leave as the Moone waneth and it springeth and waneth as doth the Moone and where that it groweth there groweth great quantitie." Lunary was supposed to be very efficacious in the cure of "the falling evell."

There is a pretty Christian legend of great imaginative suggestiveness thus retold by Mr. Charles M. Skinner in his "Myths and Legends of Flowers, Trees, Fruits and Plants": "The little flower we call Star of Bethlehem, whose bulb is roasted and eaten by orientals, is part of that very light which shone in the heavens at the birth of Christ: for after it had led the wise men and shepherds to the manger it burst, like a meteor, scattering acres of flowers about the fields. It was as if it had been drawn from the glorious company of the skies by the great glory of the Babe. Joseph, going out at dawn, gathered handfuls of these blossoms from the wintery earth, and, pouring them into the lap of Mary, said, 'See, the star in the east has fallen and borne fruit in kind'."

Here is a symbol which crystallizes in a beautiful, simple form man's immemorial poetic sense of a mysterious connection between the flowers of the sky, and the stars of the earth. In a world where, for all our accumulated science, everything remains mystery,

(*Continued on page 106*)



Famous old fable retold in pictures on this Toile de Jouy

La Fontaine's "The Miller, his Son and the Ass" the theme of a unique print

AMONG the famous Toiles de Jouy executed at the end of the 18th Century there are none more charming than those which relate in pictures familiar myths and allegories.

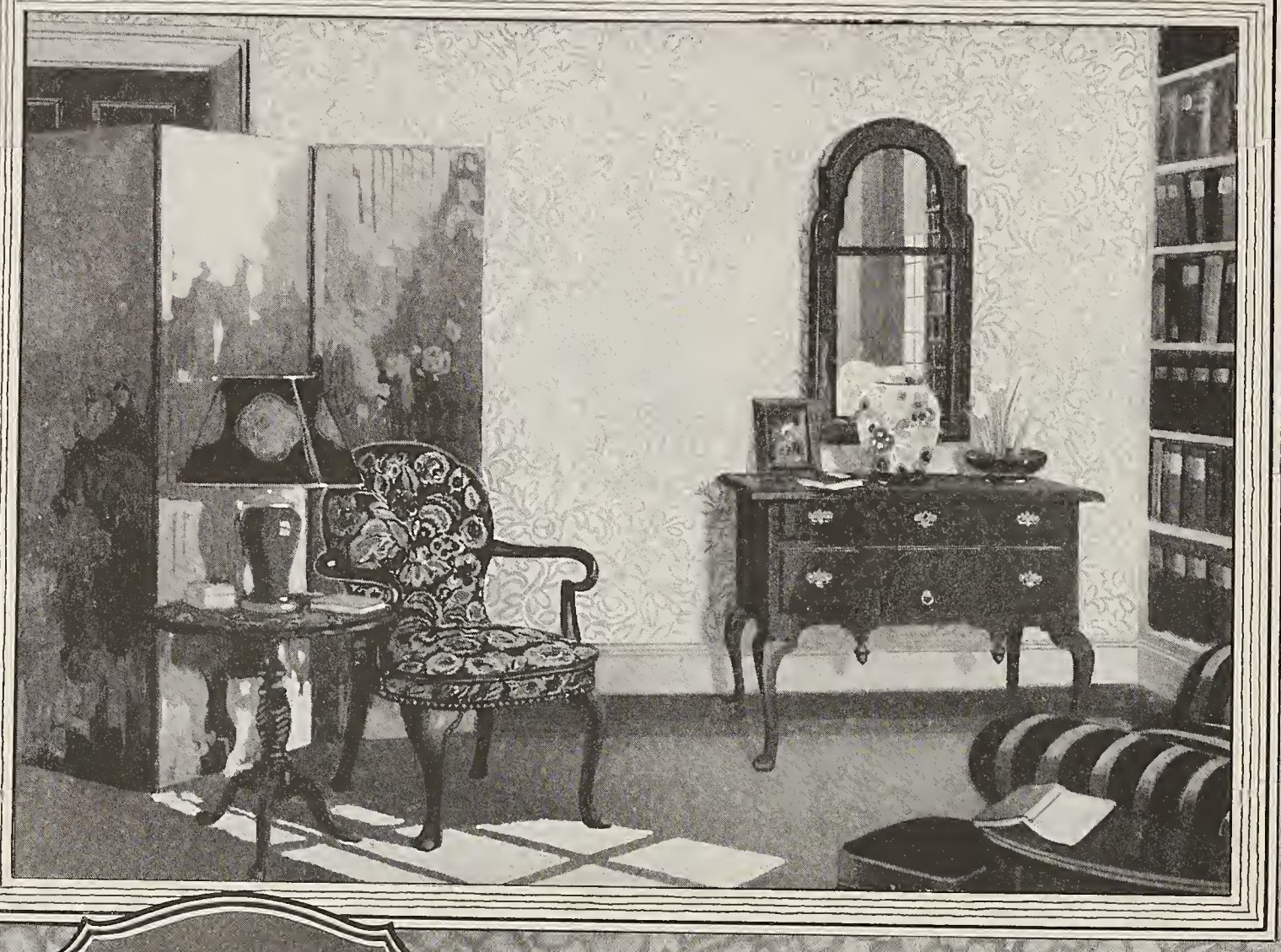
The design for the interesting piece illustrated here was taken from one of La Fontaine's immortal fables. The artist—probably J. B. Huet—took the dramatic points of the fable of "The Miller, his Son and the Ass" and composed them charmingly. The design was then printed in Oberkampf's famous manufactory at Jouy.

Now it has been printed again in France for the exclusive use of F. Schumacher & Co. in this country.

This unique print together with others as interesting may be seen and purchased through your own decorator or upholsterer. In addition to prints Schumacher offers many other distinctive fabrics appropriate for decorating any type of room. F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago, and Philadelphia.



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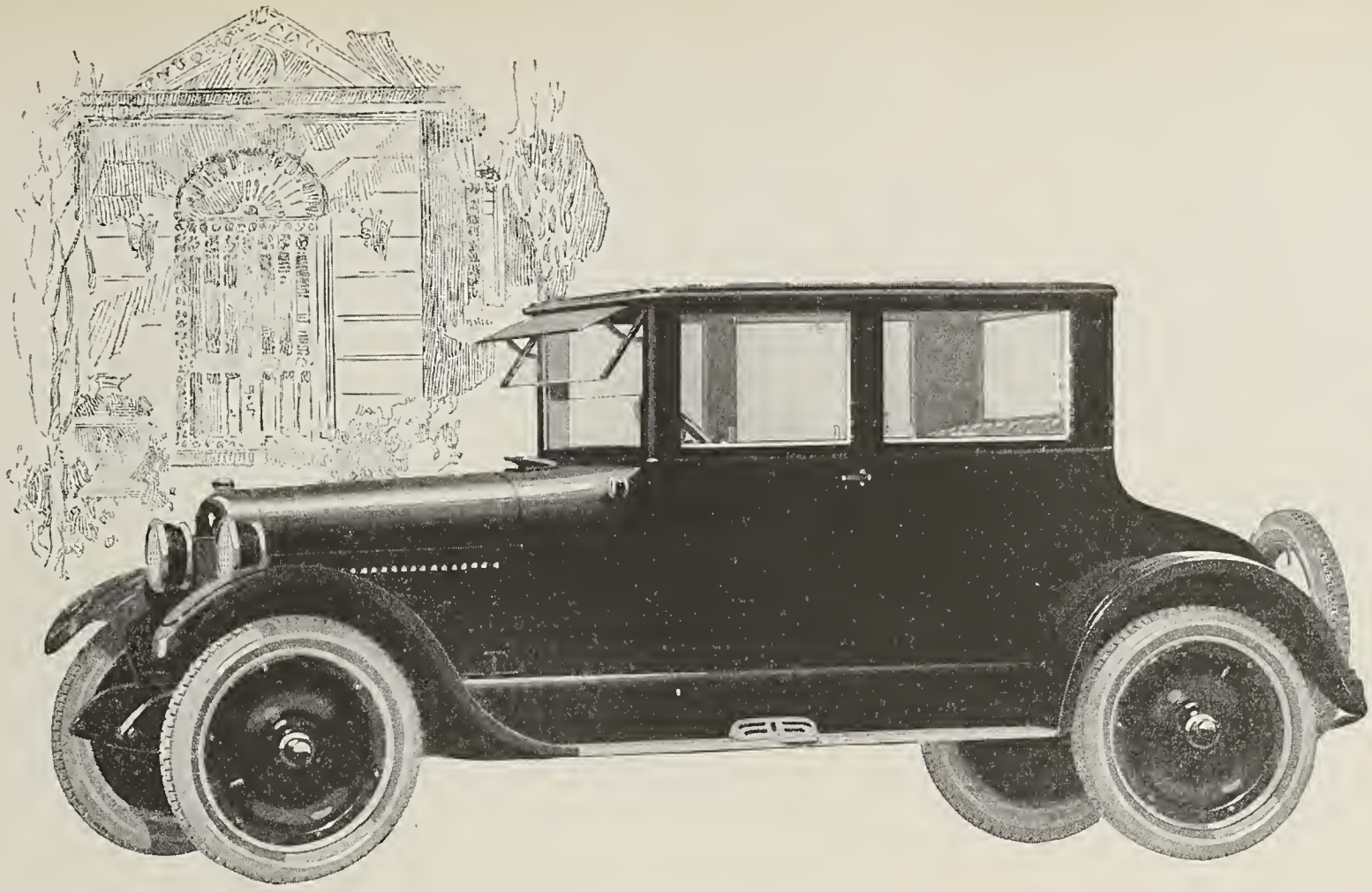
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The Stars and Flowers

(*Continued from page 102*)

and all vital processes resolve themselves in their final analysis into an unknown creative act for which the word "magic" is as good a word as any, that astral agencies may exercise a potent influence over flowers is not necessarily an absurd or superstitious suggestion.

That one planet on which all our earth-life is dependant, namely the sun, is responsible for the coloration of flowers is a matter of quite rudimentary knowledge. So far as anything can be known, we know that the colors of the flowers come of their individual reception of the white light of the sun, each flower selecting or rejecting one or other of those spectral colors of which that white light is composed. "A red flower, for instance," says a scientific authority, "absorbs the blue and green rays and most of the yellow, while the red rays and usually some yellow are scattered." How the flower does it, and why, remains the flower's secret.

If the rays of one planet are thus absorbed and differentiated, why not the rays of others? Why may there not be other influences, "waves" of other potencies, emanating from the planets, charging the flowers with other of their qualities, such as their perfume, their form, their dynamic properties of sustenance, stimulus or poison, their "enmity to blood of man", or the friendly alleviations they bring to his nerves, their mysterious powers to soothe, to inspire, to madden or to destroy?

With their roots in the earth, their faces to the sky, strange little alembics, alchemising sunlight and dew and the soil in which they grow, why may they not also alchemise starlight and moonlight? Why may they not draw from them fairy essences, catching in their little cups trans-lunary ichors of immortality, and translating into cabalistic forms of a loveliness which we feel to be unearthly the spheral music, the timeless reverie and dream of the radiant, brooding Infinite?

Though they grow upon the earth, we cannot but feel that they came from heaven, and that old Culpepper was not so far astray when he said that "he who would know the reason or the operation of the herbs must look up as high as the stars."

LIME FOR SOIL ENRICHMENT

IT IS a well known fact that vegetables require a coarse, open, and friable soil. For that reason, sandy or loamy soils are generally selected for vegetable crops because of their natural suitability.

The ordinary home-owner cannot select his soil, but must make the best use of the land in his backyard, whether it is suitable or unadapted to the requirements for very sensitive vegetable plants.

Circumstances then require that the home gardener make the best of conditions through artificial means. He must make a loose, friable soil out of a heavy stubborn one. There are various forces he can marshal, the combined influence of which will give the desirable physical condition in his soil. One of the common aids to this end is the mixing of coal ashes with the soil at the time of spading. A second very potent force is the natural action of alternate freezing and thawing. A third is one at his command, and is a very forceful agent in rendering soils friable, namely, the use of lime.

Burnt forms of lime, of which the hydrated lime—obtainable at the building supply dealer—it is the most convenient to use, has the power of crumbling the soil structure, and making the garden area take on the apparent properties of a sandy class of soil. At the same time that it gives these desirable physical qualities, the lime also creates in the soil favorable chemical and biological conditions to which most vegetable crops respond, both in yield and quality.

JOHN A. SLIPHER

How to Prepare the Soil

(*Continued from page 80*)

fibrous roots did remarkably well. I remember especially the fine growth the viburnums and cornels and euonymus made. All kinds of roses, like the sweet brier and the wild varieties, were very lovely too. But trees never got a start; even the cedars near the house never were really happy and all plants that searched for food beneath this layer of soil found their roots penetrating into the salt sand. When their roots came in contact with salt water whenever there was an unusually high tide, they remained stunted and starved looking, and died after a short struggle for existence.

When money for soil became more and more restricted, attempts were made to put the plants in little pockets of soil—to start on as it were—but these plants, too, remained starved and dwarfed when they lived at all and the windbreaks that they should have made were never achieved.

In ordinary soils, however, this idea of enriching the soil immediately around the roots of the plants by placing a little manure mixed with good soil at the bottom of each hole is not a bad idea. What it saves in topsoil and manure is not always commensurate, however, with the extra time and labor and superintendence required by this kind of planting. It is better to spread a layer of manure over the planting area and plough or fork it in. Bonemeal and wood ashes can be added to this mixture. About one pound to every 50 square feet will be enough for a heavy soil. Sand can be added in small quantities for a too heavy soil. One and a half yards of sand will be a conservative estimate for a border ten feet wide by a hundred feet long. To all this preliminary work you can then add some extra good top soil—about three yards for the same area above mentioned. This can be spread over the entire area or dumped in piles and used as required when the planting is done.

This is the preparation recommended for the common run of nursery stock—for shrubs and trees of ordinary nursery sizes. The smaller and younger the plants the easier of course, they will adapt themselves to moving and new

(*Continued on page 108*)



Furniture

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INSPIRED by the Classic revival with its tendency toward greater simplicity, the French cabinetmakers of the late XVIII Century created a style of Furniture which remains unsurpassed in beauty of proportion, ornament and decoration.

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¶ Those who would infuse their surroundings with like charm will derive a wealth of suggestion from a stroll through the interesting Galleries of this establishment. Here one may assemble, piece by piece, an interior of the simplest character, yet achieve an *individuality* which only unconventional appointments can make possible.



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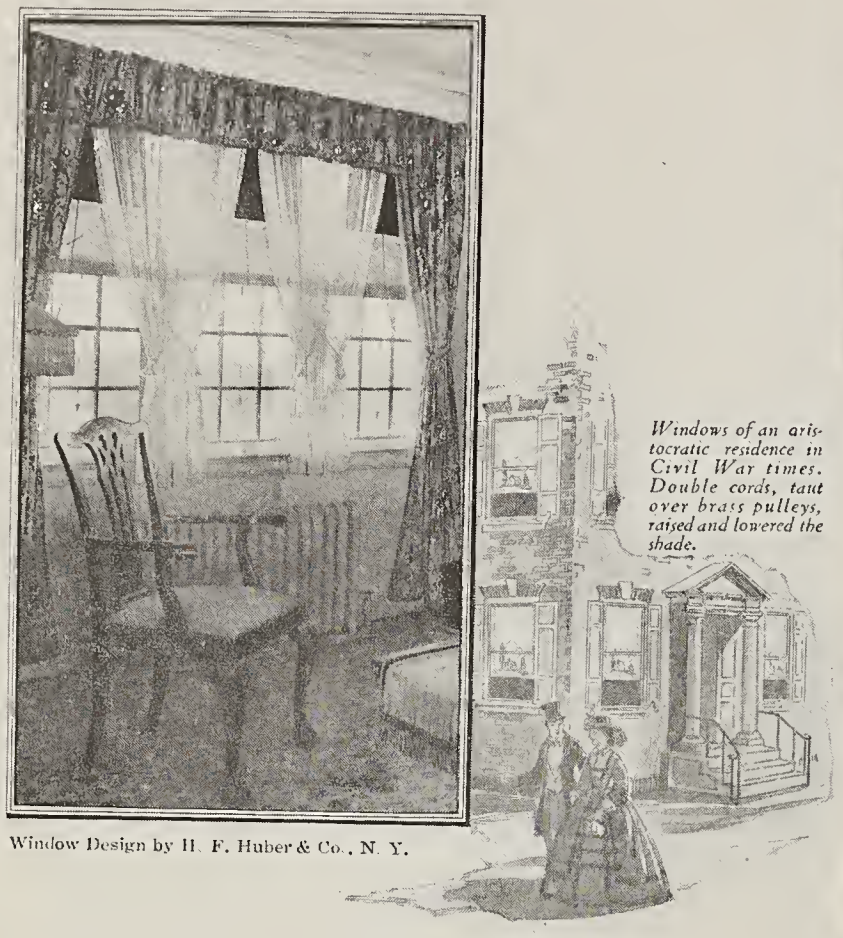
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How to Prepare the Soil

(*Continued from page 106*)

conditions. For choice shrubs more careful preparation is advisable, more top soil, more bone-meal, more leaf mold, should be incorporated into the soil when the digging is going on. When it comes to transplanting big trees, you cannot be too lavish in the amount of preparation you make. It is especially valuable to make the holes wide and deep, not only to give the tree good friable soil to start its new existence on, but that the roots can be flattened and straightened out in a natural position before planting. A mulching of six inches of manure over the entire root area is also desirable.

BEFORE BORDER PLANTING

For the flower garden it is a great mistake to stint on soil preparation. One case stands out quite forcibly in my mind where the least possible money was expended upon the initial preparation of the garden. The flowers were chosen for their tolerance of meagre soil but the owner became so interested in these beginnings that she wanted more and more choice plants. It has taken much additional labor and constant digging in of manure to try to improve the borders which would have been a simple matter at the time the garden was first laid out. For a really good flower border, then, it is well to take pains with thorough digging, and to spend money on top soil and manure, upon bone-meal and wood ashes and wood soil—until it hurts. You will not regret it for it will save you many an annoying hour and much renewal of labor later on. After the plants are in the ground and the garden is full of bulbs it is always difficult to rectify shortcomings in a garden soil preparation. The manure can be spread in four or six inch layers and forked in as deeply as possible; the bone-meal and other fertilizers can be sprinkled on and then worked into the surface.

TRENCHING

There are cases, in very sandy locations, where much of the existing soil has to be discarded entirely in order to get good soil of sufficient depth for a good garden. In heavier soils the existing soil is worked and enriched. One method of working the soil for a garden is what is called trenching. Mr. Wright, your editor, has given me the method he used in trenching one of his new garden borders. I think you may like it in his own words as it makes the process more real than a theoretical-looking specification. If you are an experienced gardener you may appreciate the joy that went into the labor, if you are a novice it may encourage you to do the same.

He writes—"The new border which I put in last fall was a very simple matter. It measures 65′ long by 4′ wide. After staking it out I lifted the turf and piled it on one side. Then I dug the first spit of soil and threw that out on the other side. Underneath this lay the subsoil which was more or less hardpan. As this subsoil is usually pretty firmly packed, I dug this down to a spit, throwing it behind me as I went along so that by the time I got to the end of the border there was quite a large hole the depth of the upper soil and the depth of the hardpan; in other words, about two and a half feet deep. Starting with this hole I took the turf and laid it grass down on the bottom. Then manure and hardpan mixed were shoveled over this. Some bone-meal also was scattered through. It was a very simple matter to shovel the hardpan back into place. As one section was filled the one next to it was emptied and into that again went turf, hardpan and manure. Finally the top soil mixed with leaf mold and manure was filled in. On the top I put a sprinkling of bone-meal and lime, and left the soil heaped up so that it could settle. In about two weeks time it had practically settled to the level of the surrounding turf and it was raked fine. The week after that I put in the plants. To make doubly sure that the plants would have plenty of food, their roots were surrounded with leaf mold.

SWEETING THE SOIL

"There is nothing new about this process. It is simply what in England they call trenching. The turfs at the bottom will rot and form good soil. The manure with the hardpan will sweeten the character of that level of soil, and of course, the leaf mold, manure, lime and bone-meal and the top spit of good soil will give abundance of food. Where a bed needs draining, it might be well to throw some old brickbats and cinders in the hole before you lay down the turf. In my case it did not need draining and because the soil is very stony I took out most of the rocks. They, of course, could be used for drainage had drainage been necessary. That, for a matter of fact, is the only way to make a border, if you expect permanent results. So many people dig down one spit and let it go at that. When the roots get below that spit, they hit the hardpan and simply curl up and die. The digging of this border took me about three days—working at it in odd moments."

THE TEST OF SOIL

It is a friable garden soil that is as important as a rich one. That is why the soil should be thoroughly mixed and pulverized. A gardener who had worked with Mr. Henderson once told me that his gardeners were never allowed to use trowels for planting flowers. This was surely the master test for a friable, well pulverized soil, for if they could not plunge their hands easily into the earth it was not considered good enough for planting. I should not go quite as far as that. If a gardener can plant a bulb, for instance, with one continued movement of his trowel—this movement comprising plunging the trowel easily into the earth with one long downward movement, pulling it toward him while dropping in the bulb with the other hand in back of the trowel in the meanwhile—then you can be quite sure that the soil is friable enough for all garden purposes.



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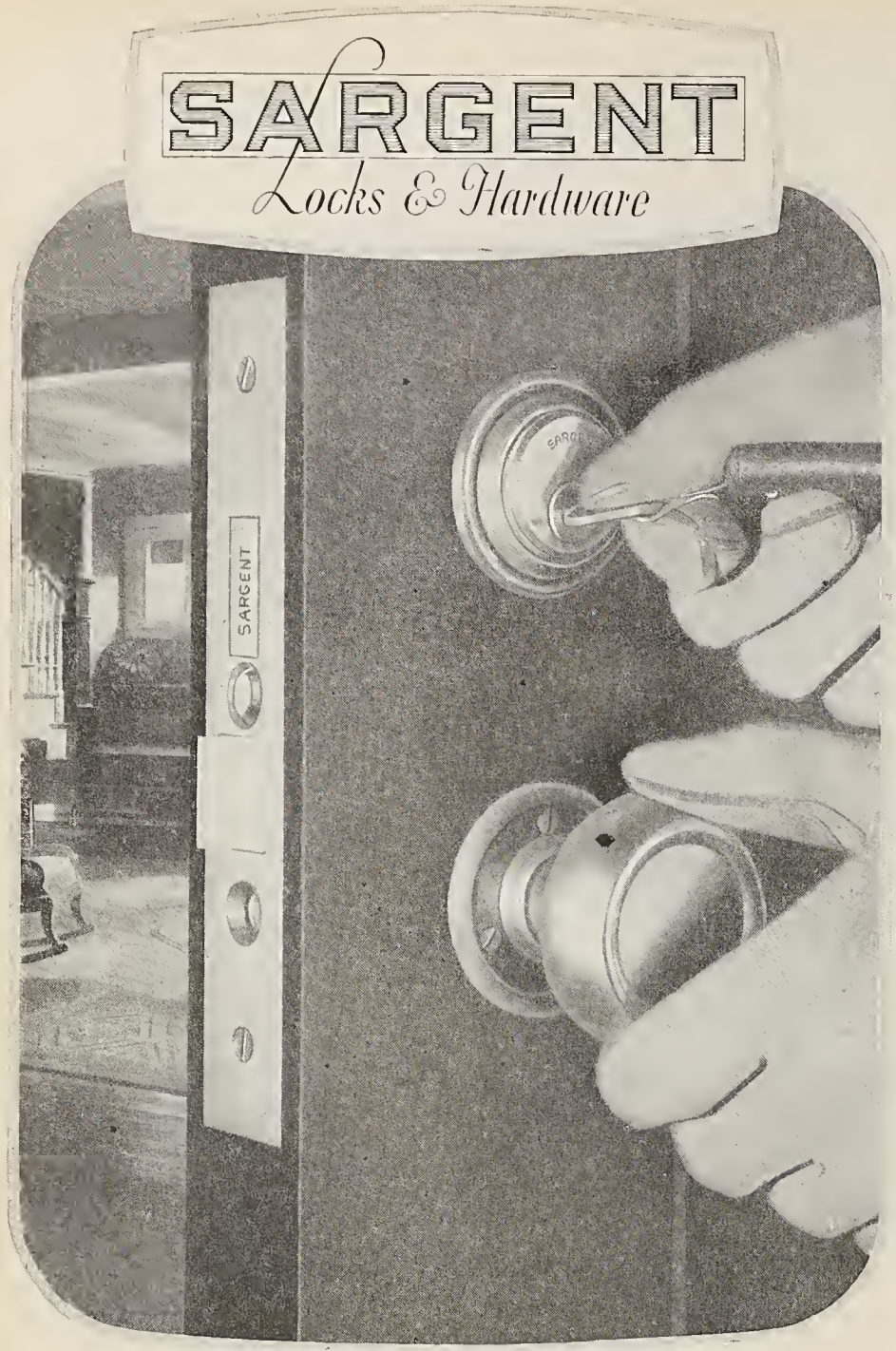
FISK TIRE consumption has increased remarkably this past year, and continues to grow tremendously. This is an indication of sheer merit which must interest every car owner.

Fisk dealers have increased in number and in strength. New Fisk users have been added by thousands to a long established and impressive list of Fisk buyers. All the year the big Fisk factories have worked night and day; production is now pushed to the utmost capacity; orders for spring delivery far exceed those of any previous year.

You can buy Fisk Tires with surety that they will give money value and low mileage cost with trustworthy service.

There's a Fisk Tire of extra value for every car, truck or speed wagon





PROTECTION *for you and yours*

THE home is sacred to you and your loved ones, your treasures, the quiet of your hearth. Across its threshold must come only those whom you invite. It must be secure against prowlers and unwelcome interruptions. But how?

By using Sargent Cylinder Locks on all exterior doors! These sturdy locks give unfailing and unquestioned protection. Their mechanism has resulted from years of engineering study and experiment. They are as perfect in operation as it is humanly possible to make them. And they will last in constant service as long as the home itself. You cannot afford to compromise on the locks between you and the world outside! Be sure! Use the Sargent Cylinder Lock!

Connecting with the Sargent Cylinder Lock, you may use a knob and escutcheon or a door handle to match the Sargent Hardware within your home—the same fine design, the same solid, time-resisting brass or bronze. Select Sargent Hardware with your architect. Send for the Sargent Book of Designs.



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are as finely and stoutly made as a padlock can be—in their way as perfect bits of mechanism as the Sargent Cylinder Locks. They bring real security when used on garage, tool house or locker door, on the tire rack and chest of valuables.

SARGENT & COMPANY

Hardware Manufacturers

31 Water Street **New Haven, Conn.**



Dursea

The spring approach to this Long Island farmhouse is made beautiful by a wide planting of iris and anchusa each side the walks

AN INTIMATE ROCKERY

SPRING and the iris walk leads you to this delightful old Colonial house Long Island. The red brick walk is planted thickly on either side with lavender and purple iris, with great clumps of blue anchusa and tall stalks of lupine in lavender shading to the pinky purple.

The interior is made quaint by low, beamed ceilings and the mullioned windows. The entire house is a gem, consistently furnished in the period. A great deal of maple, or, as some call it, yellow mahogany, has been used, which lightens up the interior. This wood is especially useful in a living room that opens directly out on the low piazzas and is apt to suffer a little for want of light. The chintzes used are all old patterns of the English type. That used in the hall and living room is of an old farmyard scene—cream ground with mulberry. These chintzes reflect the colors that are found outside in the garden.

The dining room's low windows lead directly out into the rock garden. Most original and clever is the cutting away of the rise of the orchard directly behind the house for about fifty feet. The cobbled wall of this delightful intimate garden has a wall fountain which bubbles into a blue bowl whose edge is made of the same cobbles. You scarcely notice that it is not a natural pool, so cleverly has the designer planted around it. The space between this wall and the house is paved with broken flags, between which grow many varieties of small rock plants whose tiny little moss-like flowers sturdily withstand any treading upon them.

The little garden at the base of the cobbled wall is cleverly planted with perennials which at all times is an attractive continual succession of bloom, and in winter evergreen shrubs still make it a little picture. Over all the old apple tree shelters like an umbrella this delightfully unique spot.

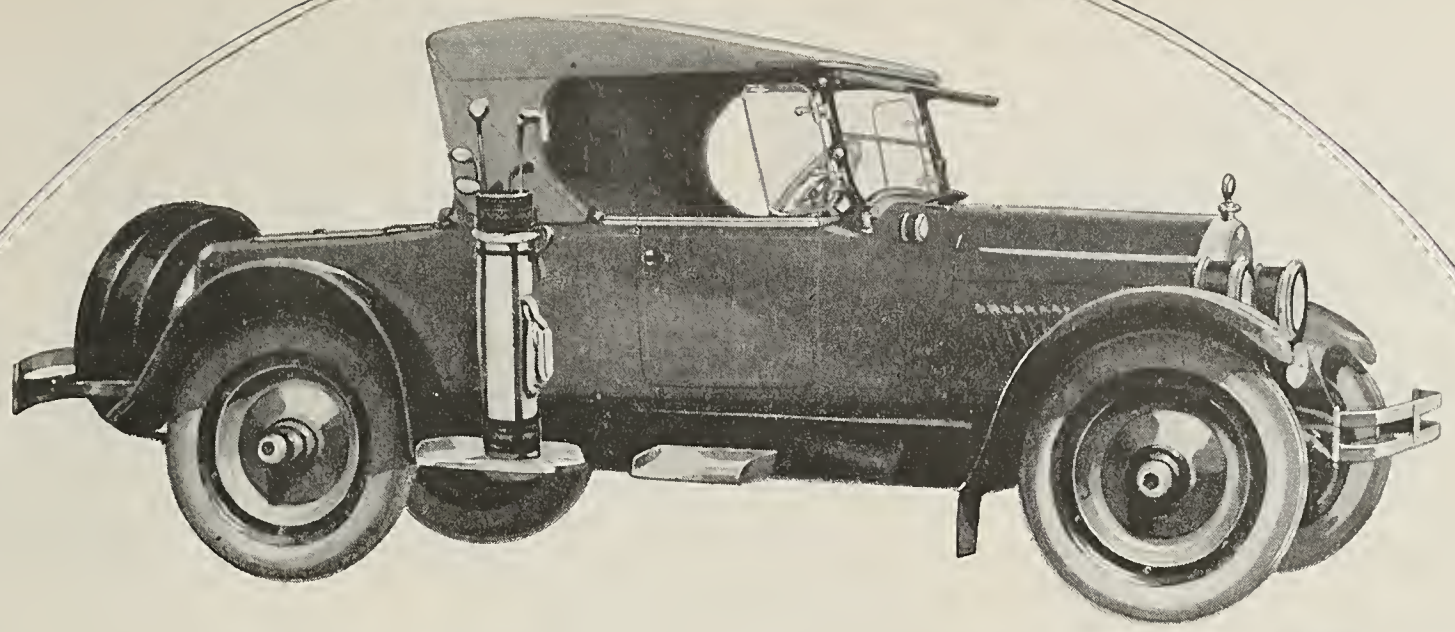
In fact, a rockery is always an intimate type of garden. While in large developments there may be broad areas of bloom, the real charm of alpine plants can only be appreciated when they are seen close to. It is Lilliputian work, this developing a rockery, and it requires the greatest of care in both planting and maintaining. However, it brings a wonderful compensation. If one has only a little stretch of dry wall beside the house, plant it to rock plants. And the closer to the house, the more it will be enjoyed.



From the dining room one passes directly to the little sunk rockery

This rockery comes at the end of the long view from the dining room





$1625 *at factory*

Admired By Women Everywhere

The Oldsmobile Sport Roadster

Distinctive beauty finds fullest appreciation in the discriminating eyes of women. Small wonder, therefore, that the Oldsmobile Light Eight Sport Roadster is everywhere the object of feminine admiration.

Long, low, and sweepingly graceful, a rich weathered bronze green in color, with imported Burbank top and upholstery of brown Spanish leather, this roadster is the most complete sport car of its class.

Subtly, yet convincingly, it seems to reflect the rare good taste of the woman who drives it. It savors throughout of distinctive personality, of the type that is invariably associated with good breeding.

Whether for a dash to the country club, a pleasurable drive around the boulevards, a social call, or a shopping excursion, this Sport Roadster is always a fitting and dependable conveyance.

EQUIPMENT—Cast aluminum steps and golf bag carrier; two luggage compartments; Tuare wheels; bumpers front and rear; cowl ventilator; cigar lighter; step lights; rear vision mirror; sun visor; drum type legal head lamps and cowl lamps; windshield wings; floor rug; windshield wiper; motometer; spot light; combination stop and parking light; rear guard rails; double tire carrier.

Price Range: Fours—$955 to $1595; Eights—$1375 to $2025 f. o. b. Lansing

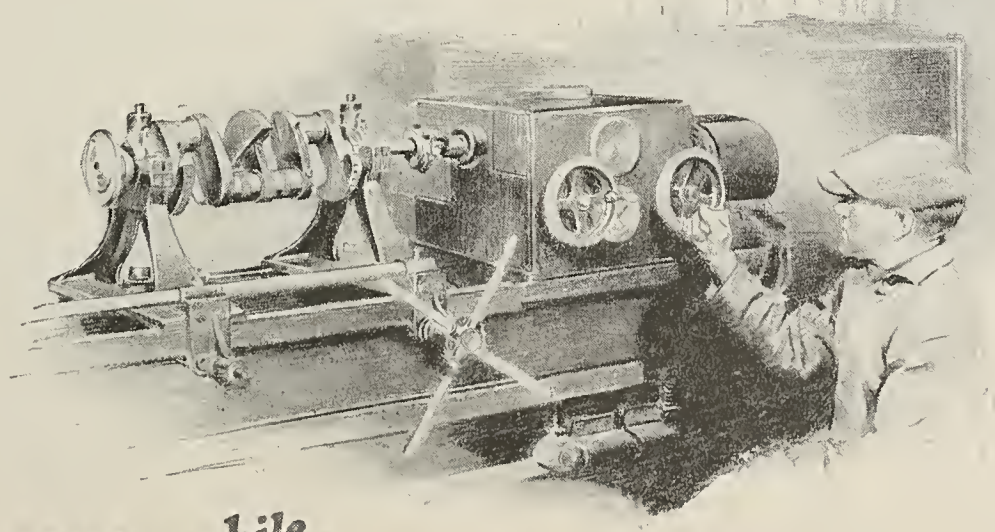
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Division of General Motors Corporation

Mechanically Good

Women drive this Roadster with confidence because it is mechanically excellent as well as beautiful. Pictured below is a crankshaft undergoing test. The master mechanic works continuously on a crankshaft until it is perfectly balanced. The skill of the expert and the precision of the testing machine are reflected in the smooth-running Oldsmobile Eight engine.

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No flooring, of wood or any other material, can surpass the quiet elegance, the rich simplicity of fine Oak Floors. They give a home more distinction, more character, than ten times their cost spent in ornamentation.

Now modern methods have placed Oak Floors within the reach of all—made them an economy, even. While we like to think of home as a permanent abode, still homes *are* sold or rented, and the owner who put in Oak Floors then finds that he made a wise investment which increases his selling or renting value.

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Three free booklets, in colors, telling the whole story of Oak, mailed free, upon request.

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1047 Ashland Block, Chicago, Ill.



Old brocade in tones of blue and green shot with gold softens a long side wall besides providing a decorative background for an old painting. Mrs. Olive W. Barnewall was the decorator

THE HANGING ON THE WALL

IN A room of any size there are bound to be long wall spaces that often prove difficult to decorate. Not everyone possesses an old portrait right in size or a painting of sufficient dignity for the space over a mantel or on a long side wall. Groups of prints may be used but unless these are of unusual interest and right as to size it were better to leave the space blank. Reams might be written on the subject of the pictures in a room. They should be as carefully considered as the hangings or furniture, for inappropriate pictures will go far towards spoiling an otherwise lovely interior. An important painting or decorative picture of some kind will have an entire room created for it and if one has some especially prized print, etching or painting it should be made a feature of, hung in a rather prominent place with furniture and accessories arranged to show it off to the best advantage.

In spite of the growing popularity of wall papers, many people prefer the cool expanse of painted walls. Also certain types of interiors cry out for the regularity of paneled backgrounds. These are dignified but difficult to decorate as both furniture and pictures must be chosen for certain spaces.

A happy solution of both paneled spaces and long walls is to be found in a decorative hanging of colorful brocade or damask. This invariably lends color and dignity to a room and is often just the background needed to effectively silhouette certain types of architectural paintings or delicately carved and gilded Venetian mirrors. It affords a break between the cold, unyielding plaster and the mellow tones

(*Continued on page 114*)



16th Century Venetian brocade in rose and silver effectively conceals an ugly and unused door as well as silhouetting the lovely lines of a Directoire sofa. Mrs. Gillette Nichols, decorator

A beautiful new *Roofing Color* revealed by a Blast in the Georgia Hills





WHOLLY new color possibilities for your roof are now available. A blast in the Georgia hills has revealed a hitherto unknown color in slate, and an entirely new slate-surfaced shingle is the result.

This new color, *weathered brown*, is found only in the Richardson quarries of Georgia. It is as beautiful as the russet of November fields, and with use, it mellows and deepens to a shade like the thatch of an English cottage.

No stained wood shingles can rival this rare color. You can easily see why when you remember that nature has created it as she does her jewels—by pressing it for ages under mountains of earth and rock.

Weathered brown brings new beauty to the modern home, architects say, especially when it is blended with other Richardson shingles of jade green, tile red, or black pearl.

A super-shingle

This new weathered brown is used only on the Richardson Super-Giant Shingle—a unique roofing product which you should know all about, no matter what color you select.

For this shingle offers a new degree of serviceability in a roof, just as the weathered brown offers new beauty.

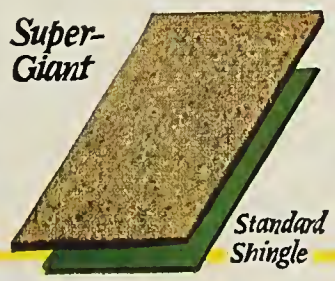
First, because it is 37% larger than the ordinary shingle, fewer are needed to cover a given roofing area. Thus the cost of laying is 35% less.

Second, it is 50% thicker than the ordinary shingle and therefore lasts much longer. Incidentally this greater thickness casts a deeper shadow line that gives life and interest to the roof.

Third, because it is 100% stiffer than the ordinary shingle, it remains rigid under all kinds of weather and makes the whole roof twice as firm.

RICHARDSON *Product*

THE Super-Giant Shingle, 50% thicker, 100% more rigid, and 35% more economical in cost of laying



Its inner secrets

But, of course, the true measure of roofing service goes beyond the color or size of the shingle to the materials in it—felt, asphalt, and slate surfacing. And of these the life of your roof depends most upon its foundation—felt.

Note in the Richardson Super-Giant the exceptional quality of these three materials.

Richardson felt, so architects or roofing dealers will tell you, has for fifty years been recognized as the best. The asphalt is refined exclusively by the Richardson process from the highest grade raw materials. And the flakes of slate surfacing found only in the Richardson quarries seal the shingle permanently against weather and fire hazards.

Prove the facts yourself

A super-shingle indeed, when you weigh its points one by one! First — absolutely exclusive color effects. Second — unusual dimensions which give you added roofing protection at ⅓ less in cost of laying. And finally — exceptionally high test standards in its three materials: felt, asphalt, and slate surfacing.

Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see the Richardson Super-Giant Shingle in *weathered brown*. Feel it, weigh it, measure it, note the rare color. Then compare it with ordinary shingles—the difference will convince you.

Meanwhile, send for our beautiful new color chart showing the new color combinations of Richardson slate surfacing, and containing valuable facts on roofing. Perhaps, too, our booklet, "Roofing on the Farm," can help. Just use coupon below.

* * * * *

For every roofing need there is a Richardson product — from Flex-a-tile Asphalt Shingles to Rubbertex Roll Roofing with Pyramid Kaps. Consult your dealer. If he cannot supply you, write us direct.

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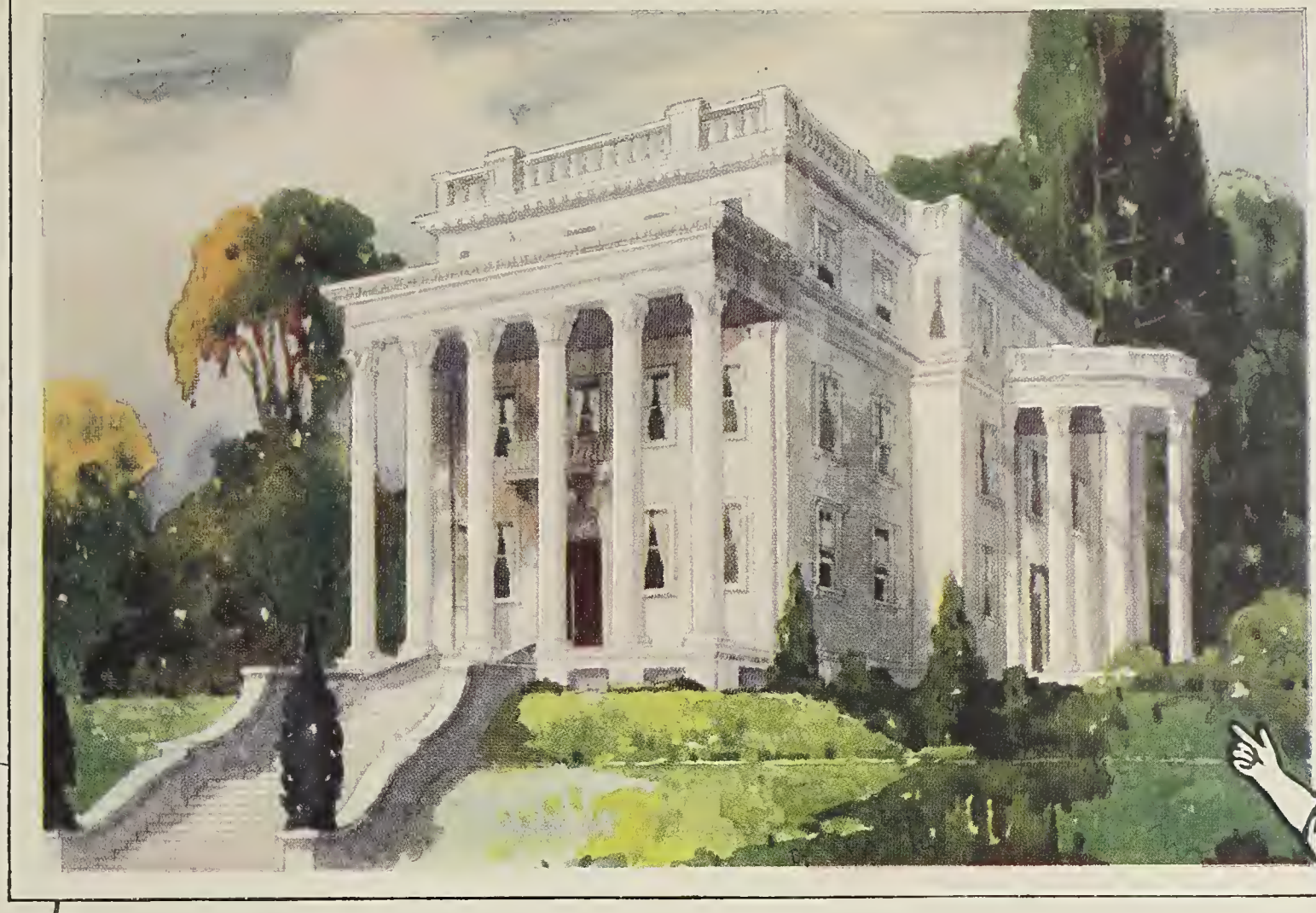
Bright as a poppy, supple, strong and free, a laughing queen will come home from school for the Easter holidays.

Meet her at the station in a new Jordan enclosed car of fascinating personality and charm.

It brings a pride of ownership—a delight on blustery days when the old open car brings only convenience without comfort.

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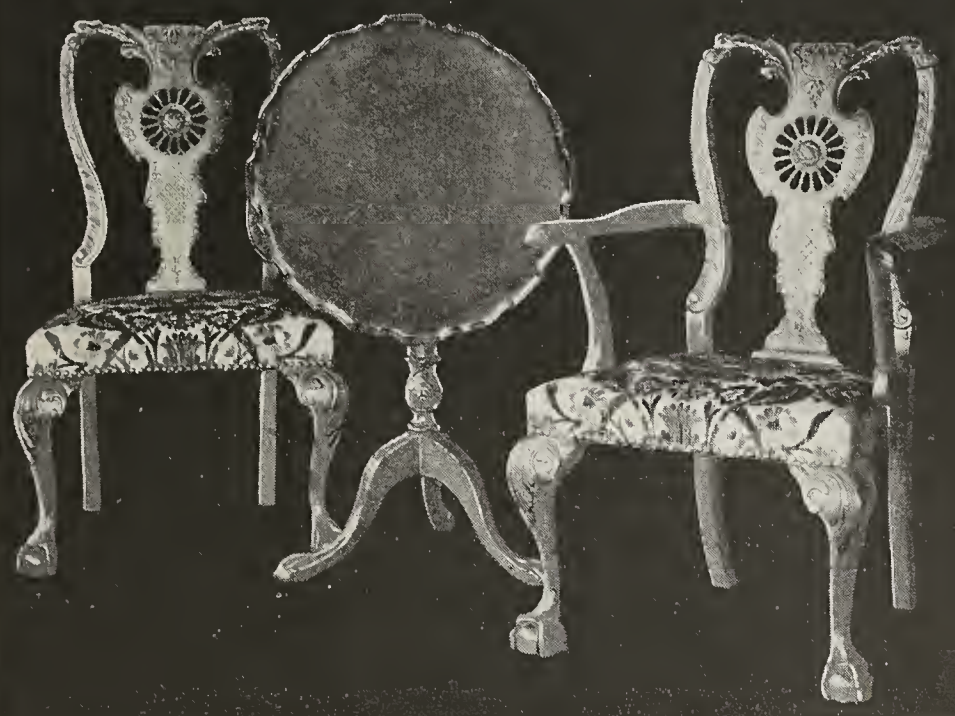
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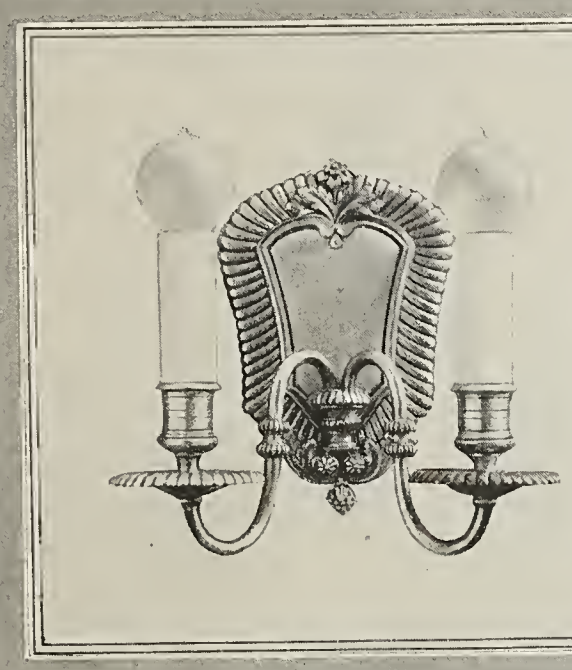
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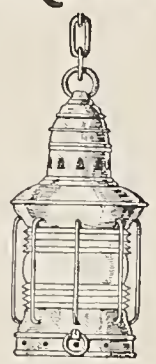
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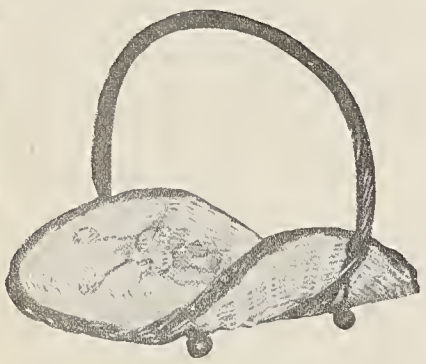


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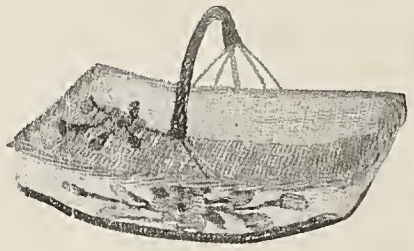
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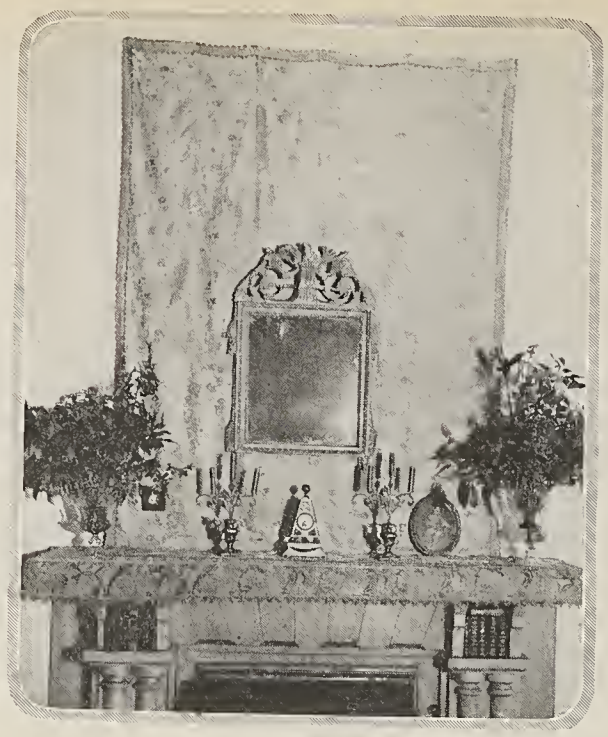


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The solution of the overmantel problem often lies in a piece of colorful brocade. Here the walls are pale green, the hanging green and gold. Courtesy of Mrs. Olive W. Barnewall

The Hanging on the Wall

(*Continued from page 112*)

of the tarnished gold of the mirror frame. Also if the walls are in bad condition a hanging of richly colored brocade will conceal them temporarily more successfully than anything else, and if there are any unused doors or places that need to be covered up, a length of brocade or damask will make that particular spot of the room more interesting.

The photograph at the top of page 112 shows the corner of a little morning room, done in tones of green, blue, dull old rose and gold. The walls are pale green, the furniture mostly walnut and the hangings of soft blue taffeta. Over the desk hangs a piece of old brocade in blue and green and gold. This has much the same old-world quality as the delicate Sheraton desk and Directoire chair. It brings great interest to an important wall space and makes a charming background for the painting in mellow, old tones.

The picture at the bottom of page 112 shows a wonderful piece of 16th Century Venetian brocade in rose and silver used in quite a different manner. Apart from making a vivid and interesting background for the Directoire sofa covered in velvet, much the color of old burgundy, it successfully conceals a wide, sliding door that is never used. In this case the walls are again green, a charming color for both brocade and sofa.

The photographs on this page show a silken hanging effectively used above mantel and in the long space over a sofa. In one case a mirror is used against it, in the other a large picture with a group of miniatures below it.

MARGARET MCELROY



A silken hanging in delicate colors successfully breaks the long wall space above a sofa and is quite in keeping with the delicate brocade of the pillows and softly toned Ambusson rug. Mrs. Olive W. Barnewall, decorator

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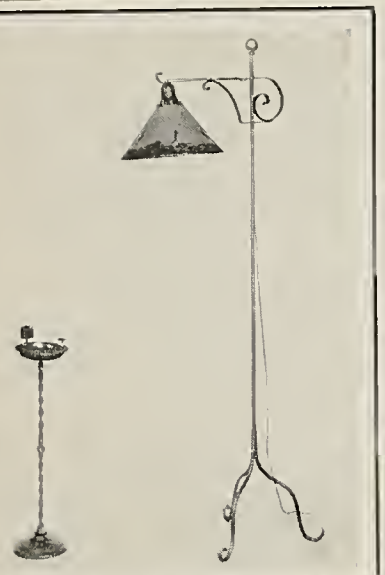
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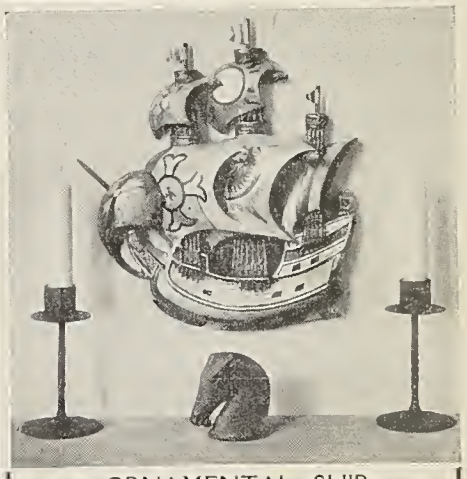
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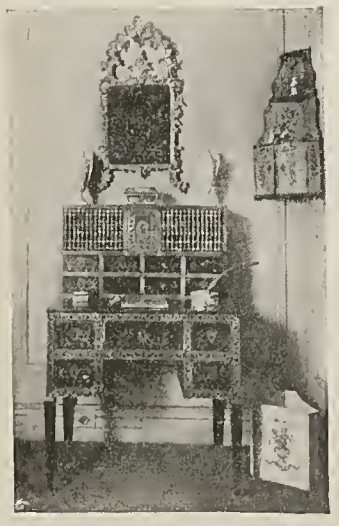
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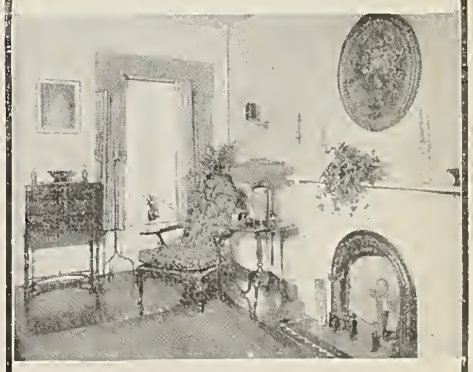
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NOTES OF THE GARDEN CLUBS

THE Garden Club of Lake George held its first Meeting in June 1921. Miss Schurz has served as President since the organizing of the Club, whose "object is the advancement of gardening". In the invitation extended to those interested in growing flowers to become members, the hope was expressed that they might "find inspiration in the exchange of ideas". There are sixty-five women in the organization, as active and associate members coming from the summer colonies in Bolton Landing, Diamond Point, Glens Falls, Luzerne, Mt. McGregor, and Warrensburg, as well as the town of Lake George. Meetings are arranged, whenever possible, in gardens, from June to October, inclusive. Some of the programs have been prepared by members, who have taken up the topics of the "Culture of Sweet Peas," "Fall Flowers," and "Spring and Fall Planting," and devoted one afternoon to visiting each other's gardens. Professional speakers addressing the Club have been Professor Williams, Botanist, of Glens Falls Academy, who talked on the "Preservation of the Wild Flowers", with water color drawings of them by Mrs. Williams; Mr. George Powell of Brookfield, Mass., who described the trees and shrubs for attracting birds and upon other occasions a garden consultant read a paper on "Garden Gossip of Celebrities", and Miss Hilda Loines gave a lecture, with slides, on "English Gardens". Miss Loines is a member of the Garden Club. Among the members who have designed their own gardens are the President,—Miss Schurz, who developed a bare pasture lot into attractive terraced planting; Miss M. L. Hayden whose garden is partly enclosed by white trellises and arbors draped with vines and roses, and screened on one side by a wood; Mrs. W. B. Dean who laid out a formal garden close to the Lake; Miss Brereton whose garden is planted for "continuous bloom", using some material she imported herself. Other gardens designed by their owners are Mrs. Harmon P. Read's, with its 100′ walk and broad borders,—and Mrs. Lawrence Jacob's beds of choice perennials amidst which stands a spreading shade tree. Among the members of the Garden Club are Mrs. Denny and Mrs. Harmar Brereton, Miss Florence Hayden, Miss Ranger, Mrs. Charles J. and Mrs. Royal Peabody, Miss Kreitler, Miss Merrill, Mrs. Ernest Stiles and Madame Homer. Included in the plans of the club for 1923 is the specializing in dahlia growing with competitions, also Flower Shows are to be held.

THE Garden Club of Lock Haven, Penna., whose President is Mrs. George Green, was organized in February, 1922, through the cooperation of Mrs. F. K. Lundy, a charter member of the Williamsport Garden Club. There are thirty members who all do personal work in their gardens and who meet fortnightly in house or garden. The list of speakers addressing the club its first year was comprised of the following: Professor L. J. Ulmer of the State Normal School, Lock Haven, explaining "Fundamentals of Gardening"; Miss Elizabeth Leighton Lee, Director of the Ambler School of Horticulture for Women, lecturing with slides on English and American Gardens; Mr. O. P. Beckley, of the Berry Hill Company, Harrisburg, who talked on "Wild Flowers and the Home Garden"; Mr. Ober, of the County Farm Bureau, Lock Haven, telling of "Some Enemies of the Garden"; and Mr. A. Lughart, a graduate of the Royal Horticultural College, Boskoop, Holland, who talked on "The Propagation of Plants". In May a Flower Mart was arranged at which plants contributed by members were sold very profitably. During the year the Garden Club was several times the guest of the Williamsport Garden Club.

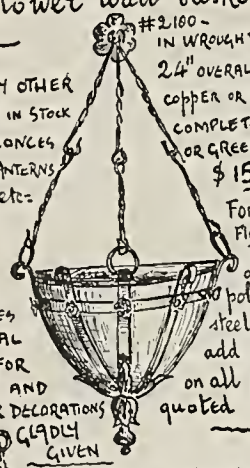
THE Garden Club of North Andover, Mass., was organized in 1920, chiefly through the efforts of Mrs. Lewis Sherrill Bigelow, who is the President. About half of the forty-two members composing the club are winter residents of Washington, D. C., New York City, Boston and elsewhere. Meetings are held every other week during the summer at the homes of members, whose gardens are afterwards visited. The Club has held a "Flower Arrangement Competition", in which Miss Ruth Ely received the largest number of votes and Mrs. Harry Clark received the second honors. At another meeting there was an exhibit of photographs of gardens, especially of those belonging to members, and specimens of flowers from the owners' gardens were also shown. Papers for the programs have been largely prepared by the members, Mrs. E. J. Prescott presenting the subject of "Hybridizing", "Rose Gardening as practised by an Amateur" related by Mrs. Harry Clark; "How to attract the Birds", explained by Mrs. John Chickering, and Mrs. Roland Harris described "Summer Wild Flowers". Also "Sketchy Impressions of California Flowers", were given by Miss Harriet Smith, and Mrs. S. F. Rockwell wrote of "Gardens in Literature". Non-members who have addressed the club have been Mrs. William Trow, who talked of dahlias of which she showed specimens, and the Rev. E. J. Prescott who spoke on his specialty of "Growing Pansies". Professional speakers have been represented by Mr. Fletcher Steele, giving his views on "What Makes Charm and Interest in a Garden",—Mrs. B. Hammond Tracy who talked on gladiolus, and by Miss Katherine Selden who gave an account, with photographs of visits, she had paid to gardens in England, France, and Spain. A garden consultant read a paper "Over the Garden Wall Commercially", taking up the use of catalogs, and the business end of gardening, and at another Meeting the Club was addressed by Mr. W. N. Craig, President of the National Association of Gardeners. As a variety in the programs an "Experience Meeting" of the members was arranged and another day was devoted to an exchange of plants and roots. About half of the club members, including the President, Mrs. Bigelow, have designed or planned their own gardens.

THE Garden Club of Utica, New York, formed in Nov. 1916, of which the President is Miss Marion P. Thomas, includes about fifty men and women in the membership, the dues being twenty-five cents. The club meets in the Public Library all through the year, excepting in December and January, once a month in the evening and once in the afternoon, monthly. All members take part in discussions and sometimes they prepare papers, while other meetings have professional speakers on the programs, which have consisted mostly of horticultural topics. Among those appearing before the Club were Mrs. Ada Peck of Waterville, who spoke on "Gardens & Flowers"; Mr. Mortimer G. Merrit of Rome, N. Y., telling of "English Kitchen Gardens" and Professor S. C. Hodges, who lectured on the "Soils of Oneida County". The subject of "Early Planting, and Transplanting to Hot Beds and Cold Frames" was treated by Mr. Milton Williams, and the Secretary of the "American Peony Society", Professor Saunders, talked on "Peonies". Two Field Days have been enjoyed at

(Continued on page 118)

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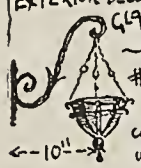


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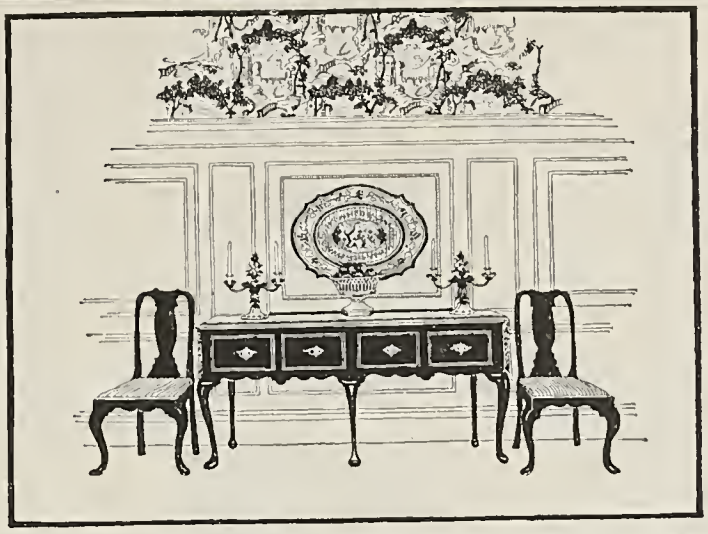


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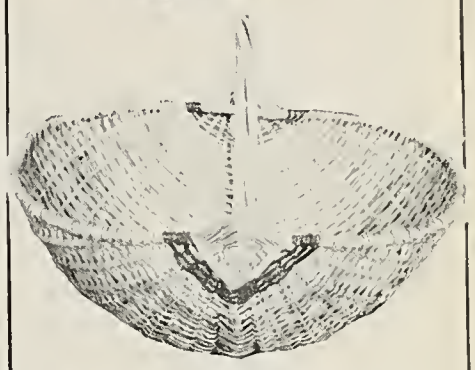
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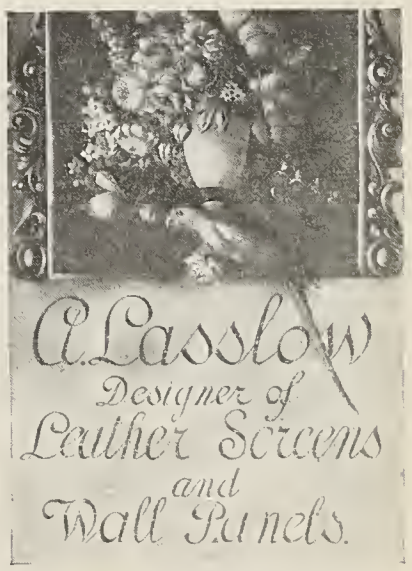
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Notes of the Garden Clubs

(*Continued from page 116*)

the Plantadendron, Utica, and on another occasion the club was the guest of Mrs. C. S. Luce, at her place in Ilion, New York. Throughout the blooming season flowers are taken daily to the library, forming a "Continuous Exhibit" of which the special features have been iris, peonies, roses, gladioli, and zinnias. The arrangement of the flowers is regarded as an important part of the exhibits which are cared for by two of the librarians. The chief accomplishment of the Garden Club of Utica in 1922 was the assisting of persons interested in forming other garden clubs. The plans for 1923 include a broadening of the programs, beyond the immediate needs of home gardens, increasing the membership and arranging meetings in gardens.

THE Blue Ridge Garden Club, drawing its members mostly from the summer residents of the region between Hagerstown, Md. and Gettysburg, Pa., was founded in 1912, by Mrs. J. Appleton Wilson, of Baltimore, her successors in office being Mrs. J. S. Williams, of Richmond, Va., and Miss Margaret Ramsey, of Norfolk, Va. Mrs. T. S. Creighton is now the President, the term of office having been limited now to two years. There are 75 active and associate members who meet at private houses, fortnightly, from the end of June to the end of September. About half of the programs are prepared by the club members, chiefly on horticultural topics, such as "Small Fruits", "Roses", "Iris", and also "Native Wild Flowers". This last subject has been taken from the viewpoint of their preservation, by Mrs. Edward Burton, the Secretary of the Baltimore and Maryland Society for their preservation, and the Cultivation was treated by Dr. Edgar T. Wherry of the U. S. Department of Agriculture, who is Chairman of the District Chapter of the Society for the Wild Flower Preservation. Dr. Paul Bartsch, of the National Museum, gave a talk on "Native Ferns", and representatives from the Mt. Alto Forestry School addressed the club on "Fruit Trees, their Troubles and Cures", "Hard and Soft Wood Trees", "Vines", etc. At one meeting large branches of trees were used as illustrations. The club has planted maples and native fir trees along open roadsides and in Rolando Park. This park is a woodland tract of five acres with rocky hillsides, forming a natural rock-garden, and there are also springs and a brook. The club has developed paths throughout the district and has undertaken the care of the park. Other work conducted by a committee of the club is with the public schools, trying to interest the children in the natural beauty around them. Funds have been raised from a lecture on "Hawaii and its Flora," given by Mr. Otto Thielow, and a stereopticon was accordingly purchased. A winter resident member operates this stereopticon twice a month in the school, giving illustrated lectures on nature study. Money for renting the slides is also supplied by the club which in the Spring will distribute flower seeds to the children, at the same time offering prizes for the best garden, or specimens of flowers which they may produce from the seeds. "Bird Lore", the Audubon Society publication, is another contribution of the club to the School. A committee of members of the garden club was formed several years ago to collect flowers and fruit for the Maryland State Tuberculosis Sanatorium which is not far from the summer residents, and work has been continued during the winter, as money is given to ship hundreds of sweet peas, calendulas, carnations, jonquils, roses, and spring flowers to the tuberculous patients. Many pots of pansies and hampers of Christmas Greens are also supplied. Under the efficient and enthusiastic management of Miss Anne Brui the work has steadily grown by the aid of non-members of the club and with the generous co-operation of some of the large wholesale growers. The flowers are taken to the sanatorium once a week during the summer and though not so often during the winter fruit is substituted part of the time. In addition to this activity the chief accomplishment of the members of the club is said to be the "arousing a deep interest in developing their own grounds, and the hedgeways and parks in the vicinity". There is a special committee for compiling data of the historic gardens in Pennsylvania and Maryland near the club. Horticultural efforts one season took the form of different annuals being grown by members who would exhibit them at a meeting giving their experiences. A number of the club have designed their own gardens. One of the most important plans for 1923 is interesting the native mountain children in the preservation of the wild flowers.

THE Garden Club of Englewood, N. J. whose President is Mrs. Frank Chapman, was organized in May, 1921, and has 50 active and 2 sustaining members, whose dues are five and twenty-five dollars respectively, personal work being expected of the active members from which class the sustaining membership is drawn. Meetings are held once a month during the winter and bi-monthly in summer, with a public meeting Spring and Fall, at one of which the subject of "The Preservation of the Native Trees and Flowers of New Jersey" was presented. In a published article, the President, Mrs. Chapman, states that morning meetings in the gardens of members have been customary, when the program consists of papers written by members or of "Talks on Personal Experiences". The club takes box luncheons to the home of the hostess who may serve a hot or cold drink. Upon occasions when trips are arranged to more distant special gardens a club committee sees that motors for transportation are provided. Mrs. Chapman further mentions that she considers it as very fortunate that a landscape architect was invited to visit and criticise the gardens of the members soon after the club was organized. A Fall Flower Show with "open classes" is held, and the exhibits of 1922 were so numerous and of such high quality that the value of the work done by the club was successfully demonstrated to the community. It is planned to hold a June Flower Show in 1923. One of the members, Mrs. Johnson, has won a reputation in hybridizing Iris.

THE Garden Club of Winter Park, Florida, after one year of existence as a Garden Committee of the Civics Department of the Winter Park "Women's Club", was organized in its present form in 1922. The President is Miss Grace O. Edwards, and there are 35 members all doing personal work in their gardens. The dues are one dollar. From October to June meetings are held in the homes of members who have conducted informal discussions on their own experiences in Florida gardening, where planting is done in September or October, instead of the Spring. This

(*Continued on page 120*)

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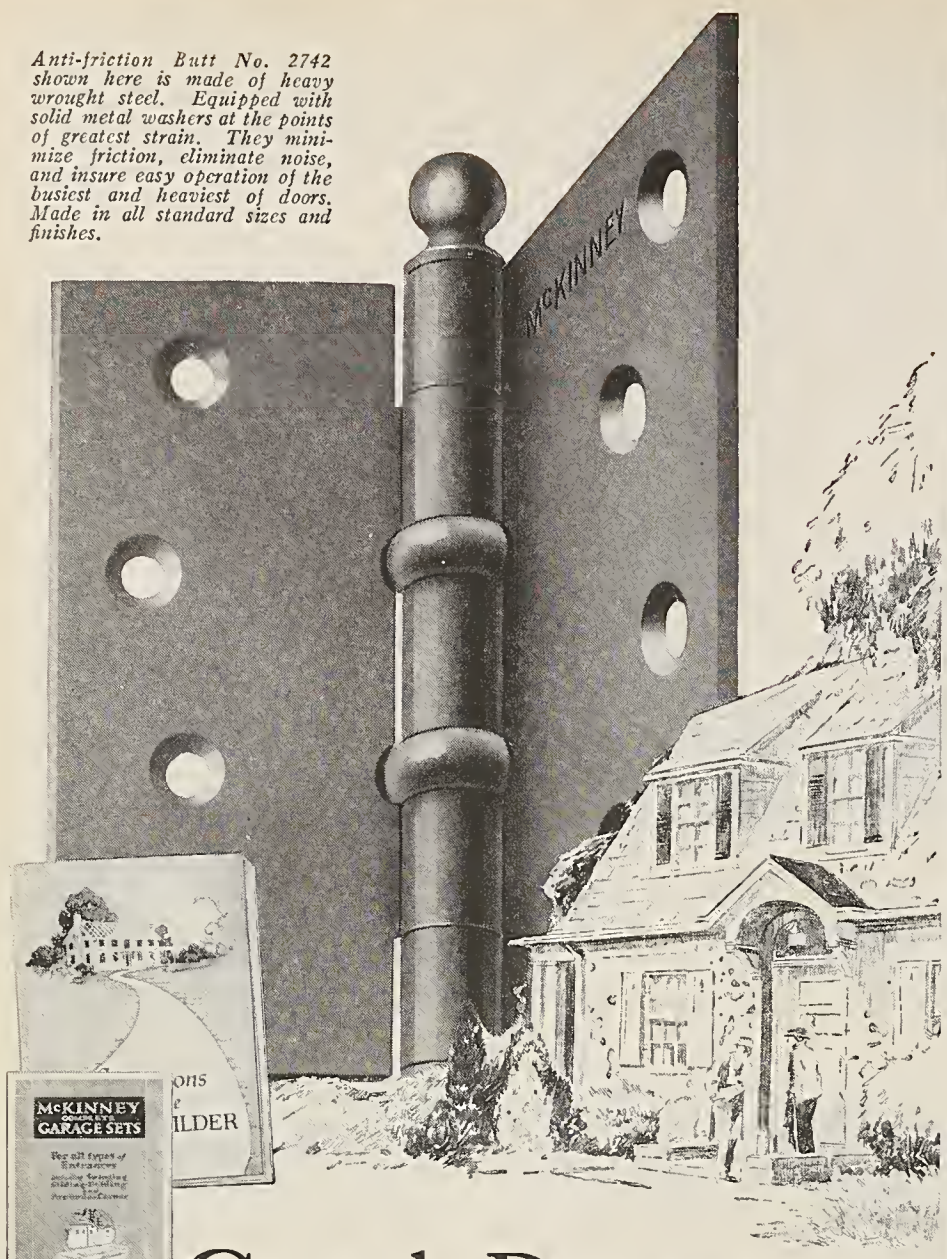
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Notes of the Garden Clubs

(*Continued from page 118*)

year, annuals, bulbous plants, rose culture, and "Shrubs and their Right Use" are to form part of the programs. In 1922 a Community Meeting was arranged, at which Mr. W. A. Cook, landscape architect, spoke on "Florida Flower Growing". The chief accomplishment of the club, while still in the form of the Garden Committee, was a Flower Show, of which the idea and success were due in large part to Miss Edwards, the present President, aided by her special Committee of Miss Alice Knox, Miss Munson, and Miss Anna Treat. An Oriental Tea-Garden arranged by Mrs. E. W. Packard of Greenwich, Conn., and Mrs. John Harris of Newburg-on-Hudson, proved to be completely artistic, even to a Chinese maiden playing on her native lute. Florida native plants, shrubs, trees and vines were employed in developing this Garden. In the main room of the Women's Club, where the Show was given, potted plants and flowers were used to represent a "formal" garden, in which a fountain and benches were placed. The flowers exhibited included Amaryllis, yellow and white calla lilies, orchids, hibiscus, gladioli, plumbago, double poinsettias, begonias, roses, violets and pansies, and sweet peas. Miss Edwards showed a table of annuals. In the "Table Decorations", first honors went to Mrs. McDonald, second to Mrs. Hershy, and third to Miss Boynton and Miss Kingsley jointly. On one afternoon there were 700 visitors, and one evening Mrs. Potter showed her "Collection of Slides of Gardens". The open forum on gardens, conducted by Miss Edwards, afforded opportunity for questions and answers. In the numerous flower arrangements of the Show, the first, second, and third awards were received by Mrs. Freeman, Miss Peschmann and Mrs. Hennessy. The garden club plans another Flower Show in March, 1923, at which it hopes to exhibit miniature garden models as an inspiration to the study of landscape gardening. Also the club intends to have the trees and shrubs, in the public grounds of the town labelled botanically. Another plan is to gather together the experiences of the members in Florida planting which can be printed as a "Planting Primer", something especially needed. Two of the members have formal gardens and others are just designing their gardens, but so far most of the work is in experimenting, horticulturally, with the Florida climate and conditions.

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The European mountain maple, *Acer pseudoplatanus,* reached a height of 90′. The trunk is tall and slender and carries a large well formed crown. Entire sites of these trees are found in Switzerland. Few diseases attack it and it withstands a most rigorous climate so that it is a very suitable street tree. As an individual tree it grows to its fullest beauty, but its varieties *euchlorum Leopoldi* with variegated leaves, *Simon Louis fréres* and *foliis purpureus* develop it to its best advantage. Var. *Leopoldi* has red shoots, the leaves later turning a speckled white. This is more pronounced in the variety *Simoni.* The var. *atropurpureum* has the lower surface of its leaves colored a pale purple. Much more brighter is the sub-variety *"Prince Handjery"* with its rose to brick red upper surface and marbled green and grayish yellow under surface. This form is very slow growing so that it is especially adapted for smaller gardens. A much more rapid growing variety is the yellow leaved *worleei.*

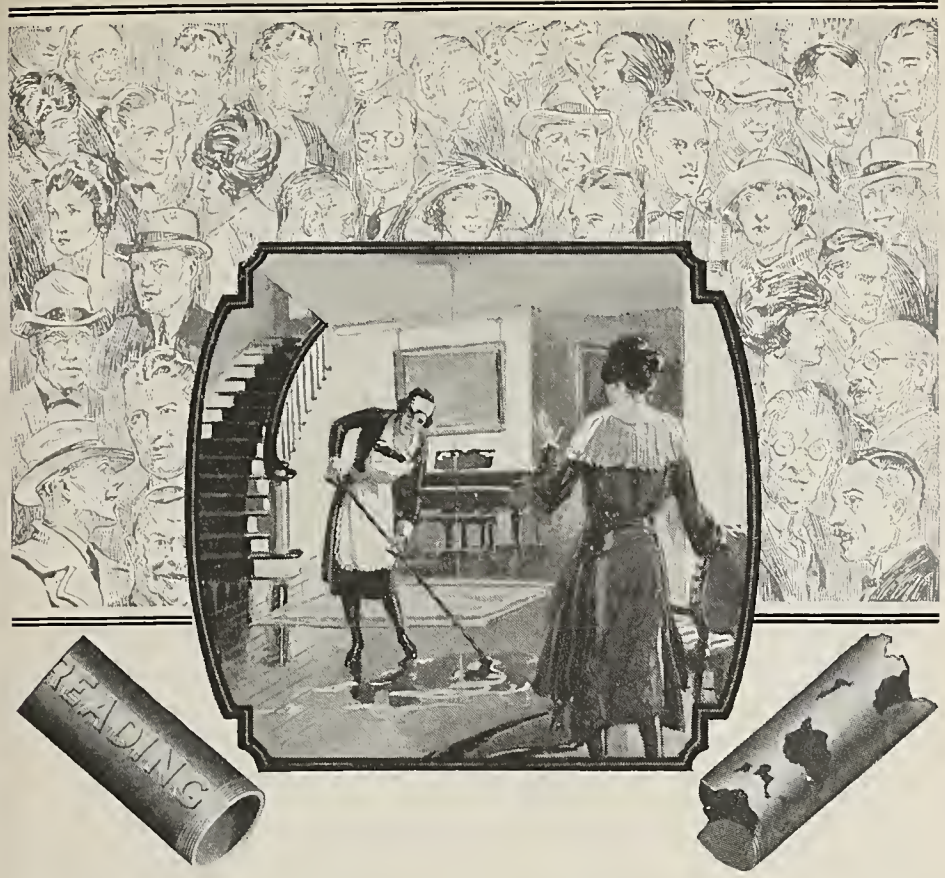
Exceptionally unfavorable for this European mountain maple is stagnating water. On the other hand it drives its roots deeply into the ground. In its youth the tree is tolerant but becomes more and more intolerant of shade as it grows older. It grows rapidly in height for the first 25 years, then its growth is much slower and stops with its 90th year, although the life of this tree is about 400 years.

The seeds can be kept for about one year but germination takes place five weeks after sowing.

Acer platanoides, the Norway maple, attains the same height as the European mountain maple although it grows somewhat more slowly. The crown is rounded, densely interwoven with twigs, and covered with heavy dark green leaves which permit but little light to pass. It is practically immune to diseases although sometimes attacked by the leaf louse, *Periphyllus lyropictus,* which not only causes yellow spots to appear on the foliage, but also causes it to fall prematurely. The tree is tolerant and can be placed in a very damp soil as it withstands the action of stagnating waters. The buds unfold late in the spring and the leaves are kept far into the fall at which time they are colored a bright yellow.

Numerous varieties have been developed from the Norway maple. Varicolored leaves with the edges a distinct yellow are produced by var. *foliis aureo marginatis.* Var. *Schwedleri* and var. *Reitenbachi* have reddish foliage. Var. *lacinatum* has finely slit leaves and in var. *dissectium* and var. *Lorbergi* it is still more pronounced. The variety *crispum* has a jagged and crinkly leaf. Exceptionally well adapted for individual plantings are the columnar variety var. *columnare,* the spherical crown developing var. *globosum,* and the short twigged, upright growing dwarfed form var. *pygmaeum.*

(*Continued on page 122*)



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The scarlet or swamp maple, Acer rubrum, is among the earliest to leaf; in the fall its foliage turns scarlet or orange. Suitable for street planting

The Maple Tree

(*Continued from page 120*)

Acer campestre of central Europe is often shrubby in appearance. The bark is somewhat corky, the protuberances running longitudinally and irregularly down the stem. It is an exceptionally slow growing maple, but on well situated places it may reach a height of 60′. In poor soil it seldom develops to more than a bush. The same is true for a shady place. Since it withstands the pruning knife, it can be used as a hedge, and under such conditions it produces an exceedingly pleasing one, thick, dense, and exceptionally lasting.

The box elder, *Acer negundo,* although it grows rapidly, is not a very tall tree. It does well in almost any type of soil but prefers a loose, moist, alluvial type. Since it is intolerant, it requires full light, at the same time it should be planted in protected situations as the twigs are easily broken by the wind. Its varieties are beautiful. Var. *odessanum* has a golden yellow foliage while the varieties *aureo variegatum* and *aureo marginatum elegans* have a yellow seam around their leaves. Var. *argento marginatum,* occurring both in pyramidal and bushy form, has green and white leaves. Strongly spotted with white is the var. *foliis argento variegatus.* This form grows but slowly through its lack of sufficient chlorophyll and therefore is suitable for smaller gardens. The large leaved var. *violaceum* has lilac colored shoots which are exceptionally attractive during the winter. Narrow leaved and curly leaved forms are produced by var. *angustifolium* and *crispifolium* respectively. The var. *californicum* produces a white felt on the under surface of its leaf. It is a quick grower but the long fragile branches must be braced. At the same time this variety must be planted in a well protected situation since, in some years, the shoots do not come to maturity.

Acer monspessulanum, the French maple is used and cared for like *A. campestre.* It requires more light than this species, but is just as sluggish in its growth. In most favorable situations it may attain a height of 20′ to 25′. *Acer obtusatum* is a much more rapid grower while *Acer tataricum* remains comparatively small but does develop a dense crown. The var. *laciniatum* is more to be preferred than the species itself as it is far more attractive in appearance.

The sugar maple, *Acer saccharum,* develops a large oval crown but grows rather slowly, averaging about a foot a year for the first 30 years. When

(*Continued on page 124*)



A moist, rich soil is required by the ash-leaf maple, Acer negundo. It is a rapid grower



The sycamore maple, Acer pseudoplatanus, is a large tree of spreading vigorous growth

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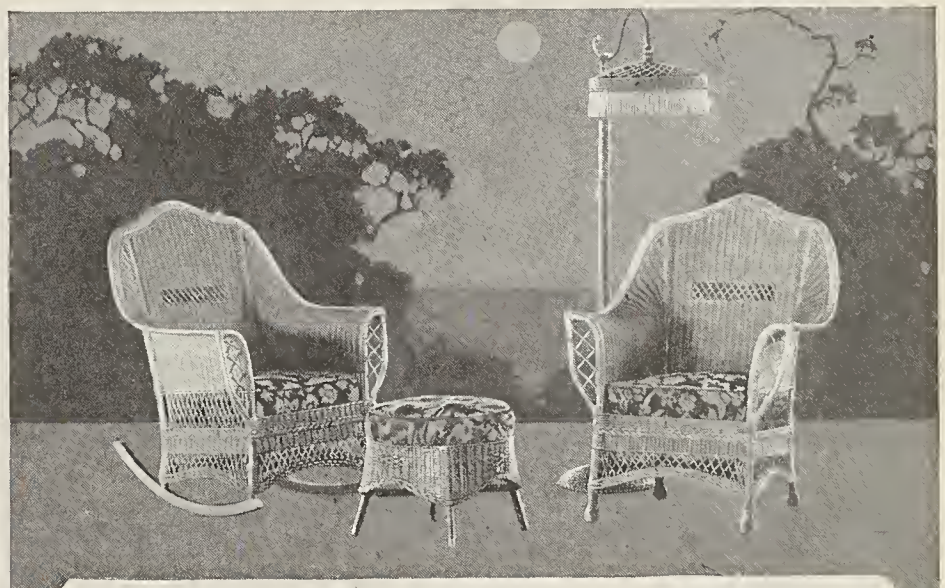
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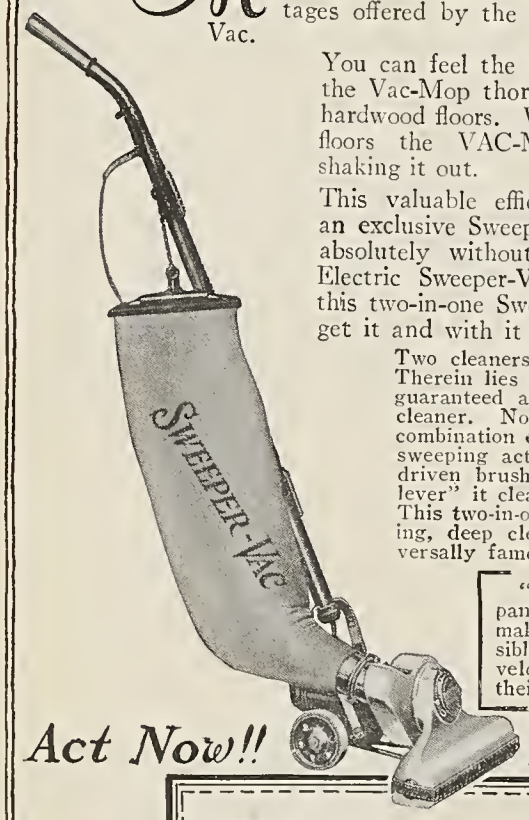
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Compare these seed pods of the Acer pseudoplatanus with the later flowers on the previous page

The Maple Tree

(Continued from page 122)

fully grown it attains a height of about 100′. This tree requires a fertile soil free from stagnating waters but one which should be by no means dry. The young seedlings are very hardy, resistant, and tolerant and can be planted without injurious effects in the shade of the deciduous forest. This species is not adapted for individual plantings or shade trees. In such locations it suffers from the attack of insects. In the fall the leaves are colored red, yellow and green.

Acer saccharinum, the silver maple, is a very decorative ornamental tree both for streets and parks. It is a rapid grower, is unassuming in its demands upon the soil, is hardy, and can be planted in a very damp type of soil. It is very tolerant and is therefore used as a street tree although it is not so well adapted for this purpose since the wood is soft and fragile the twigs and branches being often broken by winter winds.

The most beautiful form of the silver maple is var. *Pendulum* with its weeping branches. Var. *aureo variegatum* has yellow spots on its leaves while the whole leaf of var. *lutescens* has this color. Var. *dissectifolium* produces a deeply slit leaf and var. *novum* has a curly leaf. An upright pyramidal form is developed by var. *pyramidalis.*

Acer pennsylvanicum, the striped maple or moosewood, is an inhabitant of our woodland regions where it never grows more than 25′ in height. Its beauty lies in its greenish-gray white striped bark of stem and branches. It is adapted for smaller gardens.

The red maple, *Acer rubrum,* is a large stately tree. The bright red flowers make their appearance early in the spring even before the leaves are developed and then cover the twigs like a fluffy down. The young leaves are also red, and so is the fruit. Early in fall the leaves begin to turn and assume all shades of red and reddish yellow.

All the varieties are distinguished by their fiery autumn coloration and especially is this true of var. *schlesingeri* and var. *sanguineum.* Var. *drumondii* has large firm leaves which are densely tomentose on their lower surface. This variety is not so hardy in northern regions and should be placed in well protected situations. Smaller, obovate leaves with three short lobes and sparingly toothed is developed by var. *tridens (A. carolinianum).* This tree is hardy.

Acer spicatum, our mountain maple, is a small slender tree. In moist woodlands it forms a large bush. Its leaves are peculiarly shaped but otherwise there is nothing especially distinctive about this plant.

E. Bade



The Norway maple, Acer platanoides, prized for its pale yellow foliage in autumn and its round spreading head



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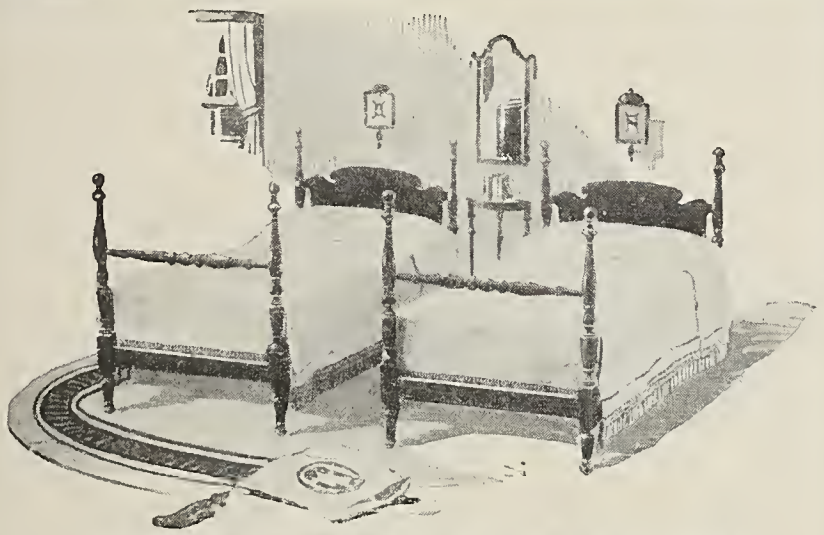
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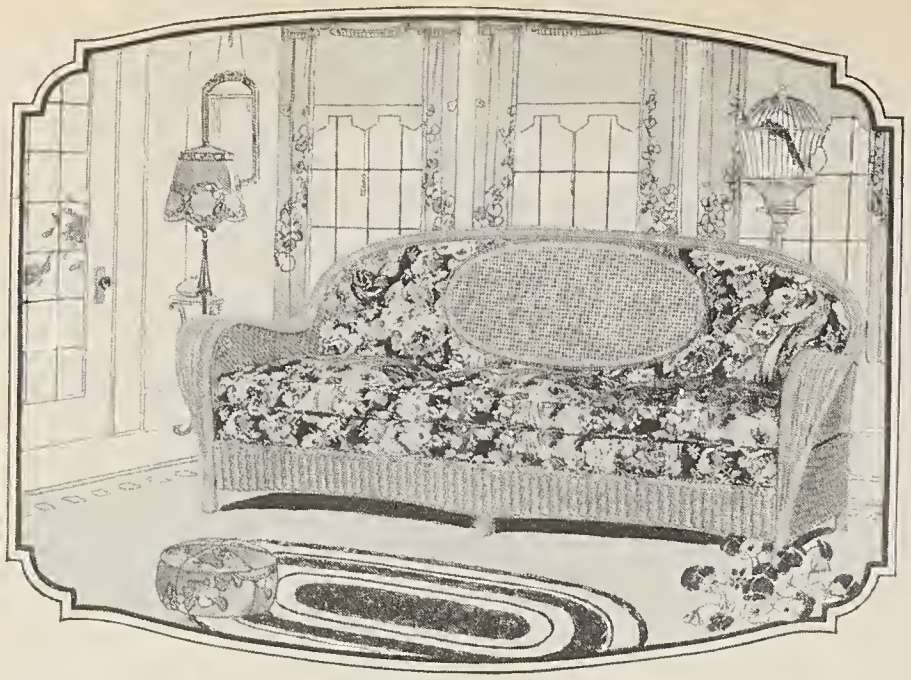
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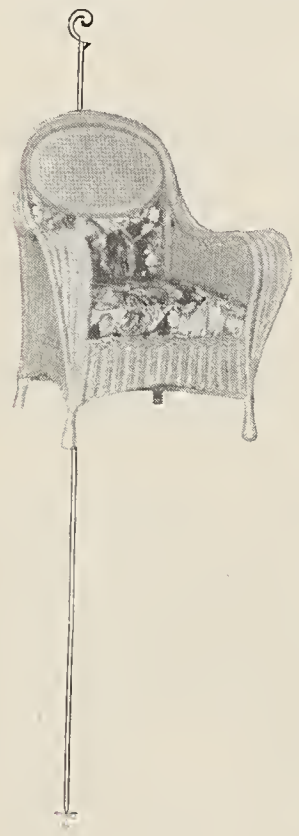
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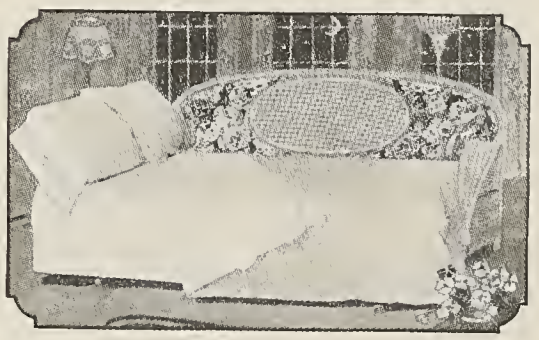
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ANNUALS FOR SOUTHERN GARDENS

ALL THE annuals known to the trade from "A is for ageratum to Z is for zinnia," are available for Southern plantings and if there is one thing the gardeners of this section know how to do well it is to grow them. They seem, however, to have missed the point that discrimination and choice in the planting of annuals can be as effectively shown as in the groupings of shrubbery or the arrangement of the perennial borders. There are many charming and infinitely varied combinations. Few varieties rather than many should be used. Broad masses rather than long lines should be the choice. Colors should not be mixed unduly. Consider the foliage as well as the blossoms. These rules followed, and remembering that all annuals must have sunshine, proceed to fill in the gaps, cover the waste places and live through the summer months in a riot of color and bloom.

There are many new homes just ready for occupancy in the early spring where few, if any, permanent plantings can be made until fall. To such gardens annuals in wide choice are a boon of inestimable value. This is the only case, absolutely, where it is permissible to use these plantings for the foundation—and only for this one summer.

The walks and drives should be made, the lawns graded and planted, the shrubbery beds staked off and prepared just as for the permanent plantings, then filled with strong vigorous annuals that will hide the bareness and make pictures during the first trying season.

Where tall plantings are needed, in this or any other case, if strong colors can be used Klondyke cosmos is the most brilliant and beautiful of the annuals that bloom in the late fall. Nothing could be more effective against the boundaries or foundation lines or among the evergreen masses of the shrubbery, if the garden has been made already, than this sun-loving flower that is of the easiest culture and quickest growth.

All the cosmos are easy to grow, good to look at, fine for cutting and to use in the background anywhere. Keep them tied up and do not mix the pink and white varieties with tawny orange of the Klondyke. The cosmos are not heavy enough for a screen however, and if a tall hedge is needed use the Ricinus plant with Russian sunflowers. In the foreground miniature sunflowers will make the lower part of the hedge thicker and prolong the season of bloom indefinitely.

For a border for an entrance path or edgings anywhere pink verbenas and sweet alyssum are charming. A long sidewalk planting in calliopsis and blue larkspur was a color harmony of blue and gold for many weeks. Broad masses of petunias as well as verbenas and candytuft make lovely spots of color and brightness on the edge of the shrubberies or for vivid color in porch and window boxes. Wherever hanging plants of color or ground covers are needed petunias, verbenas, sweet alyssum and candytuft are sure to give good results.

All the zinnias are good these days except the old magenta that slips in with the scarlets and pinks occasionally in spite of all one can do. Heavy plantings of the giant and dwarf large flowering varieties give wonderful color effects during the heat of the summer when flowers are scarce and supply abundant cut flower material. White and salmon pink, light and dark scarlet, deep crimson, pale primrose, canary and orange yellows, carry one through a rich range of color and invite a careful choice. Try a definite color scheme this season and see for yourself how much finer the result is than the usual mixed collection.

Nasturtiums in both tall and dwarf varieties are universal favorites for border edgings and porch boxes. They have a way of drying up about the middle of the summer and leaving ugly gaps in the borders or beds. Why not use them for an edging for the walks in the vegetable garden or in some part of the grounds not in full view of the street and where the strong nasturtium colors will not clash, as they nearly always do with the near-by annual plantings? They should be planted early in the places where they are to bloom and in soil that is not too rich. If the blossoms are cut daily the season will be much prolonged.

If room is at a premium why not use one annual for the summer's plantings? You have no idea, unless you have tried it, how delightful a picture you can make of your garden by using masses of marigolds, zinnias, bachelor's buttons, verbenas, dwarf sunflowers, ageratum and cosmos for the fall, calliopsis, candytuft and larkspur or Red Riding Hood zinnias for scarlet ribbons. One variety in gorgeous color splashes is the most satisfactory way to plant annuals.

All of the annuals mentioned above are of the simplest culture. They need only to be planted in a well-prepared seed bed, and summer rains and hot sunshine will do the rest. Not so easily can the finer annuals be grown. Asters are wonderful and not overly hard to grow but they must be taken care of all the time. Selection is purely a matter of personal preference but cut worms and mildew are prone to destroy the crop regardless of whether they are the finest or cheapest varieties. It is just as well not to plant asters in the most prominent positions in the garden. Use them among the perennials where they will not stand out strongly until the blooming time.

Delightful summer screens can be made with the quick-growing annual climbers. The Scarlet Runner beans and the white and purple hyacinth beans are strong and heavy growers. The Cardinal Climber and the old-fashioned cypress vines are more delicate and dainty both in foliage and flower. The former gives better results if a screen is desired. Of all the summer vines nothing is sweeter than the Moonflower of the evening and nothing lovelier than the Heavenly Blue morning glory of the early morning hours. Plant them wherever they can be used for they are exquisite.

Women's Clubs and civic organizations seeking to improve the vacant lots can do no better service to their towns than to take over a few vacant lots and plant them in a broadcasting of mixed annuals. Have the ground cleared of trash and rubbish. Spread a layer of stable manure. Have the lot ploughed deeply, then harrowed and hand raked until reasonably smooth. If the background is very unsightly cover it up with quick-growing vines or with Ricinus and sunflowers. For the foreground try this prescription for a broadcasting mixture: Zinnias in white, yellow and orange shades in both giant and dwarf large-flowering varieties, marigolds in tall and dwarf kinds, dwarf sunflowers, white candytuft, golden calliopsis, blue and white ageratum, straw flowers, *Helichrysum*, in mixed

(*Continued on page 128*)

The Chadakoin Gate Leg Table



Size 36 inches by 32 inches
Height 28 inches

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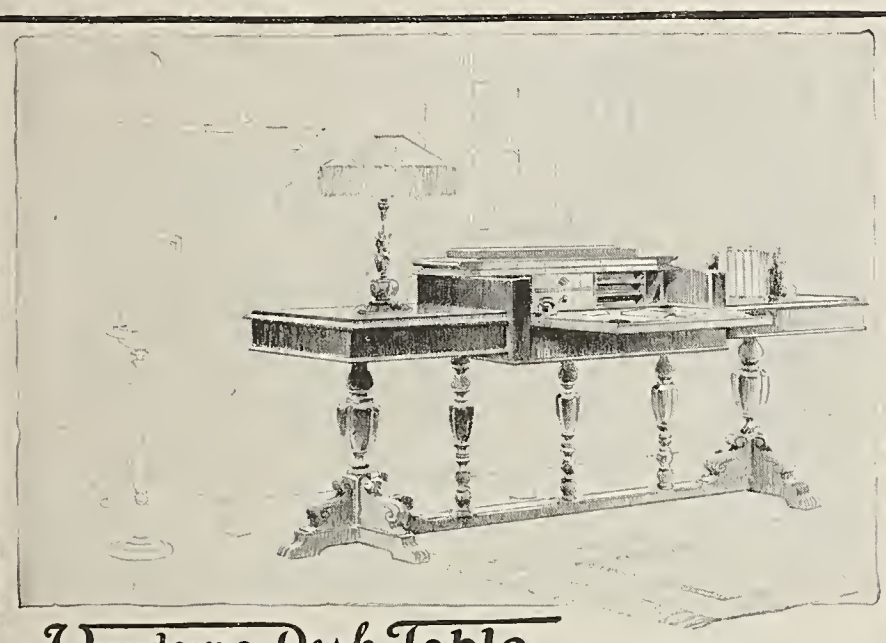
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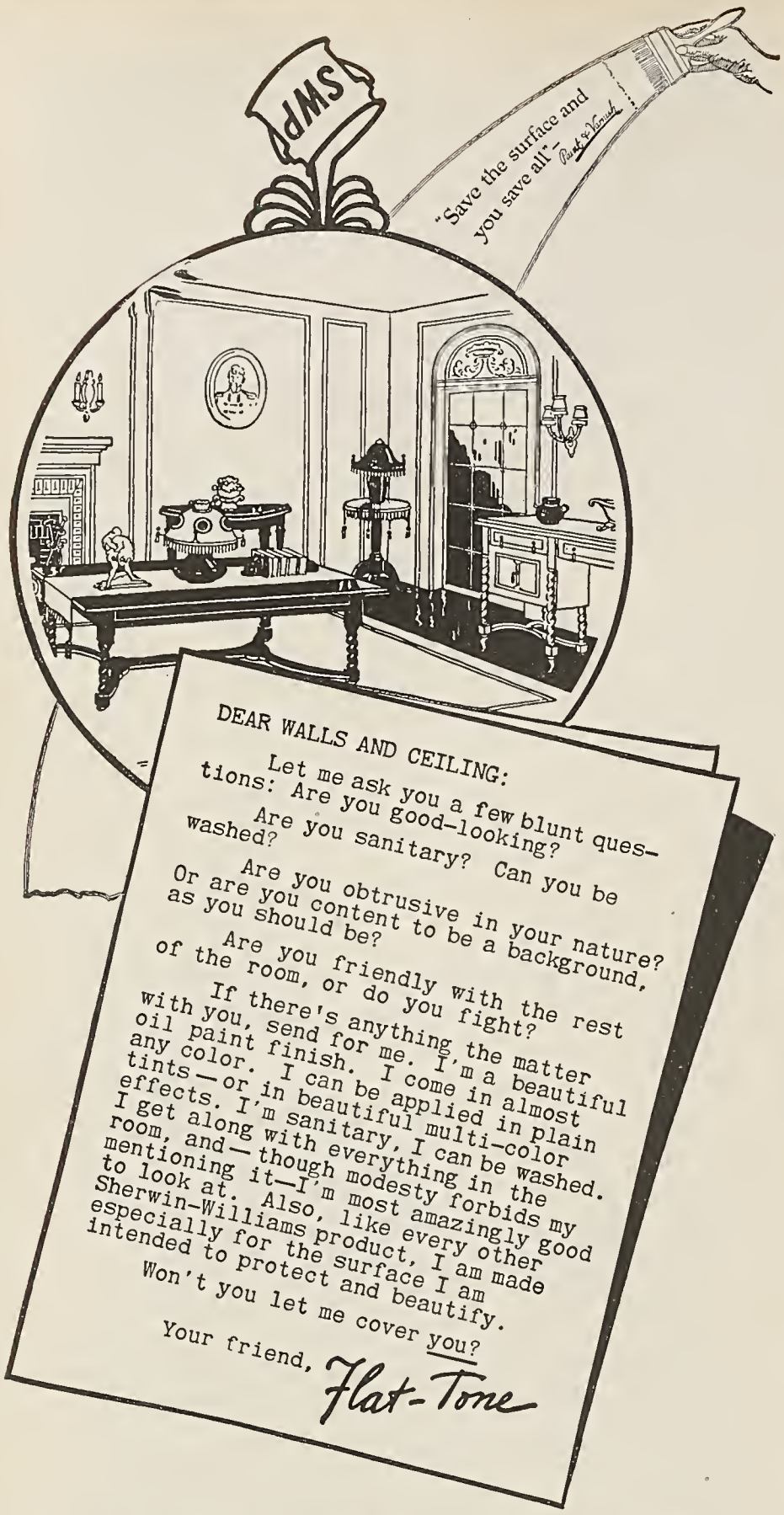
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Annuals for Southern Gardens

(*Continued from page 126*)

colors, *Kochia,* or use salmon pink and red tones of the zinnias instead of the yellow and add to the fall flowering masses Celosia. Mix the seed well and then plant as if it were lawn grass seed. Rake in carefully and then take a few weeks off. The seedlings will have covered the earth. Let them crowd enough to kill out the weeds.

Such a planting can also be well made on the home grounds if there are large open spaces available. The above mixture is for a flowering season from early summer to late fall. In the autumn another mixture can be sown that will insure blossom from the earliest spring and once planted the whole thing will seed itself. Just as soon as the stronger vigorous plants have finished blooming take them out. Then the weaker ones will come right along and the harvest will be continuous. If such a planting happens to be along an automobile highway it will be a wonderful asset and advertisement to a town, for the rich returns of beauty will bring joy not only to those who achieved it but pleasure to all who pass that way.

Southern gardeners wishing help can have their problems solved by addressing the author of this article, care House & Garden.

JULIA LESTER DILLON

THE OUT-DOOR FORCING FRAME

AFTER the early-vegetable enthusiast has taken care of the seeds which need to be started in the window forcing box of the hotbed he should turn his attention to the possibilities of the portable container. This is usually considered as a place in which to winter over lettuce or perennials, but it may be used with very satisfactory results for peas, corn, string beans, beets, carrots, etc., producing crops at least ten days ahead of the usual early yield. A convenient size is 6′ x 12′, covered with four 3′ x 6′ sashes, and one may have as many of these as the size of his household demands.

This frame calls for three 12′ planks 12″ wide and 1″ thick; 42′ of 1″ x 2″ strips; four 2″ T hinges; eight ¾″ screw eyes, and four iron pins or old bolts. Two of the planks form the sides, the third cut in 2′ 10″ lengths, the ends, the two inches being taken off to allow for the overlap of the sashes. These planks are joined at opposite corners on the inside by a hinge top and bottom which makes it possible to fold an end and a side together when stored away. The other two corners should be furnished with two sets of overlapping eyes through which the bolt or pin is to be dropped when the frame is set up. It would be well to guard against the possibility of warping by reinforcing the ends of the planks with narrow strips screwed from the outside. Join all corners so that the outside measurements will tally with those of the sashes.

To brace the frame, and also to facilitate the handling of the sash, counter-sink three 1″ x 2″ strips from front to back 3′ apart so they will come under the joining of the sashes, and attach them to the frame with screws, which may be readily removed. The upper edges of the ends and back should also have 1″ x 2″ strips screwed on the outside, extending 1″ above the frame to avoid unnecessary draughts and cold. Leave the front plain in order to slide the sashes back and forth more easily. One or even two coats of paint will more than repay the cost by greatly prolonging the life of the frame.

When placing the frame for use, slant it just enough toward the front to allow the rain to run off. Three or four inches drop will be quite sufficient. The ideal location is under the southeast wall of some building against late cold winds but will also reflect a good deal of heat during the day.

The soil should be well drained and heavily enriched. Unless already well supplied with humus, seed it to rye in October, put the frames and glasses in place about the middle of March, and as soon as the ground is thawed out cover with well rotted manure and spade it all under.

Seed may be sown as soon as the ground is warm, according to the season, and varied to suit the preference of the gardener. A suggested planting is one sash of three lengthwise rows of early French forcing carrots 1′ apart; another of three rows of one of the extra early string beans; another of three rows of early beets; and the fourth will accommodate three rows of Golden Bantam corn. Before planting the carrots and beets tramp the soil down hard with the back of the rake, forming a narrow trench in which the seed will naturally fall into straight lines. After these are covered with the usual ½″ or ¾″, firm the soil again so that the fine roots will encounter no air spaces when they first start. Failure to do this probably accounts for the apparently poor germination of many of the smaller seeds. Set the beans 2″ apart and thin to 4″ as soon as the plants are large enough to show which are the strongest. The beets should be thinned to 3″, the carrots to 2″. Plant the corn in trenches 4″ or 5″ deep after the seed is covered, and hill up with outside soil as necessary. The plants should stand about 8″ apart in the row.

Such close planting means of course very careful and very constant cultivation, also a generous supply of liquid food and stimulant. The frequency of these applications will depend upon the amount of nourishment in the soil, but under any conditions it will be well to water every two weeks after the fourth or fifth leaves are out with a solution of nitrate of soda, ½ teaspoonful to five gallons of water. If anything shows signs of lack of food, apply manure water a little darker than an English walnut shell on the alternate week. This is easily made by steeping a little fresh manure in a pail of hot water and diluting it to the desired strength. In making both of these applications remove the rose from the watering-pot, as there is no use wasting good root food on the foliage.

Care must be taken to give plenty of fresh air. Raise the sashes every possible day as high as weather conditions permit. Short pieces of 2′ x 4′ are very convenient for the purpose, as they give three different heights by their three dimensions. During a warm spring rain the sashes should be lifted entirely from the frames, and as the days grow mild and settled the whole protection should be removed.

MARY NELMS



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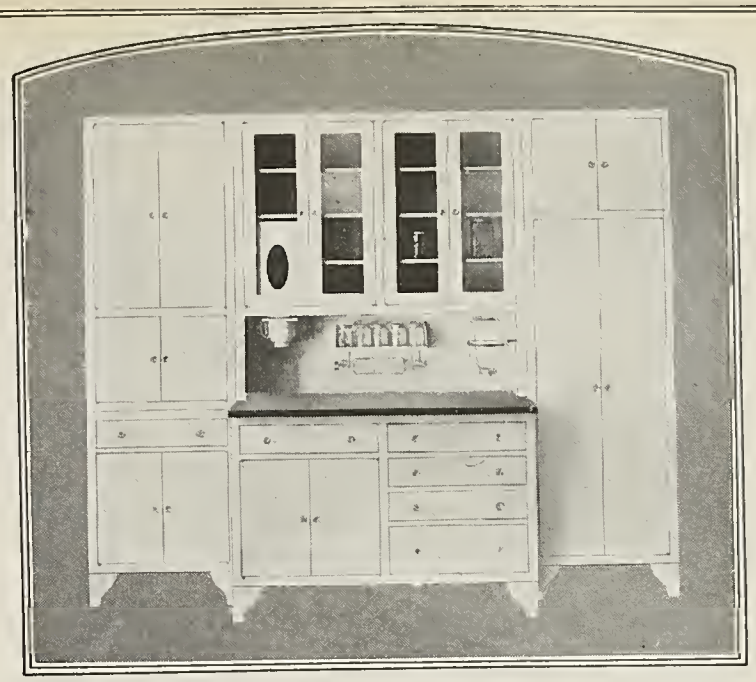
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A bird and flower painting by an unknown artist of the Sung-Yuan Dynasty. This and the other illustrations from the Metropolitan Museum of Art

The Bird-*and*-Flower Paintings of China

(*Continued from page 66*)

the chrysanthemum became special studies each of which had its own masters, both from the standpoint of painting itself, and of the application of the aesthetic rules which govern this art. The bamboo and the plum tree are also allied to this class. Under the influence of philosophic and symbolic ideas they furnished a special category of subjects to the imagination of the painter."

With the Chinese artist memory played a highly important part, reaching, indeed, a phenomenal development. In the case of Chou Shun, a great Chinese painter of the Sung Dynasty (A. D. 960-1280), the Chinese artist more often than not dispensed with what an artist of the Western world would consider necessary in the evolution of a masterpiece, the preliminary sketches. An ancient Chinese painter once said "The painter should sketch with his brain."

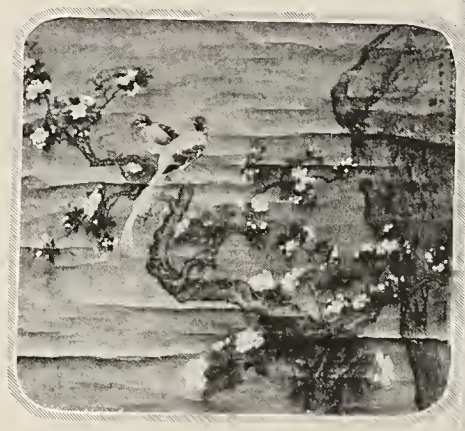
Perhaps we may best approach the subject of Chinese painting by some consideration of Chinese calligraphy which gave it birth, since, in the minds of the early Chinese painters, the two were inseparable.

The Chinese legend of the origin of writing is that in times remote a thoughtful person named Ts'ang Chieh took great delight in studying the natural forms of things. There was nothing under the heavens which came under his observation that he neglected to give thoughtful attention to. The flowers of the hedgerow and the birds of the forest were alike dear to him. One day, as he strolled along the white sandy shore of a little lake, the footprints of a water bird arrested his attention. Suddenly an idea came to him that speech could be recorded by representative symbols for words, such a mark as the footprint he had just observed to stand as a symbol for water bird, etc., and thus, according to Chinese legend, the art of writing was conceived.

As time went on Ts'ang Chieh's invention underwent improvements, while the invention of paper, credited to Ts'ai Lun, gave Ts'ang Chieh's followers a material on which their handwriting could exercise its development freely in attaining ultimate perfection.

Now painting has always been regarded by the Chinese as a branch of calli-

(*Continued on page 132*)



Nam Pin Chin-sen was the painter of this panel. 1745 A. D.



Painting by the Emperor Hin Tsung, 1282—1135, founder of the Academy of Calligraphy and Painting



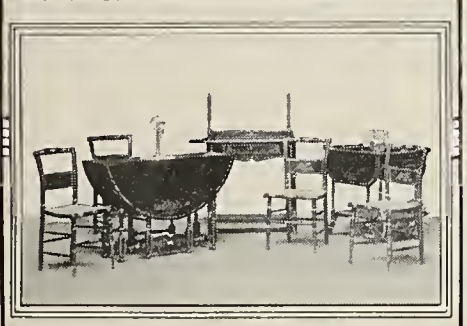
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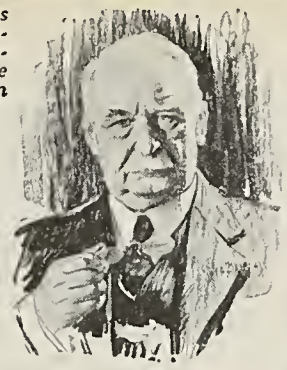
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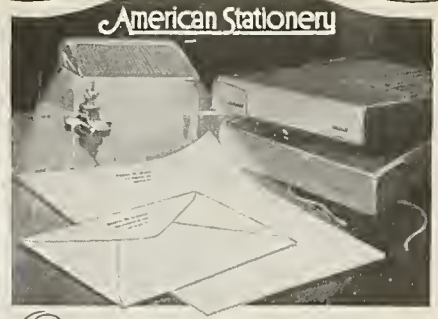
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HAND MADE **Brenlin**
the long-wearing
WINDOW SHADE *material*

The Bird-*and*-Flower Paintings of China

(*Continued from page 130*)

graphy, and not, as with us, as an independent art, sister to sculpture and architecture. This important fact must be borne in mind in any consideration, even the slightest, of Chinese painting. Classical Chinese painters were, above all things "literary." The Chinese painter sought to convey through his brush stroke some hint, suggestion, or invitation to seek the inner meaning, the soul of things. His, indeed, was a subjective art, as opposed to our own occidental objective art, or the art which seeks to convey to the spectator the illusion of nature's external appearances. Such realism for its own sake alone Chinese painters took into little account. The pictographs which were forerunners of the ideographs and the final phonograms forming the characters of the monosyllabic Chinese written language suggest the connecting link in the Chinese mind between painting and calligraphy. The Oriental mind demanded that fine thoughts be dignified by expression in fine writing, and calligraphers came to vie with one another in their desire to produce expressive brush strokes leading to that marvelous Chinese writing whose subtleties are never, perhaps, fully to be comprehended by the Western mind, no matter what enthusiasm the occidental may hold for the orient. Indeed, to understand Chinese art at all, one must be capable of a certain detachment from our own occidental cultural ideas and seek to see things through the eyes of Chinese philosophy.

EARLY NATURE STUDIES

The Chinese painters of the earlier period devoted themselves to the study of Nature. Such were the artists of the T'ang Dynasty (A. D. 618-607) and of the Five Dynasties of latter Liang, Tang, Chiu, Han and Chou (907-960), who found great inspiration in the example of Ouan Mu Ch'i, painter, poet and musician, whose precepts led the Eighth and the Ninth Century Chinese painters to court nature. The Sung Dynasty which followed (Northern Sung:960-1127; Southern Sung 1127-1280) was also a golden age in Chinese art. But in succeeding dynasties the admiration of their artists for the works of the masters who had preceded them and whom they, in a manner, worshipped, led to their adopting a somewhat imitative style. This very devotion to the style of the earlier masters caused the later Chinese painters to depend too much on their manner, and forgetting their precepts, they themselves began to neglect somewhat that intensive study of Nature which had brought their predecessors to the pinnacle of accomplishment. But so it is with the art of any land.

In Kuo Hsi's treatise on painting we find written: "Those who study flower painting take a single stalk and put it into a deep receptacle, and then examine it from above, thus seeing it from all points of view. Those who study bamboo painting take a stalk of bamboo and on a moonlight night project its shadow on a piece of white silk on a wall; the true form of the bamboo is thus brought out. It is the same with landscape painting. The artist must place himself in communion with his hills and with his streams." I do not mean to say that all artists after Sung forgot nature, but art after that period suffered a decline that suggests that imitation and extreme artificialities came to crowd the more spiritual works of the earlier Chinese masters. It was after Sung that specialization came to be so systematized; one artist confined himself to some phase of snow effects, another to cypresses, another to bamboos, still another to trees bending under a weight of snow, and so on. The famous Li Ti bent his energies to the delineation of bullfinches, bamboos and rocks, while Chong Jen gave himself to delineating plum branches in blossom.

THE DECADENCE

By the time we reach the Mongolian dynasty of Yüan (1368-1644), Chinese painting entered well upon its decline. From 1368 to 1488 Chinese painting was, as an English critic has put it, "Without great eminence, but without decay." The substitution of imitation of the earlier masters for the earlier direct study of nature was, of course, responsible for this decadence from 1488 onward. This reminds one of Su Tung-p'o's saying that "To copy the masterpieces of antiquity is only to grovel among the dust and husks."

In the reign of the Emperor Yung Ching (1723-1726) some improvement in art is to be noted, but it was not far-reaching. We must remember that Chinese landscape art anticipates that of Europe by several centuries. Of their figure studies Anderson aptly remarks: "Although their work was often rich in vigour and expression, they certainly fell immeasurably below the Greeks; but to counterbalance this defect, no other artists, except those of Japan, have ever infused into delineations of bird life one tithe of the vitality and action to be seen in the Chinese portraitures of the crow, the sparrow, the crane, and a hundred other varieties of the feathered race. In flowers the Chinese were less successful, owing to the absence of true chiaroscuro, but they were able to evolve a better picture of a single spray of blossoms than many a Western painter from all the treasures of a conservatory." Even Anderson does not here appear to be able to detach himself from the occidental viewpoint and thoroughly to understand the *Hua niao* paintings of the Chinese artists he nevertheless so greatly venerates.

NATURE LEGENDS

The group formed by the Bird-and-Flower paintings of China constitute as distinct a division of pictorial art as did the dining room fruit pieces of the glorious mid-Victorian period, or the flower pieces of the Dutch masters of bygone centuries. In China the popularity of the *Hua niao* subjects was very great, and perhaps no people the world over has been more passionately fond of bird study and of flower study than has the Chinese, a love only equalled by that of the Japanese. For the Chinese, every flower holds special significance, every bird suggests to the Chinese mind some legend, some illusion, some poetic association. These Bird-and-Flower paintings, attractive and decorative as they appear to occidental eyes, carry with them an inner meaning that naturally would escape the knowledge of any but the oriental versed in the lore of his land, the poetry of his province. A painting of a red cockatoo needs for its fuller appreciation a knowledge of the famous Chinese poem of that name written by Po Chü-i who lived A. D. 772-846 (T'ang Dynasty), a poem admirably translated by Arthur Waley in his "170 Chinese Poems" as follows:

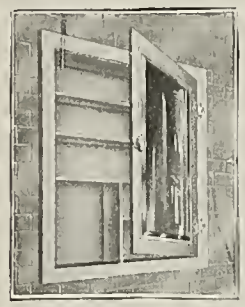
"Sent as a present from Annam—
A red cockatoo.
Coloured like the peach-tree blossom,
Speaking with the speech of men.

(*Continued on page 134*)

Snow White

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Makers of HESS WELDED STEEL FURNACES

Is your Cellar WET?

DON'T tolerate it any longer! You can dry up the water that is seeping through the walls and floor of your concrete basement quickly and permanently. Hard-n-tyte, the moisture-proof concrete hardener, closes the pores of concrete and makes it as dry as a bone. Doesn't alter the color in any way.

Simply wash the walls and floor with the Hard-n-tyte solution, in accordance with instructions which we send you. Anyone who can use a broom or a mop can do the job. Cracks must be filled before Hard-n-tyte is applied.

Hard-n-tyte is sold in 10 lb. packages. 10 pounds is sufficient to treat about 400 square feet and its cost is $7.50, parcel post or express prepaid. Send us your check for the amount required. If Hard-n-tyte doesn't dry up your basement, your money will be refunded!

Hard-n-tyte for CONCRETE and MORTARS REG U.S. PAT OFF

General Chemical Company
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40 Rector Street New York City

AMERICAN WINDOW GLASS CO. PITTSBURG, PA. U.S.A.

The Glass Age





CENTURIES span the gulf of time between this beautiful, Gothic, windowed-glassed sun-cove and the glassless, narrow slotted bay of medieval days. Truly we have progressed.

The openings which were first meant for defence in keeping enemies out are now ever increasing in size and number to let the sunshine in. The more clear-visioned windows, the more life and health-giving sunshine.

Better window glass alone has made this possible and in the van is *American Window Glass* of consistently higher quality than the correspondingly marked grades or ordinary glass. For all glazing purposes insist that the above mark be on every box.

AMERICAN WINDOW GLASS CO.
GENERAL OFFICES, PITTSBURGH, PA. BRANCHES IN PRINCIPAL CITIES



Casement Satisfaction means "No Rattle"—even with Winter Winds

MONARCH Control-lock

No Gears—No Ratchets—No Keys—No Rattle

Permits casement windows to be easily opened or closed and securely locked, in one continuous movement, without disturbing drapes. Sold by hardware dealers everywhere.

Send for "Casement Windows"—the booklet that points the way to casement satisfaction.

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Makers of Monarch Metal Weather Strips
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See this box at your stationer's

OLD Hampshire Stationery is suitable for all social requirements. Its fine texture and beautiful finish give it that air of refinement desired by people of good taste.

Offered in three styles—Lawn, Vellum and Bond. A box of Old Hampshire Bond is shown above.

Old Hampshire Stationery

Old Hampshire Bond is a crisp, crackly paper that feels good to the touch and is unusually friendly to pen and ink. In quire boxes (24 sheets and 24 envelopes). Also, quarter reams (125 sheets) and 1/8 M envelopes (125 envelopes) in several sizes and styles. Price, $1.00 the box and upward.

Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige you on receipt of remittance.

A usable packet of Specimen Sheets and Envelopes will be sent on receipt of 10c.

HAMPSHIRE PAPER COMPANY
Fine Stationery Department
South Hadley Falls, Mass.

DREER'S

GARDEN BOOK 1923



TAKE the guesswork out of gardening. You can count on success with Vegetables and Flowers if you follow the directions in DREER'S 1923 GARDEN BOOK.

The most complete catalogue of Seeds and Plants published—an invaluable guide to both amateur and professional gardeners. A large book of 224 pages with 8 color plates and hundreds of photo-engravings of the latest novelties and standard varieties. Filled with cultural information compiled from DREER'S 85 years' experience and advice from famous experts.

It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Tools and Implements, Fertilizers, Insecticides, etc. Also Plants of all kinds, including the newest and best Roses, Dahlias, Hardy Perennials, Garden and Greenhouse Plants, Bulbs, Hardy Climbers, Hardy Shrubs, Water Lilies and Aquatics, Small Fruits, etc.

HENRY A. DREER

714-716 Chestnut Street

Philadelphia, Pennsylvania



Write today for a copy, which will be mailed free if you mention this publication.

The Bird-*and*-Flower Paintings of China

(*Continued from page 132*)

And they did to it what is always done
To the learned and eloquent.
They took a cage with stout bars
And shut it up inside."

I recall a very beautiful Chinese Bird-and-Flower painting depicting a pheasant and wild mallows, and I learned from a Chinese scholar that this subject carried allusion to an ancient Chinese poem of the First Century B. C. relating the story of the return after fourscore years, absence in the Emperor's service of a soldier to his native village where he found his old house a ruin overgrown with verdure, rabbits running in at the doghole, pheasants flying down from the roof beams, the courtyard overgrown with wild grain, and mallows choking the old well. The aged soldier looked around sorrowfully and lamented: "Of the wild grain can I porridge make, of the mallows broth, but who will share the feast with me!" Then he turned towards the East and tears fell upon his sleeve.

Before me as I write I have a lovely little Chinese Bird-and-Flower painting on silk, the bird depicted is an oriole. Briefly the allusion seems to be to Po Chü-i's lovely poem in which the song of the oriole at home is recalled to the poet by hearing, in his dreary Hsün-yang exile, the song of another oriole. While the notes of the bird of memory seem to be sweeter than those of the bird now singing, the poet reflects that the difference really lies in the heart, and that if one could but forget that he lived at the end of the world, the song of this oriole would really sound as sweet to him as did that of the bird at home in the gardens of Ch'ang-an Palace.

These instances well illustrate how differently oriental and occidental painters go about their subjects. Our Western painters would seek objectively to evoke emotion by depicting definitely some scene from the story. The Chinese artist subtly, deftly opens to the imagination the world of fancies. Some of the very artificialities of later Chinese poetry were seized upon equally by Chinese Bird-and-Flower painters and when the use of elegant synonyms which came to be so dear to the Chinese litterateurs gave to the sun such names as "Crow-in-flight," we find the Chinese painters depicting a flying crow and some blossom accompaniment, an allusion, you will see, to some legend of the sun, and not to the crow at all! I confess it is all very confusing to the occidental but it is extremely interesting to attempt to dip into the mysteries of the *Hua niao*.

Motors in the Home

(*Continued from page 85*)

it is designed, and the voltage.

Inquire of your power company what is the frequency of the circuit that supplies your house. It is probably either 25, 40 or 60 cycles. See that the motor is built for operation on the frequency used in your town or your special district if in a large town.

The pressure of the electricity in the circuit is expressed in volts, just as the water pressure in the pipes is expressed in pounds. Motors are designed to run by current of a specified voltage, usually, in household devices, either 110 or 220. Make sure, therefore, that the motor you buy is rated in accordance with the voltage employed in your city.

There is a motor called the "Universal." But it should not be assumed from the name that it can be attached to any circuit, or that it will run anything. It means that it can be run by either alternating or direct current, and in the case of the former, on a limited range of frequencies, including 60 cycles, and at the voltage marked on its name plate which please note on purchase. In general, a universal motor is used on appliances where variations in speed with changes in load, (that is changes in the amount of work the machine is called to do, as when a washing machine motor is shifted from washing to wringing the clothes or when great thicknesses are wrung out), are not great enough to be objectionable; as for example, in a vacuum cleaner or a ventilating fan. In the case of the household type washing machine, the variation in load is great, and the resultant variation in speed objectionable, making the use of the universal motor impracticable.

If added information on the characteristics and types of motors is desired, the reader is referred to the writer's book, "Cheating the Junk Pile" which has just been published.

When you don't know the details, such as the voltage, frequency, etc., used in the house circuits of your city, ask your light and power company. This cannot be too strongly emphasized. It will prevent expense and save time and money.

SIZES IN MOTORS

Motors come from 1/200th horse power up to 8000 horse power but the home is interested only in the smaller sizes, up to 1 HP: ¼ HP. being the usual high spot struck in the home, and the low spot 1/40th HP, used for hair dryers and such things.

Because you see these motors doing rather heavy and important work you are prone to think their use is costly. But quite the reverse is true; a motor driven device is far from expensive. Witness these impressive figures—which of course it gives us wild joy to record for you:—

Cost			Article	Cost per Hour
10 cts	per	KWHR	50 watt lamp	.5 cent
"	"	"	40 watt lamp	.4 cent
"	"	"	25 watt lamp	.25 cent
"	"	"	15 watt lamp	.15 cent

Therefore a
50 watt lamp may be operated 2 hours for 1 cent
40 watt lamp may be operated 2.5 hours for 1 cent
25 watt lamp may be operated 4 hours for 1 cent
15 watt lamp may be operated 5 hours for 1 cent

This isn't a heart breaking or purse breaking performance is it?

Now consider the electric fans, because they have a motor to move them.

9"	fan	runs	for	3	hours	for 1 cent
12"	"	"	"	2	"	" 1 "
16"	"	"	"	1.5	"	" 1 "

Therefore it costs you the same to run a 12" fan as it does to run a 50 watt lamp.

The vacuum cleaner consumes about 160 watts per hour. At 10 cents per kilowatt hour it costs about one and six-tenths of a cent per hour to run it, or it can be used two-thirds of an hour for one cent and 10 cents per KW.HR is a fairly high rate. In some places it is lower.

You can easily gauge the cost of your vacuum cleaner by the hours you use it.

THE WASHER

"Ah!" you say, "here is where the

(*Continued on page 138*)

GLIMPSES OF GLENWOOD

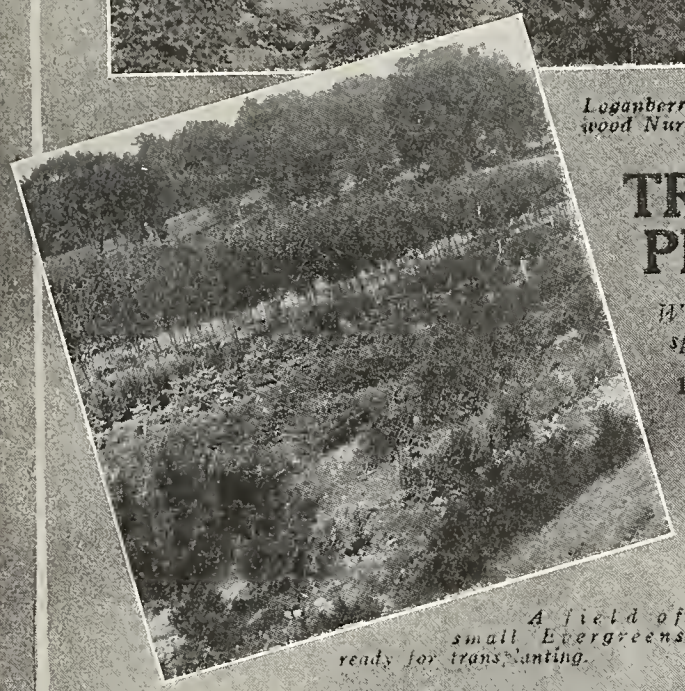
ONE HUNDRED AND FIFTY ACRES



Loganberry plants at Glenwood Nursery.



Twenty-five thousand Hybrid Tea Roses at Glenwood Nursery



A field of small Evergreens ready for transplanting.

TREES AND PLANTS YOU WISH TO PLANT AT PRICES YOU WISH TO PAY

What is there about the trees and plants that come from Glenwood Nursery that gives them special importance in your estimation?

1. **They are dependable.** Every possible care is taken to have the stock true to name.
2. **They are healthy.** We take extraordinary precautions against insect and fungus attacks.
3. **They are hardy.** We are located in the cold North.
4. **They are vigorous.** Ample spreading space has been given each tree and plant in the nursery. The whole idea being to make our stock vigorous and of sturdy persistent growth.
5. **They are productive.** Whether planted for nuts, fruit, flowers or ornamental foliage, the trees and plants we send out are prepared to do the best that nature has deemed possible

THE THINGS WE GROW AND GROW WELL

Fruit Trees	Flowering Shrubs	Vines
Ornamental Trees	Evergreens	Perennial Plants
Nut Trees	Rose Bushes	Small Fruits

"EVERYTHING FOR THE PLANTER WHO WANTS RESULTS"

Our latest illustrated catalogue, "A Hint to Planters," will greatly assist you in making your selection of the best trees and plants for Spring planting. We will gladly send you a copy free. If you love the great outdoors send for a copy of this book now.

GLEN BROS., INC. Glenwood Nursery Rochester, N.Y.

Est. 1866 Inc. 1907 — **1866–56 Years of Service–1923** — **207 Fulton Bldg. Pittsburgh, Pa.**

Pyramidal Arborvitae at Glenwood Nursery.

Specimen Evergreens 10-12 ft. in height. A specialty at "Glenwood."

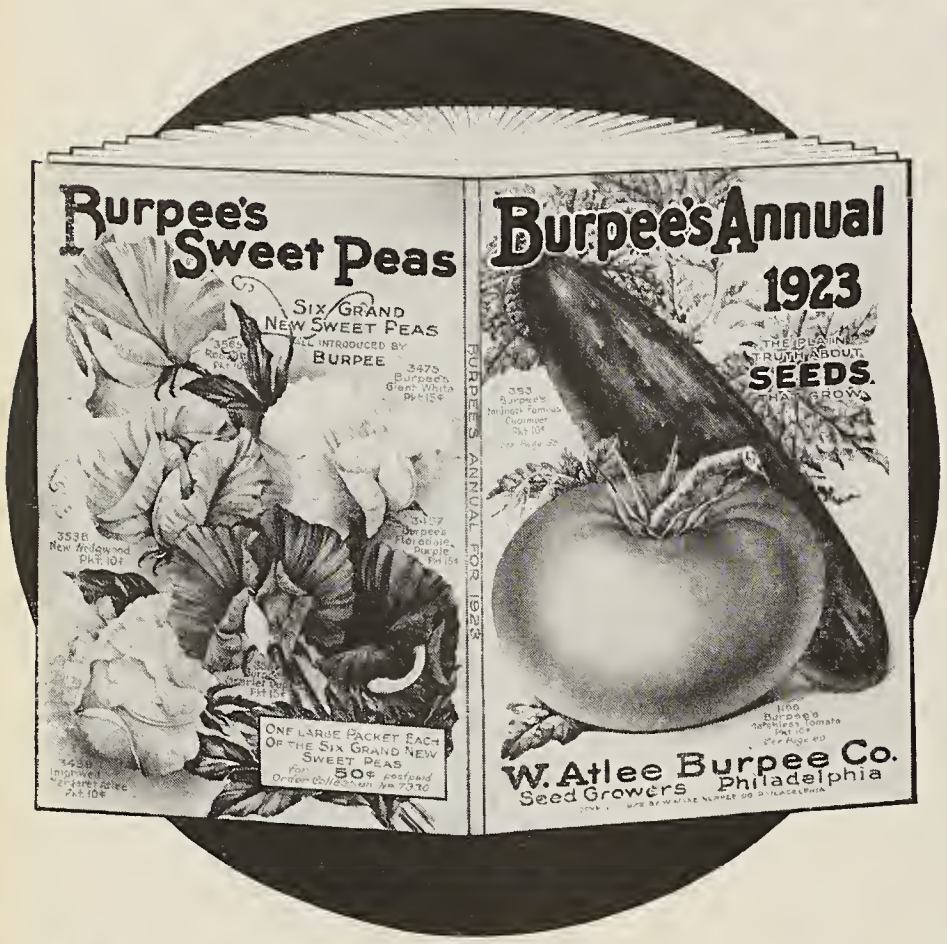




Specimen Pines at Glenwood Nursery



Burpee's Seeds Grow



Burpee's Annual

The Leading American Seed Catalog

Burpee's Annual is the catalog that tells the plain truth about The Best Seeds That Grow. It describes the Burpee Quality Seeds.

Burpee's Annual is a complete guide to the vegetable and flower garden. It is a handsome book of 188 pages with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature.

If you are interested in gardening, **Burpee's Annual** will be mailed to you free. Write for your "Annual" today. Just tear off the coupon and fill in your name and address below.

TEAR HERE

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Seed Growers Philadelphia.

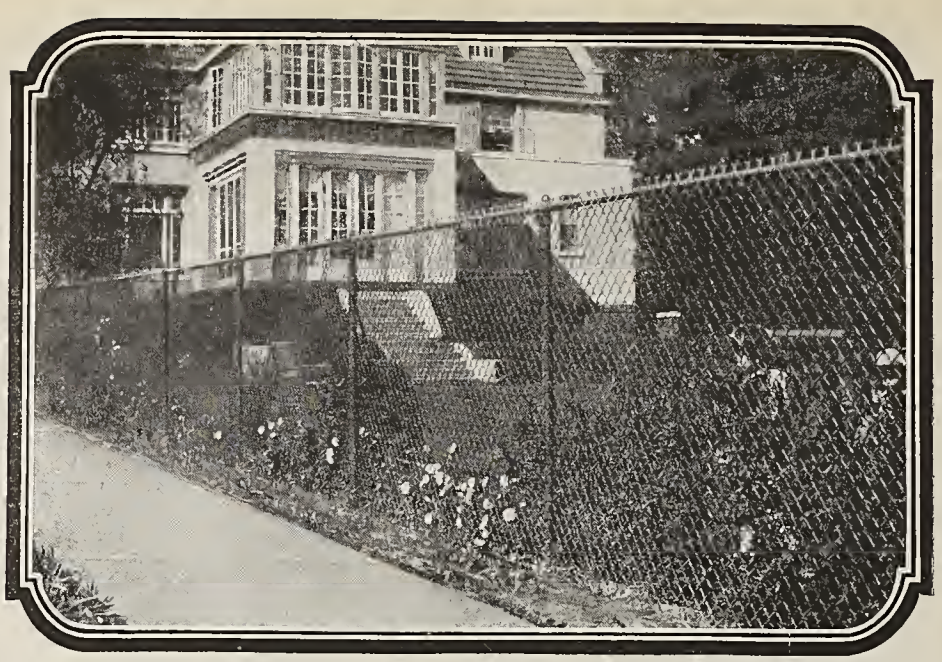
Please send me a **free** copy of **Burpee's Annual.**

9—3

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R. D. OR STREET .....

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For protection and beauty

Your home *unfenced* is an invitation to the trespasser, the destructive small boy, the more malicious intruder. Your grounds become unsightly, your children at play are unguarded against the growing dangers of auto traffic, you fail to enjoy the true benefits of *HOME.*

It is no longer necessary to erect an unsightly enclosure to secure this needed protection. The non-climbable wire link mesh used for PAGE protection fences gives complete security, and the simple, attractive design adds to the beauty of your property.

—many interesting PAGE Designs to choose from, in steel or rust-resisting ARMCO Ingot Iron for home, estate, club, tennis court, dog run, etc.



A low front fence for the smaller residence showing how the wire link promotes the growth of shrubbery



A high fence with barbed wire adapted especially for estates, country clubs, etc. Note the interesting adaptation of brick walls for gates

An illustrated booklet, "FENCES—for Protection and Beauty," will be sent you FREE on request. Write to

PAGE FENCE & WIRE PRODUCTS ASSOCIATION
219 North Michigan Avenue, Chicago

"America's first wire fence—1885"

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PROTECTION FENCE

ARMCO Ingot Iron
The only wire fence made of Armco Ingot Iron

GROW CONARD ROSES
Guaranteed to Bloom

A CONARD ROSE, guaranteed to bloom, costs no more than any rose sufficiently good to have a place in your garden.

A Conard Rose requires no more of your time to plant and grow than an ordinary rose with no individuality or guarantee.

A Conard Rose *does* give you better and more lasting results.

Every Conard Star Rose is selected, nurtured and shipped to you with extreme care bred from over 50 years of scientific rose growing and a knowledge of your needs.

Why run the risk of having roses that have been dug carelessly, stored poorly, then neglected and packed poorly—with vitality so reduced as to make but weak growth, when you can have genuine Conard Roses, *guaranteed to bloom.*

It is not our guarantee that makes the roses bloom, but the quality of our plants enables us to make the guarantee.

Write now, while the subject's in mind, for our complete, dependable FREE CATALOG, beautifully illustrated in colors and showing suitable varieties for all climates.

CONARD & Jones Co.
Robt. Pyle, Pres.

Box 126

West Grove, Pa.

If you will send us $1.50, we shall mail you a copy of "HOW TO GROW ROSES" by Robert Pyle, President of the American Rose Society—a cloth bound book of about 200 pages, covering all phases of rose culture.

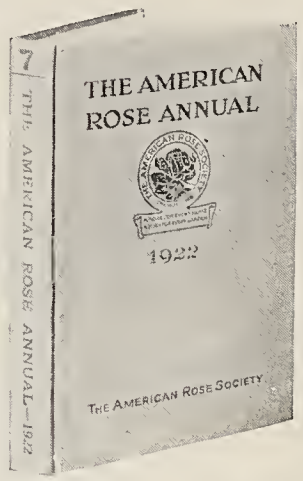
To every Conard Star Rose plant is wired a durable, celluloid star tag, printed with the name of the rose—a big convenience in your garden—also a definite reminder of our guarantee. No other roses have this label.

PREMIER ROSE

To Assure You Success in your Rose Gardening

THE American Rose Society was formed to help you to grow better roses in your garden, by syndicating the inspiration and experiences of thousands of rose lovers like yourself.

"To have roses in your garden, you must first have them in your heart." Likewise to enjoy the utmost success, you must enjoy the fullest knowledge of rose culture and rose varieties. If you love roses, if you have a garden, you will enjoy the fellowship and enthusiasm of membership.



The American Rose Society Invites You to Membership

Membership in this Society makes available to you **THE ROSE ANNUAL,** a cloth-bound book of two hundred pages, beautifully illustrated, which is a compilation of the latest knowledge on rose gardening written for amateurs. Unlike most garden books written from the experiences of a single individual, this book represents the practical experiences of our membership of almost three thousand, edited by J. Horace McFarland.

Edited by J. Horace McFarland, but written by the Society's widespread membership, and reflecting rose experiences all over America, this book is issued in March each year to members only. It is a well-illustrated cloth-bound "Yearbook of the Rose" of 200 pages, and includes the most complete and up-to-date rose knowledge for the amateur issued anywhere. Free to members.

You Can Consult Rose Experts Without Charge

One of the privileges of membership is that of writing a rose expert in your section of the country for advice on any problem connected with rose gardening. This committee of rose experts requires no more than the knowledge that you are a member of the American Rose Society, to give you their best assistance.

Other Privileges of Membership

You will receive all the publications of the Society issued during the year;—the Rose Annual published in March; you are invited to send your rose experiences and inspirations for publication in the yearbook; you will receive a membership card entitling you to admission to any exhibitions held by the Society, and participation in pilgrimages to notable gardens of rose lovers and to vote at the annual meeting.

Membership— Three Dollars a Year

Send yours now!

Your membership will save you time, money and labor. It will help you make your garden more successful. You will get greater joy out of growing roses, through the fellowship of rose fanciers in this American Rose Society, now almost a quarter century old.

Address your remittance of three dollars by letter or on the attached coupon, mentioning this publication, and all the privileges will be yours. The Rose Annual will be issued in March and your copy mailed you.

The American Rose Society

Established 1899 Incorporated 1922
609 Finance Building Philadelphia, Pa.

APPLICATION for MEMBERSHIP

THE AMERICAN ROSE SOCIETY
ORGANIZED 1899
A ROSE FOR EVERY HOME
A BUSH FOR EVERY GARDEN

THE AMERICAN ROSE SOCIETY,
609 Finance Bldg. Philadelphia, Pa.

I enclose $3 for 1923 Membership in the American Rose Society. Please mail me Membership Card and, as published, all bulletins of the Society, and the 1923 American Rose Annual.

Name_____

Local Address_____

City and State_____

Motors in the Home

(*Continued from page 134*)

motor is a luxury, an expense!" Yet, it consumes about 300 watts an hour, which means a cost of 3 cents an hour to operate it. Do you know anyone who will work for that?

A group of "computers", says the House Furnishing Review, recently computed that the washing machine saves $71.05 per year.

Now review the facts:

Old-time washing takes 4 hours per week.	
Washing machines take 2 " " "	
Saving 30 cents per hour for 52 weeks	$31.20
50 cents per week goes in fuel, soap, etc. in the "old fashioned" way. New fashion—15 cents per week. Saving, 35 cents per week for 52 weeks	$18.20
Clothes last "they" say, six times longer when electrically washed than when rub-a-dub-tub washed. Mildly speaking, in a family with but $2400 annual income, the replacement on such clothes is $26 per year. Reduced to 1/6, this saves	$21.65
So the gross saving would be	$71.05

ELECTRIC VACUUM CLEANER

Cleaning the house with a broom and dust cloth requires 10 hours per week. With the electric vacuum cleaner and attachments the work is done in four hours.

Saving six hours per week at 30 cents per hour for 52 weeks	$93.60
Four hours labor per week in operating cleaner at 30 cents per hour for 52 weeks	$93.60
Current used 160 watts per hour at 10 cents per KW.HR. costs 1 3/5 cents an hour for four hours a week, or for 52 weeks, cost would be—	
Cost of cleaner and attachments on installment plan prorated over 10 years, per year	$ 6.88
Gross saving per year	$93.60
Total cost per year	72.62
Net Savings	$20.98

IRONING MACHINE

	Dr.	Cr.
Ironing by hand requires 5 hours, with the ironing machine it takes 1 hour, saving four hours.		
Labor for four hours a week at 30 cents per hour for 52 weeks	$62.40	
Four hours saving in gas for fuel at four cents an hour for a year		8.32
Clothes pressing bills saved per year		13.00
Net Saving		$49.79

ADVICE ON PURCHASING

When you purchase a motor driven device, see that the motor is one of the best makes, and made of the best materials. It should be as noiseless in operation as possible; fancy a noisy motor in a player piano, or in a talking machine! The making of such a motor for the phonograph, by the way, required the most careful study and the success resulting is a notable achievement.

DON'T BE GULLED

Don't be gulled by a misunderstanding of R. P. M., which is merely the statement of how many revolutions per minute the motor makes. A motor in one of the best vacuum cleaners on the market makes fewer revolutions per minute than some of the ordinary kinds. An anxious buyer might think "Oh! the more R. P. M. the better", and be badly sold.

The places for oiling must be located so as to be easily accessible, and where they will not interfere with you or you with them. Keep the motor oiled in accordance with directions received with the machine; don't do too much or too little.

The motor should be so constructed that it is guarded against chance spills of water, dust, oil and dirt on it. The best motors, however, are so built that almost anything can be spilt on them without injury. The motor's current consumption should be the lowest possible commensurate with the work to be done. In some devices, such as sewing machines, mixing units and laundry devices, control of the speed is necessary or desirable, but this is accomplished by apparatus that is not part of the motor itself, and that need not be discussed here.

The position of the motor in the device, whether horizontal or vertical, is nothing to worry about, nor is the horse power. These questions have been solved for you by the designer of the machine.

It is essential, however, that the motor and other parts of the machine shall be so placed and so arranged that one's clothing will not catch in them, and that nothing will interfere with their operation.

ART AND THE MOTOR

The building of the small motor is an art, because of the fineness of its parts. Hundreds of feet of fine wire are used in a tiny motor so small that it will fit in the palm of the hand. Every part that is supposed to be insulated must be very carefully insulated, for the slightest break in this insulation might cause trouble. This insulation, and every other part of the motor must give satisfactory service under different temperatures and every demand and condition of normal usage. That the construction of one of these motors is no simple task is evident from the fact that the building of each one involves approximately 250 separate operations. Each of these operations requires care, and the tests must be thoroughly made.

The best manufacturers make motors which embody the experience and the best thought in motor building. They are exquisitely made and carefully inspected, and back of them is the reputation of the firm making them. Buy the best.





Climbing Hydrangea

Twining Bowers of Beauty About Your Home

are yours for the choosing. You need only select wisely from the lovely climbing vines which Nature has so generously provided.

Trees, porches, pergolas, trellises, walls, stumps, fences and steep banks can be transformed into picturesque landscape adornments through our fine Polygonum Auberti and Climbing Hydrangea (Schizophragma Hydrangeoides).

Polygonum Auberti

blooms in September when other flowers are fading. Really remarkable effects can be produced on old trees. Its pure snowy-white, large-trussed flowers, borne in long racemes, in full bloom give the effect of a living mass of hoar frost against a green background. Hardy. Grows rapidly. 75 cents each; $7.50 per dozen F.O.B. Pittsburgh.

Our Climbing Hydrangea

is one of the rarest and most beautiful climbing vines. Reaching out like ivy by means of aerial rootlets, Climbing Hydrangea is most splendid for ornamenting porches and for covering unpainted brick and stone walls and old trees. Begins blooming in June. Large white flower heads. Hardy. Foliage good all season. $1 each; $10 per dozen F.O.B. Pittsburgh.

Hardy Plants, Flowers, Evergreens and Other Shrubs

of all kinds are described in our fascinating catalog. Write for your copy, or fill out and mail the coupon at once.

ELLIOTT NURSERY CO.

511 Magee Bldg., Pittsburgh, Pa.

Elliott Nursery Co.,
511 Magee Bldg., Pittsburgh, Pa.
Kindly send me your free catalog featuring popular favorites in trees, shrubs and hardy plants.

Name.....

St. and No. or R. F. D.....

City..... State.....

The Azaleas of Old Japan

for your Garden!

THE spirit of old Japan still lives in its *Gardens.* And the keynote of these charmingly exotic spots—breathing the fascinating mysteries of the ancient East—is the bright, striking, yet delicately hued AZALEA.

We cannot all live in the colorful Orient. There is little of the exotic in the lives of most of us. But you *can,* however, brighten the gray monotone of native surroundings, by adding to YOUR GARDEN the vivid touch of oriental splendor—the picturesque charm and sentimental atmosphere of Old Japan itself—as brought to life in our

Azaleas of Old Japan

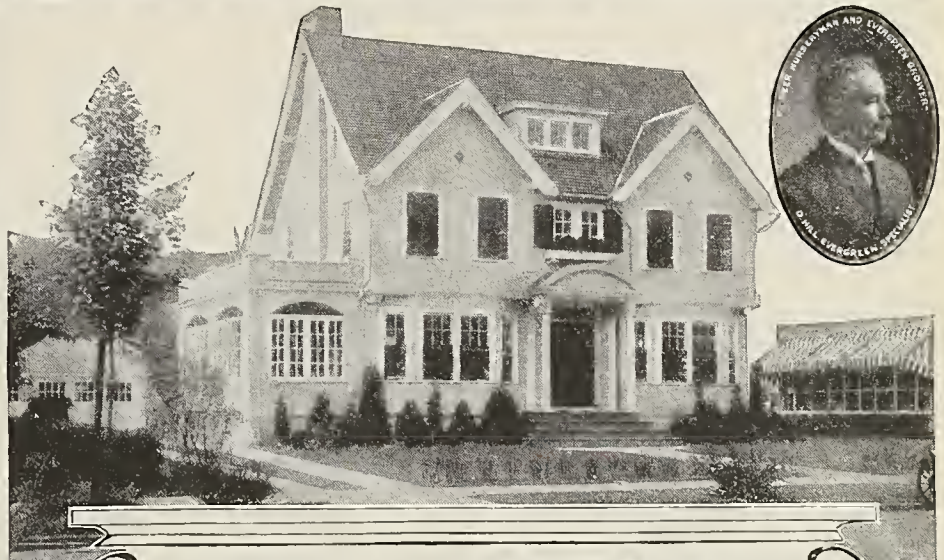
Large, bushy, shapely plants that bloom in late May and whose profuse blossoms are an almost indescribably delicate hue of flaming, pinkish red!

$4. each. Five for $19. Ten for $35. F. O. B. Framingham. Special prices on larger quantities. Carefully packed and shipped with the soil in which they are grown.

Order NOW for prompt delivery of these beautiful plants in April and early May. Remittance must accompany order.

WYMAN'S
Framingham Nurseries
FRAMINGHAM, MASSACHUSETTS

Home owners needing advice should have a copy of our handsome Book, "Beautiful Home Surroundings." Sent FREE on request anywhere east of the Mississippi and North of the Potomac. Elsewhere on receipt of $1.



A Spirit of Good Cheer

THE whole year through a fresh and vernal beauty hovers around the home which stands in a bower of

Hill's Evergreens

Independent of the changing seasons, beautiful Evergreens stand with a welcome, always friendly.

Any desired arrangement may be obtained out of the wide variety of Hill's Evergreens. Rightly chosen, they blend with the surroundings of the most formal mansion, yet the simple places seem to acquire new dignity by their presence.

Send for catalog, fully illustrated, showing many varieties from the world's largest stock of Evergreens—all at new reduced prices. Do it now and get your selections this spring. Consult your landscape architect, nurseryman or florist.

D. HILL NURSERY COMPANY
Evergreen Specialists for Over 60 Years
301 Cedar Street :: Dundee, Illinois



I Can Surely Save You Money— This Tells How

First, you send for me, which is a very simple matter. A postal does it and the return mail brings me. Miss Ten Ten is my name. As I may have mentioned, I used to be an honest-to-goodness person until the garden fairies turned me into the Ten Ten Book. At first I didn't quite like it, but ever since I found out what a really likeable, helpful kind of a gardening and planting book they made me, I wouldn't care at all to ever be anything else.

This season they put my use-to-be picture on the cover, with me in my one-time Garden, all done most charmingly in colors. Then they added a goodly lot of new things in flower seeds, hardy flowers, shrubs and the like. But quite the best of all, we put our heads together and worked out the Give-and-Take buying plan that is a regular little money-saver for you. This novel, money-saving plan is explained fully in the Ten-Ten Book.

Here are three Money Savers that you can order right now while you are waiting for me, Miss Ten-Ten.

Some Special Money Savers

Helianthemums (Rock Roses)

We have ten beautiful, named hybrid Rock Roses. Their colors are pure white, opalescent shades of pink, pnre yellow, orange, bronze and crimson. Some are single flowers, others double. Some have green foliage, others are silvery.
They bloom in June and July, and no other dwarf plant produces a greater profusion of bloom than these Rock Roses.
The individual blooms are exactly like a single Rose, and are about an inch in diameter. Planted in masses in a sunny place, on border or rockery, they will be a feature of your garden.
Price 25c each.
One each of ten varieties, for $2.25.

Ten Hybrid Tea Roses - $6.50

Ten Hybrid Tea Roses in three delightful colors

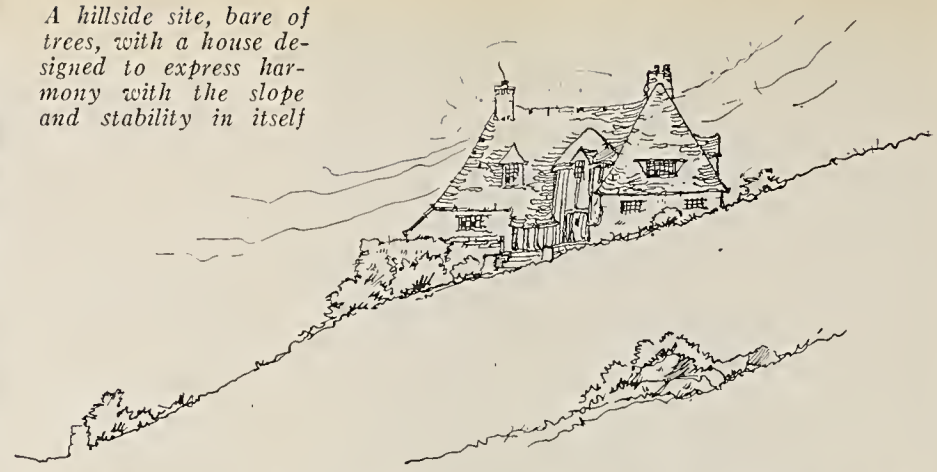
4 Ophelia	Creamy white—salmon tinge
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This set contains a choice selection of hardy perennials that mature quickly.
The 10 will contain—Delphinium, Gaillardia, Shasta Daisy and seven other choice varieties.
Complete instructions on each packet.

Julius Roehrs Co
At The Sign of The Tree
Box 60 Rutherford N.J.



A hillside site, bare of trees, with a house designed to express harmony with the slope and stability in itself

Relating the House to Its Site

(*Continued from page 74*)

examination. They are imaginary sites, intended each to be sufficiently different from the others to illustrate the method of study best suited to the site problem. If a method of study, or thought, can be evolved, its application to any given case should result in a sound solution. The sites illustrated are, in a sense, typical; they represent certain broad classifications in which exist an infinite number of variations, and the variations would suggest corresponding minor modifications of the houses.

Before proceeding with a study of the sketches, it should be explained that the consideration is based primarily on profiles, rather than upon style or materials. Broadly speaking if the profile of a house is right and harmonious in its relationship to its site, all other questions of its design become secondary. If, in addition to possessing the right profile, the house is also built of logical and pleasing materials, and designed in an agreeably appropriate manner stylistically, so much the better; but these merits are seen at a disadvantage if the profile and general masses of the house are not well-related to the site.

The illustration at the foot of page 74 shows a bare hill-crest site, such as is commonly found by or near the sea. Clumps of low shrubbery are the only green, and no trees break the lines of the numerous hills and knolls of which this assumed site is one. The architectural intention here was to effect a profile which would not do too great violence to the surrounding topography. The building is kept as low as possible in mass, and its roof line is, in profile, only slightly different from the profile of the hill. The house, in effect, has not made of itself an evident excrescence on tne top of the hill, but has assumed a profile which seems only to be the same hill, with a little added height, or, in other words, the profile of the house is treated as though it were a continuation of the profile of the hill.

The thickly wooded hill-top site, in the center of page 74, is a different problem, met with a different solution. Here the sides of the hill are concealed by trees, so that its profile is not apparent, and in order to keep the house from being smothered, it must rise steep and high above the tree-tops. The trees eliminate any danger of the house seeming to be perched uncomprisingly on its site, and the result gained by the steep profile differs conspicuously from the result gained by the low lines of the first hill-top house.

(*Continued on page 142*)



A suggestion of the type of site in which only the front of the house is a visible factor in its setting

A study of the partly wooded hillside site, with a house designed to conform with the immediate surroundings





A Happy Thought For Your Glass Garden Linking

Isn't it so, that you have always kind of put off having a glass garden of your own, just because you couldn't quite figure out how it could be linked up to your residence without having sort of a hitched-on-effect?

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In a most charming way it makes possible, always having a perpetual flower-filled summerland, just a step from your door. That snug little work room might well be a bit larger and by some slight changes in the design, be used as a garage as well. Then you could always have it warm for your car at practically no extra expense.

This glass garden is 18 x 33 which you can well imagine gives you quite a goodly amount of gardening space for your flower favorites.

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Good for everybody—quite worthwhile for anybody

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to make arrangements for the planting you intend doing this spring. We have a large stock of hardy New England grown evergreens, trees, shrubs, roses, and perennials from which to select plants that will fill your requirements. If you are looking for well-grown plants dug and shipped properly, we know that we can serve you to your satisfaction. A copy of our "1923 Handbook" will be mailed upon request.

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"They never disappoint"

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Calls for Kunderd Gladioli this year have so exceeded anticipations that I urge old friends—and new—to send requests at once! Stocks of many of the greatly desired new kinds are already low. I don't want any admirer of Kunderd Gladioli to be disappointed this year. Write me immediately—*while I can help you!*—A. E. K.

Now for the joyous planting days!

Are you ready for that first wonderful moment of spring when the thrills of garden making begin? I know what it means to me; I realize what it *must mean to you* if your Kunderd ruffled, plain-petal or primulinus gladioli are ready for Mother Earth's signal!

Kunderd *ruffled* type Gladioli have re-created world-wide interest in this charming flower. Kunderd plain-petal type have kept step in color and perfection with the *ruffled* kinds, for Mrs. Dr. Norton, Paramount and Mrs. Frank Pendleton stand absolutely unrivaled! And, no other strains of primulinus hybrids even resemble the new Kunderd family, which is a sensation in exquisite butterfly and orchid-like forms.

My enthusiasm is so keen for all three kinds; my joy in having them bloom gorgeously in your garden is so great, that I say again—*Please send quickly for my new catalog* (describing nearly 400 varieties, with 28 in color), and get off your order as soon as you get it; or, if you have already received the catalog, *don't delay an unnecessary moment!* My personal cultural instructions and Special Collection offers are printed in the catalog, which is actually a Gladioli Handbook.

A. E. KUNDERD, Box 2, Goshen, Ind., U. S. A.

The Originator of The Ruffled Gladiolus

Relating the House to Its Site

(*Continued from page 140*)

The site at the head of page 74 supposes a broad sweeping moorland, devoid of trees, and with most of its natural lines horizontal. The conformation of this site obviously suggests the long, rambling type of house, picturesque and romantic in its character, and built with intent to look as though it possessed a considerable age, and had belonged for many generations on its site. The extremities of its mass are brought down toward the ground with intent to harmonize the profile with the sweeping lines of the countryside, a device also aided by the wall of the enclosed garden. A walled garden, whether for flowers or vegetables, is almost a necessity for a house on any site of this type, because it provides a definite area for garden treatment, and gives the effect of shutting out the surrounding stretches of barren country. The house indicated in the sketch is a house of considerable size; its character, for a moorland site, would be the same if it were much smaller.

AN ORCHARD SITE

Two sites of a very different character are now considered. The first supposes an old orchard on a tract which was once a farm. The very earth underfoot seems old and cultivated, and the only house which seems at home in such an environment is a house of the kind that might have been built by the early settlers who planted the orchard. The governing point veers at once from profile, a consideration primarily aesthetic, to style, a consideration primarily historical. The site, possessing no salient topographical features, suggests no specially studied roof-line: the problem becomes rather one of historic relationship to site than of physical relationship. The profile illustrated is that of the end view of a house of Dutch Colonial type, with two extensions lower than the main body of the house. Here, although the type is a conventional one, there is plenty of variety and interest in the roof-line to make for picturesque charm, but also a quality of logical appropriateness of type to dwell in easy harmony with the old environment.

The second of the old "cultivated" sites is the site in or near an old New England village, where old shade trees and ancient stone walls combine gently but firmly to urge the conventional New England type of house, white with green blinds, quiet, reposeful and unobtrusive. Here again the relationship of house and site is primarily a stylistic one, but only because the element of style, in such a case, outweighs consideration of contour or profile.

GOOD CITIZENSHIP

The question in this case, as well as in the one before, revolves largely around the question of being a good citizen and a decent neighbor, instead of a selfish egotist. Self-expression is all very well in a more or less isolated site, but building a new house in an old community involves certain neighborly responsibilities which are of the utmost importance. To build a sophisticated Italian villa, for instance, in an old Connecticut village, will make no friends. None of the old residents will be happy about it, or like you for it. It is not only better manners and better citizenship, but it is better architecture to build in an old, settled locality with some thought of being a part of it, rather than an alien interloper.

Two further sketches show hillside sites; at the foot of page 140, a somewhat wooded hillside, at the top of the page, a bare hillside, diversified only by boulders and low clumps of bushes.

In the first instance the long axis of the house has been made to parallel, roughly, the direction of the side of the hill, and the roof-line has been brought down as low as possible, in order to harmonize with the topographical character of the land, both near and distant.

Trees, on such a site, can do much to relate the house to the hillside and effect a well-knit composition: in the second of the two hillside sites no such aid is available. Here, as in the bare hill-top site, the whole success of the relationship of site and house rests with the profile. Every prospective builder should make himself as sensitive as possible to the profile of every house he sees, as an aid to visualizing the effect of his own as yet unbuilt house. It should not be forgotten that profile, whether good or poor, is an element in house design that exists quite irrespectively of style or material.

A BARE HILLSIDE

The architectural intention in the house on the bare hillside was to utilize both profile and mass in such a way as to give a necessary effect of stability and counteract the long, exposed slope of the hill. To parallel the bare hill-slope with the roof-line would give the house an unfortunate effect either of sliding down the hill, or of crawling, caterpillar-like, up it. The left slope of the roof is in sufficient harmony with the hill-slope down to the road to make a good linear, or profile relationship, while the steeper slope on the up-hill side of the house checks too much suavity of line, and makes for definite character.

The last sketch supposes a level site with a background of trees, or a steep hill, and in such a case the question of mass, and even the question of profile gives place to what architects call the "front elevation" and laymen call the "front view". This consideration is primarily a pictorial one. The end views are not seen conspicuously, if at all, the rear is never seen, the mass of the whole does not impose itself on the landscape.

Obviously, the house suggested in the sketch is only one of the many types which would fit this kind of a site. It is, perhaps, the easiest of all site problems. A picturesque front elevation, certainly, is its main solution, for it involves no other serious considerations such as are found in hillside or hill-top locations, or in sites which admit of no aid from trees.

STUDYING ONE'S SITE

Methods of approaching the problem of relating house to site will depend naturally upon conditions in given cases. If no site has been acquired, and the prospective builder has set his heart on a certain kind of house, he should look about for a site that will most happily accommodate it. If he already has the site, he should give very careful thought to the kind of house that will best harmonize with it, perhaps giving up some preconceived idea of an unrelated house. If the prospective builder owns a considerable tract of land, diversified in conformation, he will have before him some choice in the matter of site, and should try to visualize site and house together. If visualizing, which seems to be more or less a gift, does not lie within his accomplishments, he will do well to take a number of photographs of the various possible building sites on his land, and try his

(*Continued on page 144*)





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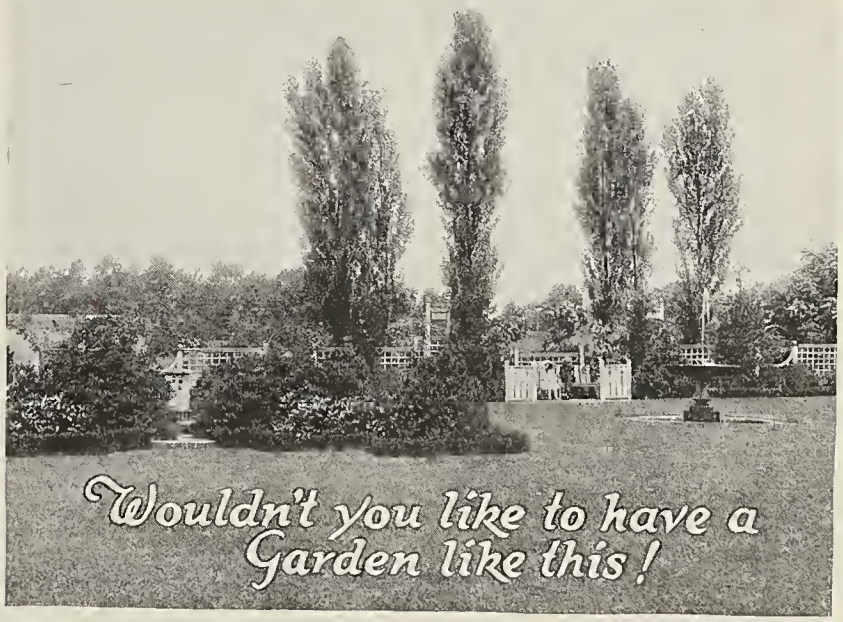
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The species and varieties grown by Outpost Nurseries and here offered, are extremely rare and difficult to obtain. They are choice and beautiful specimens, and must not be confused with ordinary stock.

One each of These Seven Trees and Shrubs Extra fine specimens (7 in all) for $20.00

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DOUBLE WHITE-FLOWERING PEACH (Prunus persica alba). Tree rather irregular in form, useful as a specimen or in the border. Flowers pure white, double and about an inch and a half in diameter. Strong specimens, 5 to 6 feet, $2 each.

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THESE flowering shrubs represent only a small part of the remarkable collection at Outpost Nurseries. We shall be glad to have you come to the Nurseries and get acquainted with our resources, quality of the stock and the care given to its growth. If you cannot visit us, write us about your home or estate and we will gladly give suggestions and advice for landscape planning.

New illustrated catalogue sent on request

Outpost Nurseries

Danbury Road Ridgefield, Conn.

Relating the House to Its Site

(*Continued from page 142*)

hand as sketching in profiles of possible houses on the prints.

Above all, the prospective builder should not feel that the selection of the site is such an easy matter that he need not consult with his architect about it. The architect, from the nature of his training, is quick and accurate at visualizing, and can see in his mind's eye very nearly the exact appearance of this house on that site, or that house on this site. It is part of his work, and a service which he will always be very glad to render.

If the property is of any considerable extent, and at all diversified in character, with an intention of planning drives on it, gardens, tennis court, garage and so forth, it is often the practice to have made a topographical survey, which will show, at scale, all the grades and contours. From this survey a scale model can be made of clay or plaster, and every feature of an estate can be planned in miniature before a spade of earth is turned on the actual work. This is in many ways an ideal method of studying the relationship of the house to its site, for the effect, when a scale model of the house is placed on the scale model of the site, can be seen from all angles, often disclosing things to the lay mind that are not to be grasped in a drawing that indicates but two dimensions.

A site may always be changed or modified in the immediate surroundings of a house by means of grading and planting—but much as these means accomplish, they will usually fail to conceal a fundamentally wrong relationship of house to site. Above all else, the profile is the most important consideration. It governs the mass, or the grouping of masses that compose the house, and is the fundamental upon which all else depends. Style as a factor in the relationship of the house to site is a different sort of consideration, and applies only when the term "site" is meant to designate a kind of existing community rather than a topographical condition. The two should never be confused, and there is no real reason for doing so. Fortunately the site which imposes a certain style of house seldom possesses dominating topographical traits which would make such a house wrong in profile, and in the cases where the site possesses salient features of hill or crag which would and should dictate its profile, there is no stylistic restriction—and "all things work together for good"—if they are intelligently analysed and definitely visualized.

HOW TO MAKE VINE CUTTINGS

MANY times one has a special grape or other vine from which they would like to make cuttings either to increase the home supply or to share with a neighbor or friend.

Vines are increased by rooting "cuttings" of the "canes". Canes are the mature growth of the current year; while cuttings are pieces of these canes, usually from 10″ to 18″ long.

The best wood for cuttings is of medium size and with moderately short joints.

The outer bark should be a clear yellow or purple brown, according to the variety and without dark blotches. When the cane is cut with a sharp knife the inner bark should appear green and full of sap, and the pith of moderate size, clear, firm and light colored.

Cuttings are best if made within a week or two after the fall of the leaves, but, if the vines are healthy and the wood well matured, they may be made at any time from the fall of the leaves until a week before the starting of the buds in spring.

Cuttings of from half an inch to one-third of an inch in diameter are best, and they should not be more than one inch at the butt, nor less than one-quarter of an inch at the top. The shorter they are the better provided they can be made to root. In good soil with special care cuttings 8 inches long do very well. Usually 10 to 12 inches is better. For direct planting in the garden they should be 15 to 18 inches. The looser and drier the soil and the hotter the climate the longer they should be. In wet, heavy soil in the cooler regions short cuttings are preferable.

The base of the cutting should be as close as possible to a bud, providing the cross partition is left. If a pithy piece of wood is left at the base the cutting does not heal over when it roots and is apt to decay. At the top of the cutting about three-quarters of an inch should be left above the uppermost bud.

Heat and water are necessary to start either roots or buds. We can delay either by keeping the cuttings dry and cool or hasten either by keeping them moist and warm.

The cuttings as soon as made are buried in sand with the butts up and all at the same level. When they are all buried, three or four inches of sand should be placed over the butts of the cuttings, making a perfectly level bed.

To protect the cuttings from moisture and heat so as to keep them dormant the sand should then be well covered with 12″ or 18″ of loose straw, weeds or similar material.

Two or three weeks before planting time the straw covering should be removed and the 4″ top layer of sand thoroughly moistened by sprinkling. The moisture and the heat from the sun will then start the process of root formation. The sand must be closely watched and sprinkled as often as is necessary to prevent drying, only enough water being used to moisten the top layer of sand.

After seven to ten days the butts of the cuttings should be examined every few days. As soon as they show signs of white healing tissue (callus) and checking of the joint where the roots are forming, they are ready to plant. Planting should not be delayed until roots appear, as these roots will be destroyed in planting and others will have to form.

The cuttings, should be planted with the second bud level with the ground, that is, with one full joint above the surface. The soil should be firmed around the butts and unless quite moist, settled with water when the trench is about three-quarters full. The soil should then be brought up around the cuttings by hand almost to the top bud.

Watering should be relatively frequent during the first part of the season so as to start growth early and keep it going until the vines have made a top growth of 12 inches or more and have developed a good root system that will make them less sensitive to drying out.

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We want you to know Schling's Seeds—Seeds produced by specialists and originally raised in small quantities only for the use of master gardeners of great estates to produce their prize effects, but now grown in such quantities as to satisfy in part at least the popular demand.

Schling Seeds will give you *maximum satisfaction* because of their *supreme quality*—they are seeds with a tradition to maintain! Just to prove to you their worth and start a life-long friendship we make the following remarkable offers of Schling Specialties for 1923:

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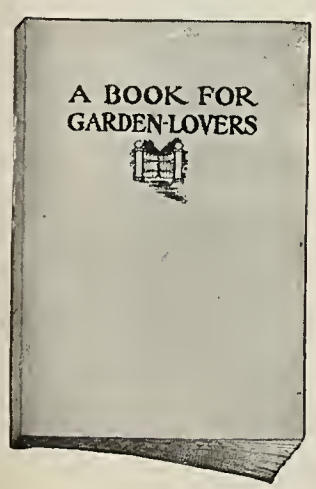
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PERPETUAL SPINACH

Another exclusive novelty not obtainable elsewhere. A real spinach that you can cut and recut and it will come and come again—not a Swiss Chard, but a big-leaved, quick-growing summer and fall spinach which takes the place of all other varieties. A $1.00 package will supply your table all summer.

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Reproduction from a painting in oil, by Chas. A. Wilimovsky, of Arbor Lodge, Nebraska City, Neb., home of the late J. Sterling Morton, founder of Arbor Day. The trees on this historic place were treated by Davey Tree Surgeons

How should you choose your Tree Surgeons?

ASSUMING that you are an average tree-owner, you have neither the time nor the desire to study in detail the technique and science of saving trees. You have no means of knowing Tree Surgery values, either in correct methods or reliable men. Therefore you must buy Tree Surgery service on faith.

Twenty-two years ago John Davey published his first book, "The Tree Doctor." Then began the slow and conscientious building of the Davey organization. In those early years the business was measured in hundreds and thousands of dollars. In 1922 the business amounted to one million dollars. During the past twenty years more than eighteen thousand clients have been served—more than four hundred thousand trees have been treated and saved. During the same period, many tree men have sprung up, lasted for awhile and disappeared. The Davey organization is the only concern that has endured and grown steadily and proven its inbred merit. The law of cause and effect makes this success significant.

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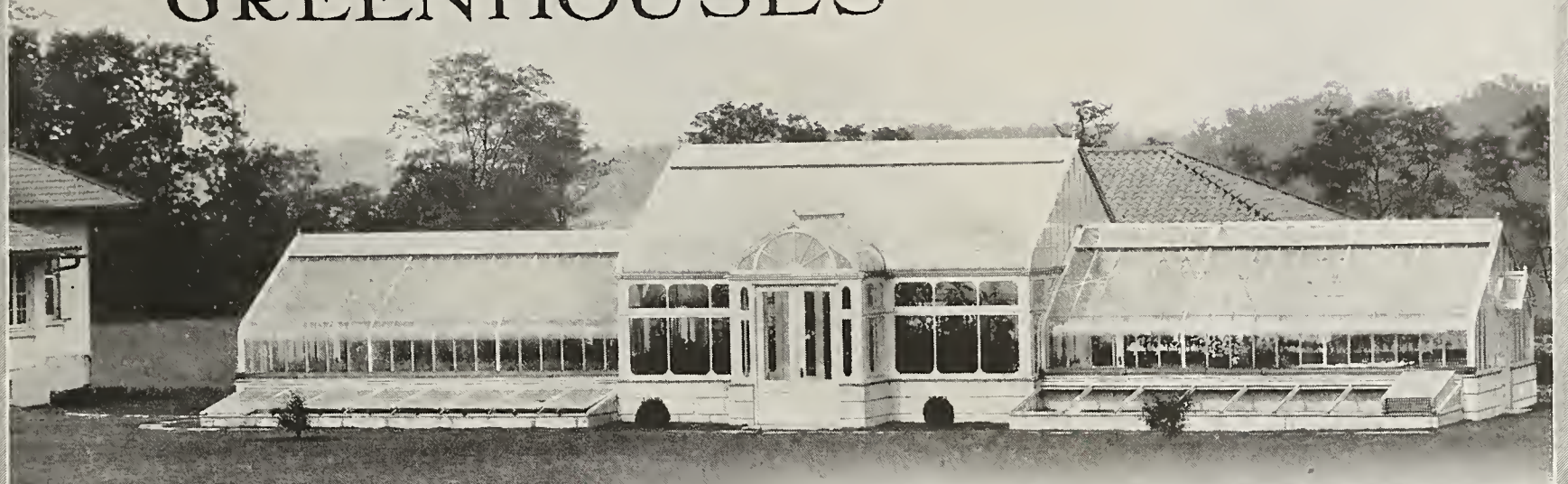


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The fact that King Greenhouses are of sectional construction enables you to start your greenhouse with a small unit and add to it from time to time. The greenhouse, pictured above, consists of a palm house and two wings which can be erected in units or as a group. We shall be pleased to furnish plans and estimates for any size and style house.

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Announcing the New Catalogue

THE Wolcott Nurseries take pleasure in presenting to the garden world a new and distinctive catalogue containing a list of the choicest alpines and herbaceous perennials in this country.

The greatest attention has been given to the description of these alpine flowers as well as detailed instructions for their successful care after transplanting. Many of these plants have heretofore been considered very hard subjects for the amateur gardener but with the proper soil requirements, which are given in this catalogue, they should thrive and become a delight to the eye.

We believe that the alpine garden is a most fascinating part of the landscape and those who have grounds suitable for the successful placing of such a garden are indeed fortunate.

To insure this catalogue reaching the true garden lover we are making a small charge of twenty-five cents which will be refunded with the first order.

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Alpine Gardens, Herbaceous Borders, Landscapes

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A Garden Full of Gladioli for $2.00



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Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

Simple cultural directions in package

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

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Our 25th Anniversary Seed Annual sent on request

Stumpp & Walter Co

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NOW

Is the right time to plan your Spring garden

May we presume to again caution our friends about using the very greatest discretion in the timing of their planting. It is a well established fact that most varieties thrive best when planted early in the spring.

For your guidance, in the proper selection of stock for early planting, our service department suggests the eight groups of varieties listed below as the very cream of the best.

May we advise that you place your order now for delivery when wanted, as after all, that is the one best way to insure the very choicest selection of stock. As an additional inducement—and, this is quite contrary to custom for this time of the year—we have grouped these following varieties, at exceedingly attractive prices.

FLOWERING SHRUBS

Sweet Syringa
Common Snowball
Butterfly Bush
Rose of Sharon
Purple or White Lilac
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Double Pink Deutzia
Red Twigged Dogwood
Bridal Wreath
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Extra heavy shrubs—3 to 4 ft.
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" Scheideckeri
" Spectabilis Fl. Pl.
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American Beauty (Red)
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Grandiflora Rubra (Red)
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Larkspur " "
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Sweet William " "
Chrysanthemums " "
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HYBRID TEA ROSES
(Bloom all summer)

Etoile de France (Red)
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Pink Radiance (Pink)
Killarney White (White)
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Ophelia (Pink)
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Snowberry (White Berries)
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High Bush Cranberry (Red)
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Strong 3 to 4 ft. shrubs
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Azalea Arborescens
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12 to 18 in. high—$1.75 ea.
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Our service department will gladly supply any information you may desire, on how to secure the maximum degree of perfection with any of the above groups.

"Successful for over a century"

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Singer Building

NEW YORK



An irregular planting gives charm to the border in the garden of Mrs. J. Frederick Eagle, Watch Hill, R. I. Marian C. Coffin, landscape architect

Making a Perennial Border

(*Continued from page 87*)

develop and flower in succession

Differences in soil, aspect and climate govern the planting of borders in various districts and may make a considerable difference in the height, flowering season, or even the color of a plant. These things can only be learned by experience but all enter into the composition of a successful border. But it is absolutely essential that the soil be properly prepared before a single plant is put into the ground. For full directions on this preparation we recommend a study of the article on page 80.

While quicker effects can be obtained if one buys the plants of a nurseryman, the more patient gardener may raise many of the flowers here suggested from seed. The iris and peony, the day lily and all those hybrids that do not come true to seed should be purchased, the gardener selecting his color according to variety.

Not everyone can start with newly dug untenanted soil and be able at once to fill it with all those plants which will carry out a definitely prepared plan. Most people must be content to perfect gradually, taking up and replacing as tastes and ideas alter and circumstances allow. Perhaps in the end this is the happiest way. It might be hard to admit that the worked out plan required adjustment after but one year's trial but the great charm of the garden which grows slowly lies in the realization of long pondered ambitions, the unexpected turn which they sometimes take in fulfilment, the first flowering of a long coveted plant, even the only half admitted truth that no achievement is final—these things can be an endless joy.

The Succulent Vegetables of Spring

(*Continued from page 84*)

avoided. In theory the gardener sows thinly, but not so in practice for several reasons. Firstly because in union there is strength; several seeds sown close together break more easily and surely through the soil which often is beaten down rather hard by Spring rains; secondly, though he has been given the orthodox rule for covering seed, for example about twice their thickness or about one-eighth to one-half inch or in some cases two inches deep, has he ever been able to follow out exactly these good rules? We think not. Part of the seeds are covered the correct depth, a part so deep that, though they germinate freely they never break through the soil, and still another part too shallow. All of a given number of seed even if planted exactly the right depth, and in the best manner will not germinate, and all which germinate will not break through the soil and grow into plants; lastly, if there are too many plants in a row or a hill our thoughtful gardener allows the strongest plants to grow, removing the weaker, whereas, if there were approximately just enough, he has to leave the weak plants as well as the strong.

The drills, a mere mark, for small seeds are made 12″ to 14″ apart and for peas about eighteen inches. It is usually better to sow cabbage, cauliflower, and lettuce seed in a box placed closely before a window in a rather cool room, and to transplant the seedlings when large enough into the garden rows, but they can also be sown in the garden not throughout the drills but in hills, as it were, the distance apart the plants ought to stand. After the seeds are sown they are pressed into the soil a little with the back of the rake, covered slightly, this covering being made firm with the rake, and lastly covered slightly again, this last covering being left loose.

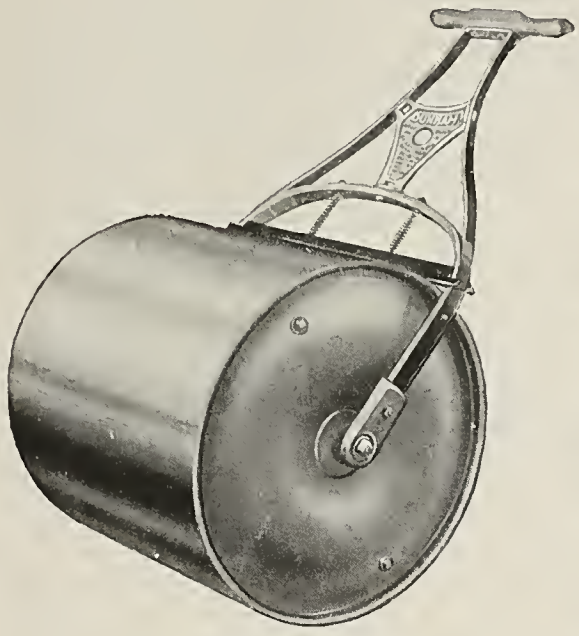
In the matter of thinning the gardener takes time by the forelock and thins as soon as he can get a hold on the seedlings with his thumb and finger, choosing the afternoon for this work or the period just before rain is imminent leaving, of course, the stronger plants. In the care of beets and several other vegetables, which make dainty morsels for the table even when very young, half thinning is practiced at first, for example, if the beets ultimately are to stand five inches apart at first they are thinned to stand two and one-half, and later to stand five, the plants taken out at the second thinning giving a vegetable delicacy for the table. Thinning requires good judgment.

(*Continued on page 148*)

DUNHAM WATER-WEIGHT ROLLERS

Trade Mark

YOUR Lawn Needs Rolling



PATENTED
WITH "NO-TIP" SCRAPER

The DUNHAM WATER-WEIGHT ROLLERS have almost entirely supplanted the old Cast Iron and Concrete Rollers.

The DUNHAM WATER-WEIGHT ROLLERS have a Steel Drum into which Water can be poured until the Roller is just the weight for the work at hand.

Made in a variety of Sizes and Weights, including a Roller for Horse or Tractor.

Lawns need rolling when the grass is new; also when the turf is soft in the spring, and through the summer when they are dry and hard. At times they will stand the heaviest weight and at other times the Roller should be lighter.

The DUNHAM WATER-WEIGHT ROLLER can be made as heavy or as light as desired by simply putting in the right amount of Water or Sand.

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ON LAWNS



32 pages, illustrated. Written by L. J. Doogue, Superintendent of Public Grounds, Boston, Mass.

A Treatise on:-

Lawns
Parks, Etc.
Loam
Seeds
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Sold by Leading Seed Houses, the better Hardware Stores and many Department Stores
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3 *Magnificent Water Lilies* $3



Tricker's "Arlington Trio" may well be called the "Three Graces" of all the Hardy Water Lilies. For tub or pool culture they are unsurpassed, showing their dainty white, pink, and yellow blooms at the same time, and in the greatest profusion.

Three Marliacea Varieties (One plant each of the "Arlington Trio") FOR $3

This charming Trio, with a number of other fine Water Lilies, is pictured in natural colors in

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This book features a new and novel form of gardening, in which Water Lilies, Lotus, Victorias and various water plants play the chief part. You will be interested beyond belief. Write me today for a copy.

WILLIAM TRICKER
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Beautiful Cosmos

Flaming its profusion of beautiful bloom it remains the glory of the garden, most appreciated after more tender flowers have surrendered to the early frosts.

Send for our free catalog. It lists only the choicest strains of many varieties of bulbs, seeds and shrubs. We especially recommend our offerings of Sweet Peas, Asters, Dahlias, Gladioli, Hardy Perennials, Ornamental Shrubs and Vegetable Seeds; they please the most discriminating grower.

Send for the catalog now.

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Boston, Mass.

Hardy Roses for Northern Gardens

WE have keen winters here at Rosedale. Zero temperatures are not unusual. All of our Roses have proven hardy. They will succeed in Northern gardens if cared for in the simple manner described in our catalog.

There are Rosedale Roses for every planting purpose. Dignified Standard (tree-form) Roses for the formal garden. Romping Climbers for screening the porch or decorating the chimney. Hybrid Teas and Perpetuals in a rich variety of colors for cutting. All will bloom riotously with very little care.

All our Roses are *field-grown,* heavy two and three year old plants. Planted in April they will often begin blooming by mid-June and some varieties will continue until frost time.

What Rose Lovers Say About Rosedale Roses

(*Names furnished on request*)

We unpacked and planted the Rose Bushes Saturday last, three days after they arrived. We found them not only in fine condition but well "cut back," leaving nothing to do but proper planting and after care.—New York.

I shall want a few more Roses this year, and yours are the best I have been able to get.—Massachusetts.

The Roses shipped by you April 20th reached me April 27th in splendid condition, and were in every way satisfactory.—Idaho.

Your shipment of Roses to us was so satisfactory we wish to order more and would like your general catalog. —Illinois.

Meet Us, Mar. 12—17, at the "Booth of Big Evergreens"

NEW YORK FLOWER SHOW

Read about our complete line of Hardy Roses, Fruit Trees in ordinary and bearing sizes, Evergreens, Shade Trees, Shrubs and Vines in our

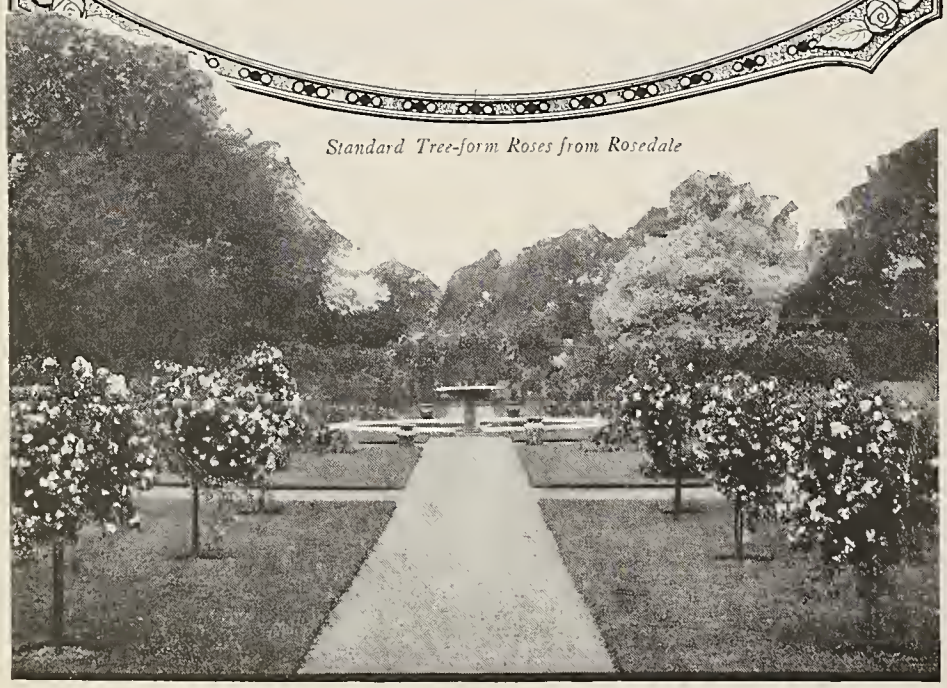
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All Rosedale Planting Material is priced "As Low as Consistent with Highest Quality". You will effect a big saving and assure satisfaction by ordering *direct* from our Nurseries.

ROSEDALE NURSERIES

"Outfitters for the Home Grounds"

Box H Tarrytown, N. Y.



Standard Tree-form Roses from Rosedale

The Succulent Vegetables of Spring

(*Continued from page 146*)

Shallow and frequent cultivation is a *sine qua non* in good gardening. It conserves the moisture at the roots of the plants where it is required, and obviates the labor of watering. To pull up and hoe up the weeds is not sufficient, the garden rake must be kept in action so as to make a dust mulch alongside the rows of plants.

It is a good practice to dig enough stable fertilizer into the soil, and rake into its surface or into the seed drills enough chemical fertilizer so that the latter will give the crop a quick start, and the former carry it out till it is in its growth, and rather than to be done before the plants are checked ready for use. If, however, fertilizing the growing crop is practiced, it should be compounded with some chemical fertilizer by ourselves. We prefer to use "A complete vegetable manure for heavy" or "for light soil", as the case may require; raked in alongside the rows.

The thoughtful gardener gathers his vegetables as soon as they are barely large enough to eat; then they are tender and have a delicate flavor. It is a great mistake, to allow vegetables to grow to approximately full size so that the crop may measure up big. A beet pulled when the size of a nickel may in tenderness and delicate flavor be compared to a pound and a half spring chicken and a full grown one to a two year old hen. In the one case you have delicate flavor, in the other, size. Most of us really have to force ourselves into the good habit of gathering vegetables when quite young. Just seeing in our "mind's eye" on our table a side dish of French Forcing carrots and Laxtonian peas, gathered young, makes us rejoice in the poet's thought: "If winter comes, can Spring be far behind?"

Fifty Good Flowering Shrubs for the Garden

(*Continued from page 63*)

Native red osier, *cornus stolonifera,* is a valuable shrub for the massed enclosure. Its liveliness is not confined to one season. When its leaves fall in the Autumn the brilliant red of its branches is exposed for Winter effectiveness. In the Spring it is flecked with white flowers and later with waxy berries. It is sturdy and compact in growth and quite the hardiest of the cornels. Almost any soil or exposure will satisfy it, but it prefers a slightly moist situation. It can be counted upon to attain a height of 10′.

Bush honeysuckle, *lonicera morrowii,* should be planted in clumps of not less than six and toward the front of the shrubbery grouping where its drooping branches will make their graceful contacts with the ground. Early in the Spring it is covered with small white flowers, and the bright red berries that appear in late Summer cling to the twigs through the Fall. Clumps of Morrow's bush honeysuckle should not come immediately against other shrubs of a coarse, rigid habit of growth. The delicately curving lines of this shrub, with its slender fragile branches, should merge into plants of somewhat similar tendencies. That is the real secret of good shrub grouping. Adjoining clumps should not have their lines of demarcation made too strongly apparent. The bush honeysuckle named here will grow to a height of from 6′ to 12′.

Common lilac, *lonicera vulgarus,* earns its right to a place in the heavy shrub order by the loveliness of its foliage and the wealth and quality of its fragrance in flower. It is a powerfully growing affair, as everyone knows, and will make innumerable layers which may prove troublesome if they get out of hand. 20′ is not an unusual height for this shrub to go. Its great panicles of bloom stand from it during May and early June. If it is to receive pruning, the knives and shears should be applied fairly soon after the blooming season, as the buds for the following Spring begin to form immediately. The lilac is a statuesque shrub and its commanding stateliness should be taken into account when it is planted by giving it an important situation and by arranging the different groups (if there be more than one) with a certain symmetry.

Mock orange, *philadelphus coronarius,* is justly fond and familiar. Its Spring blossoms are among the nicest, with their white petals and yellow centers, and their romantic perfume. It should be planted somewhere back of the actual front of shrubbery grouping, where its tendency to become ragged with age will not be particularly noticeable. If it is not to be moved after planting it should be given plenty of room in which to develop—at least 3′ in every direction from its center. It will grow to a height of 10′ with ease.

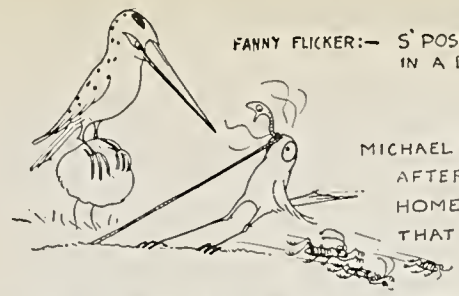
Out of the great family of the *Viburnums,* all of which are interesting and attractive shrubs, mostly large-growing and informally shaped, with brilliant Fall foliage and colorful fruit, the two varieties, *dentatum* and *tomentosum,* seem particularly suitable for the purpose of heavy mass planting. Arrowwood, *V. dentatum,* is a robust grower, attaining undisturbed a height of from 10′ to 15′, blooming white in Spring and early Summer, and carrying shiny black berries through most of the Winter. Single Japanese snowball, *V. Tomentosum* (so called because its more famous cousin, *V. Tomentosum plenum,* sports a showy ball-shaped cluster of flowers), is a neater and smaller (8′) shrub than the other, with handsome foliage and attractive white blossoms (May and June), and fruit that appears a brilliant red, turning later to a purplish black.

Pearl Brush, *exochorda grandiflora,* so called because the unopened buds of its flowers resemble pearls, is a well shaped shrub attaining a height at maturity of from 10 to 15′. It has a graceful slender habit of growth and is a splendid thing to plant against clumps of bush honeysuckle. It is a prolific, late Spring-blooming plant with white flowers.

SHRUBS FOR HEDGES

Many of the shrubs which are neat and compact in their habits of growth are suitable to use for hedges in an untrimmed state. *Spiraea Van Houtei,* for example, makes a splendid hedge for the property line where space is not at a premium; and there are plenty other similar types. But for the average garden enclosure a free growing hedge takes up too much room. It should

(*Continued on page 150*)



FANNY FLICKER:— S'POSE LIFE'S PRETTY EASY IN A DODSON HOUSE?

MICHAEL MARTIN:— EASY NOTHING! I'M AFTER A THOUSAND BUGS A DAY. A GOOD HOME MEANS A BIG FAMILY AND THAT'S WHAT I'VE GOT THIS YEAR.



WREN HOUSE

Wrens eat grasshoppers, beetles, caterpillars, spiders and mosquitoes. One pair will catch six hundred insects a day.

Of fir wood with cypress shingles and copper coping. Four compartments. To hang 28 in. high, 18 in. diameter. Green. Price $6.00



PURPLE MARTIN HOUSE

Martins feed almost entirely on winged insects, especially the mosquito. One martin will eat a thousand a day.

Cottage style, white pine painted green and white, 28 compartments. To go on pole. 26 x 27 x 31 inches. Price $16.00. Other styles up to $78.00.

Dodson Bird Houses

RID THE GARDEN OF INSECT PESTS NOW

When the green things appear, tender plants and buds, you'll need the song birds. They are the destroyers of the insect pests. That is why you see more Dodson Bird Houses each year, why they are an important investment. ✗ These little scientific houses attract the birds season after season and help multiply these cheerful workers. ✗ Your trees, for example, need the woodpeckers. Their chisel bills and sharp tongues bore deep into the bark where insects lurk. You could not see these insects till the tree was dying! The early robin hunts March-flies! ✗ Each Dodson Bird House attracts some helpful bird. Order now from Kankakee. Mr. Dodson will gladly advise you. Save the garden, the trees and the shrubs!



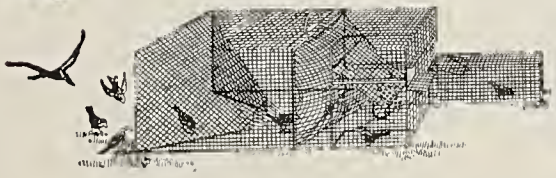
WOODPECKER HOUSE

Woodpeckers devour as many as 75 kinds of costly insects. They destroy moths, ants and spiders, and those pests that attack trees.

Of Norway pine with cypress shingles, ventilated perfectly. To attach to tree trunk. 26 in. high, 12 in. wide. Bark brown. Price $6.00.

JOSEPH H. DODSON 731 Harrison Avenue KANKAKEE, ILLINOIS

Mr. Dodson is President of the American Audubon Association



FAMOUS DODSON SPARROW TRAP

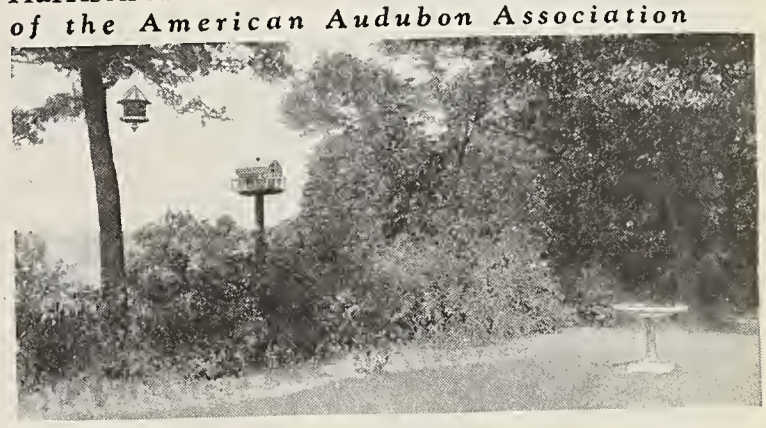
English sparrows do no work. They attack the song birds, eat their eggs and young. This sparrow trap will free your grounds of this pest.

Of tinned wire, weatherproof, 36 x 18 x 12 in. Price $8.00



FREE *Mr. Dodson's fascinating booklet "Your Bird Friends and How to Win Them" will be gladly sent upon request. It shows all the houses.*

Forty years' loving study of the song birds has completed it. A house for every bird in every clime!





The Vaughan Cucumber

INCOMPARABLY the finest salad cucumber which can be grown outdoors in America. It produces long, slender fruits of a cool, dark green, which when still immature and of the finest table quality, commonly exceed 14 inches in length and are of ideal proportions, the greatest diameter never exceeding one-fourth the length. There is no variety to compare with it in size or quality. It grows vigorously under ordinary conditions and needs no coddling. Packet 10 cents; Oz., 40 cents.

Vaughan's Dahlia Flowered Zinnias

FOR the first time we offer these splendid flowers, which often exceed 6 inches in diameter, in seven colors: DREAM, a deep lavender; OLD ROSE; EXQUISITE, a light rose, center deep rose; GOLDEN STATE, a deep orange; SCARLET FLAME, a bright scarlet with blendings of orange; MONARCH, a crimson giant; and ORIOLE, orange and gold. Each of these, 25 cents a packet, or all seven for $1.50.

A New Race of Giant Asters

CALIFORNIA Giants combine the robust habit of growth and length of stem that characterize the American Beauty type, with the Ostrich Feather type of flower. We offer them this year for the first time in three varieties: PEACHBLOSSOM, DARK PURPLE and LIGHT BLUE. Each of these, 15 cents a packet, or the three for 40 cents.

A Rainbow Garden of Gladioli for $1.

30 bulbs of flowering size (the size we plant for cut flowers) including not less than 10 named varieties, of Gladioli grown on our Michigan farms, where conditions are ideal for the production of this flower, sent postpaid for $1.00. An introductory offer to show you Vaughan's quality bulbs.

Vaughan's Seed Store

10-12 W. Randolph St., CHICAGO

41-43 Barclay St., NEW YORK

Bobbink & Atkins

Ask for Catalog



Visit Nursery

ROSES

Our descriptive New Rose Catalog, profusely illustrated in color and black, is replete with the largest and most complete collection of Roses in America. All of our plants are two years old, low-budded and field-grown. We shall gladly mail a copy of this complete Rose Catalog to those who intend to plant Roses.

In our 500 acres of Nursery, we grow everything for the complete planting of every style of garden.

LILACS
EVERGREENS
JAPANESE YEW
HARDY AZALEAS
RHODODENDRONS
TREES AND SHRUBS
ROCK GARDEN PLANTS
OLD FASHIONED FLOWERS
FRUIT TREES AND BUSHES
BROAD LEAVED EVERGREENS
AMERICAN AND JAPANESE HOLLY
GIANT FLOWERING MARSHMALLOW

The above are described and priced in our Illustrated General Catalog. When requesting Catalog, please state in what you are interested.

Nurserymen & Florists

Rutherford New Jersey



This Year Book of Little Tree Farms

has been written to help you make your home grounds more beautiful.

It presents in concise non-technical language the story of "How to Plant"—from a simple doorstep or foundation planting to elaborate landscape effects for great estates. This story, illustrated by hundreds of fine photographs, will help you decide what effect you want, what materials to use, and will tell you what it will cost. Many special groupings and combination offers make decision simple.

This book is sent free. Write for it.

We cannot hope to meet all the friends of our Little Tree Farms face to face. This book, therefore, is its personal representative, informed with all our knowledge and experience, all our enthusiasm and desire to serve you, to the end that it may be truly helpful and thus fitly represent Little Tree Farms.

The "6 for 10" Friendship Evergreen Box

(See illustration below)

To acquaint you with the character of Little Tree Farms service and products, we offer you the collection illustrated, for **ten dollars.**

JUST the right varieties to plant at your doorstep, under that bay window, or in that corner of the lawn where you have often wanted to put something. Each of these is a specimen plant, selected for vigor of growth, fine shape and beautiful color in combination. It is an exceptional value, for it is to perform an exceptional service. It is to show you what ten dollars will do for you when invested in plants grown at Little Tree Farms.

1 Blue Spruce 2′-3′ tall
Ground Juniper 1½′-Spread
1 White Spruce 2′-3′ tall
1 Arborvitae 3′-4′ tall
1 Douglas Fir 2′-3′ tall
1 Red Pine 5′-6′ tall

They are three times transplanted, their roots in a ball of native loam, burlap wrapped. The whole shipment, carefully crated, is delivered free to the Express Office at Framingham, Mass. Please enclose remittance with order.

"6 for 5" Friendship Offer No. 2

3 Arborvitae
3 White Spruce
or 6 of either 18 to 24 in. tall.
$5.00 (remittance with order)

Bright bushy little fellows just the right size for pots or to "Chink in" around their big brothers of our "6 for 10" offer above.

Shipped in one burlap bundle roots packed in moss—average shipping weight 25 lbs.



Address Sales Dept. A-3

Little Tree Farms
AMERICAN FORESTRY COMPANY.
419 Boylston Street Boston, Massachusetts

Fifty Good Flowering Shrubs for the Garden

(Continued from page 148)

be trimmed to a formal shape. The following shrubs are kinds that are nicely susceptible to the knife and shears.

Box-barberry, as the name suggests, is a dwarf horticultural form of *Berberis Thunbergii,* resembling somewhat *Buxus sempervirens.* It is beautifully adapted to low edgings for the flower beds as it is extremely neat and compact and can easily be shaped with the shears.

Hardy orange, *citrus trifoliata* is one of the finest shrubs available for hedge purposes. It is not really of the *citrus* (orange) family, but of the *ponicirus.* Its branches are green, stout, and covered with strong thorns, making it attractive even in Winter, and utterly impenetrable as a hedge. White flowers cluster along its bare branches in early Spring. The blossoms are quite large—from 1½″ to 2″ across and very fragrant. The leaves are waxy green. It will make an ideal hedge from 24″ to 36″ in width and from 5′ to 7′ in height.

Different sections of the country have their favorite privets, but *Ligustrum ibota,* is perhaps the most widely used variety for hedges. It is the hardiest, and is upright in growth and vigorous.

Buck-thorn, *rhamnus cathartica,* is a dense growing, thorny shrub, with clusters of white flowers in the Spring and clusters of black berries in the Fall. It attains a height of 12′, and is splendid for a hedge of fairly bulky dimensions.

Japanese quince, *cydonia japonica,* being a particularly beautiful and showy shrub, with its glossy, deep green leaves and its brilliant blossoms, is more often used as a "specimen" than as a part of a mass planting or in a hedge. It can, however, be nicely shorn into hedge shapes without any particular sacrifice to its loveliness. It blooms red in May, although the variety *C. japonica sulpherea* has luscious and less penetrating flowers of yellow. 6′ is a good height to count upon when it is used as a hedge plant.

European horn-bean, *carpinus betulus,* is technically a tree, but its habit of branching from the stem at the ground draws it reluctantly into the shrub class. Made into hedges it encloses most of the gardens of France. It clips nicely and its branches knit together to form an effective barrier. It grows so large that it should be made into hedges that can run to considerable size, say from 12′ to 15′. It has no noticeable flower. Its foliage and bark resemble the beech.

The shrub commonly called sea buckthorn has the picturesque name of *hippophae rhamnoides.* Its branches are of a nice gray tone when denuded of their leaves, and they are generally covered with heavy thorns. The very small yellowish flowers appear before the leaves. It is a large growing shrub and should be used only for tall and wide hedges. It stands shearing well and makes a closely matted enclosure for the garden or grounds. In its natural state it will grow to a height of almost 30′.

Cockspur thorn, *crataegus crus-galli,* is used extensively in France, and England as a hedge plant both in sheared and unsheared state. Its small white flowers appear after the leaves in late Spring and are followed in late Summer and Fall by bright red berries. It will attain a height of 15′, but it can be kept down to a hedge of more moderate dimensions.

Russian oleaster, *eleagnus angustifolia,* is a tall, erect shrub with attractive silvery green foliage, blooming yellow in late Spring and brilliant with fruit of the same color in the Fall. It is a splendid plant for hedge use where a good sized enclosure is required, as it will grow to a height of 12′ or more.

Rose of Sharon, *hibiscus syriacus,* is one of the most familiar shrubs in the country, yet it is seldom used as a hedge plant—a place for which it is perfectly adapted. Very often it can be left unclipped, as its growth is erect, but intelligent trimming will make it more compact and prevent an awkard legginess. It will grow easily to a height of 15′. It flowers in mid-summer for a considerable period, and its blossoms, according to the variety, are white, pink, blue, lavender and red.

SHRUBS FOR SLOPES

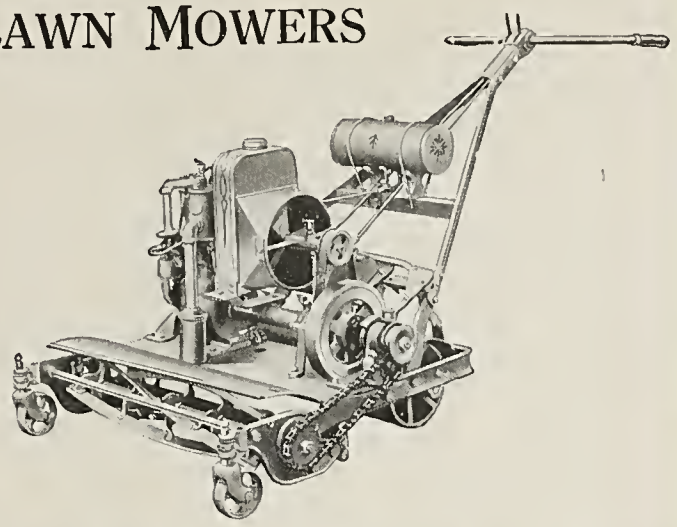
In hillside gardens where there are slopes to be covered, the following shrubs can be used to splendid advantage. The choice should be determined by the length of the slope and the character of the garden, for some of the shrubs are neat in their habits and especially suitable for covering small areas, while others are so vigorous and spreading that they would soon over-run a small place.

(Continued on page 152)



An unusually fine specimen of Japanese snow ball, Viburnum tomentosum plenetum, shows what a gorgeous mass of bloom may be obtained in the shrubbery planting

COLDWELL LAWN MOWERS



When the Grass Begins to Grow

A Coldwell Mower should be handy. And if you want *your* lawn to be a suitable setting for your beautiful home, an early start and very frequent trim are necessary.

Coldwell's Model "L" is best adapted to *frequent* mowing—its large capacity, six acres per day, saves time and labor for your gardener. Gentle rolling of the 25-inch swath follows the cutting action immediately, smoothing the lawn, and eliminating lawn pests.

In mechanical detail, the Model "L" is highly perfected, and its Fuller and Johnson motor so trouble-proof that inexperienced hands may easily operate it.

We will tell you more or arrange to demonstrate, at your suggestion.

COLDWELL LAWN MOWER CO.
NEWBURGH, N.Y., U.S.A.



Harold MacGrath, author of "The Pagan Madonna", "The Drums of Jeopardy", and "The Man With the Three Names", in a corner of his garden at Syracuse, N. Y., with Jackie Coogan, "The Kid", of movie fame as a guest.

THE garden, even of the tiniest dimensions, does not seem complete without the simple dignity of garden furniture. Learn how the charm of your garden may be enhanced by

Norristone Garden Furniture

Norristone Art embraces a complete range of architectural adornments from sun dials and seats, bird baths and benches, gazing globes and lanterns, to fountains, flower pots and pedestals.

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in quantity ot unusual quality

LAST summer was the most favorable summer for the growing of hardy plants in the open fields we have ever experienced in the history of our business.

Due to these unusual weather conditions we were able to produce about 1½ million more plants than we did the year before. The same good results were obtained in growing our Gladioli.

In view of these facts we want to pass on to our customers a share of our good fortune in the following manner.

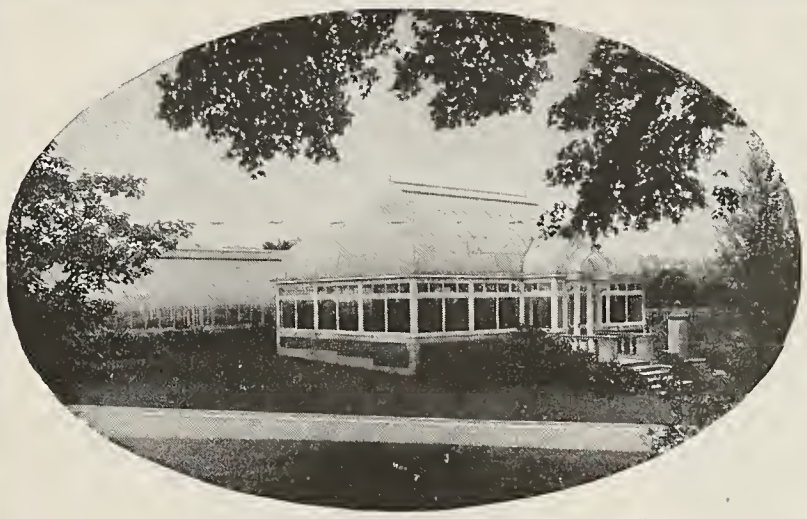
For each $10.00 worth of Hardy Plants ordered from our spring catalogue you may select $2.00 worth of Gladioli Primulinus, free of charge from our Gladioli list enclosed with our plant catalogue. This offer is good for as long as our Gladioli Primulinus hold out.

Furthermore, we guarantee, that each and every plant and bulb we send out is true to name, of the highest qnality and a strong field grown clump or root, and if upon receipt they are noi what you expect them to be, do not have to be paid for.

Our 1923 Hardy Plaat Catalogue is aow ready. May we send vou a copy?

Wayside Gardens

Mentor, Ohio



V-Bar Greenhouse built for Emil Winter, Pittsburgh, Pa.

V-Bar Greenhouses

Lutton Galvanized Steel V-Bar Greenhouses are of superior quality which insures satisfaction.

They are not surpassed by any when considered from standpoint of appearance, sanitation, durability or economy of operation. If you are thinking of building a Greenhouse or Conservatory we would appreciate an opportunity of proving the above statement.

Will a Flat Rafter or a Commercial Iron Frame Greenhouse do? If so, we build these also; but the cheapest, of course, is not the best.

We build greenhouses anywhere and of any size and shall be glad to co-operate with you, whether you want to buy the materials and build your own from our plans and directions or whether you want us to erect your Greenhouse complete.

Our practical designing and construction experts are at your service without charge.

W. H. LUTTON CO., Inc.

BVR GREENHOUSES

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La France
Giant Everbearing Red Raspberry



SUPERIOR in every way to any raspberry under cultivation; absolutely hardy everywhere; free from disease; most prolific, producing from June until heavy frost *continuously*, strong branches loaded with immense clusters of luscious, meaty, large berries, of the finest aroma and containing but few seeds.

Awarded medals and certificates by leading Agricultural and Horticultural Societies, including the Massachusetts Horticultural Society, Horticultural Society of New York, The American Institute of New York, etc., etc.

The plants we send out average three to four feet in height. The wood is at least a half inch thick, and on the clump of roots, several suckers may be found. They will bear fruit the first season planted, and they multiply rapidly

Strong Plants

$ 3 for six,
$ 5 per dozen,
$40 per hundred.



A bundle of twenty-five plants

It is grown in the gardens of

J. P. Morgan, Glen Cove, N. Y.

P. S. Du Pont, Wilmington, Delaware

Chas. M. Schwab, Loretto, Pa.

John D. Rockefeller, Pocantico Hills, N. Y.

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and thousands of others who demand the world's best.

Safe delivery guaranteed in proper time for planting if ordered now.

Address Department C-15

"La France" Raspberry Farm
Fairfield Ave. Stamford Conn.
ABSOLUTELY NO OTHER RASPBERRIES OR FRUITS

Fifty Good Flowering Shrubs for the Garden

(Continued from page 150)

Shrub yellow-root, *zanthorhiza apiifolia,* is a colorful, usually low-growing shrub for the purpose. Its flowers, blooming in April, are small and purplish. The foliage is handsomely cut and turns a brilliant orange in the Fall. The stems remain a warm yellow throughout the year.

A loosely growing type of barberry, *berberis vulgarus lutea,* is a welcome variation from the more commonly used varieties. Its foliage and inconspicuous flowers are similar to the familiar *berberis Thunbergii,* but is more spreading in habit, and its berries in late Summer and Fall are a delightful golden color. It will grow to 6′.

A bank covered with weeping golden bell, *forsythia Fortuneii suspensa,* presents one of the most thrilling sights of early Spring when its branches are crowded with yellow flowers. While its stems become quite lengthy they run horizontally and the mass of the shrub rarely reaches a height of more than 4′ or 5′.

Similar in many ways is *Jasmine nudiflorum,* though it hugs the ground rather more closely than the forsythia. Its flowers are pale yellow and flower before the leaves appear, often before any other flower in the garden. Its branches are a bright green, so that its Winter aspect is constantly cheerful. Being essentially a trailing plant it seldom rises more than 2′ above the ground.

Coral berry, *callicarpia purpurea,* is a splendid plant to mass over a slope where its beautiful violet-colored berries can be seen and appreciated in the Autumn. Its late Spring flowers are pinkish and somewhat inconspicuous. It grows to a height of 4′.

Bittersweet, *celastrus scandens,* is very often listed as a vine, but it is such a robust grower and takes on such shrub-like characteristics that it may well be included here. It has been known to be vigorous to the point of being destructive, reaching out its grasping tentacle-like branches and actually pulling down young poplars within its grasp. A few plants will cover a large bank very quickly. Toward Fall it carries brilliant yellow-orange berries.

Desmodium, *desmodium penduliflorum,* is filled with drooping sprays of rosy-purple flowers late in the Summer, and forms a fine, colorful ground cover. Some of its spreading branches will attain a height of 5′ or more.

The chief characteristic of bayberry, *myrica cerifera,* is its waxy gray fruit which hang along its branches in the Fall and which can be boiled down into a substance for making candles. Its leaves are gray-green in Summer and turn a purplish bronze in the Fall. It is especially valuable for covering slopes of poor or sandy soil. It will grow to a height of 5′ or more.

Matrimony vine, *Lycium chinense,* has purple flowers in late Summer and brilliant red fruit in the Fall. It is extremely spreading in habit and will form a low well-knit matting to prevent any washing out during heavy rains or violent thaws.

Shrubby honeysuckle, *diervilla sessifolia,* is much heavier and larger flowered than the honeysuckle vine. Its blossoms in June and July are from pink to crimson. Spreading in habit, it rarely reaches a height of more than 4′.

SHRUBS FOR FLOWER BORDERS

To give the herbaceous border greater stability and more permanence of foliage and color, some of the smaller flowering shrubs, such as the ten listed below, may be used. Most of them, because of their size, will have to be placed at the back of the beds, where they will serve admirably as a background. Others, like the deutzia and the summer-flowering spirea, can be used toward the front.

Sweet pepper bush, or *clethra alnifolia,* when it is used in the herbaceous border, should be set in a background corner, against a wall or hedge, for, if it finds itself in the right sort of moist, peaty or sandy soil, it is apt to do some rather vigorous growing. It will never exceed 8′, however, and will generally range from 4′ to 5′. Its flowers, which bloom from July to September, hang gracefully in long panicles from arching, drooping stems. They are white in the type, but there is a lovely pink variety, *rubra.*

The dwarf deutzia, *deutzia gracilis,* is not the only member of the deutzia family which is suited ideally for the herbaceous border, but it is typical of the smaller varieties. This shrub never attains a height of more than 3′, and it can be used among Canterbury bells, pyrethrum and iris with fine effect. Its flowers, blooming in May and June, are white, but in other varieties there are pink ones and some are white and lavender.

Mint shrub, *elscholtzia Stauntonii,* is an especially appropriate shrub for the herbaceous border in the garden, not only because it is somewhat herbaceous appearing but because it offers a splendid mass of lilac-purple bloom from September to frost. Its leaves are usually aromatic, its flowers appear in dense spikes from 4″ to 8″ long, and its average height is 3′.

A small shrub blooming yellow in July and August, erect in habit, is Dyer's greenweed, *genista tinctoria,* suitable for the middle ground of the herbaceous border, where its maximum height of 3′ will be effective.

There must be a dozen or more varieties of Shrubby St. John's Wort which would be equally invaluable for shady places in the herbaceous border. Most of them range in height from 12″ to 3′. *Hypericum aureum* is perhaps typical of the family. It has large yellow flowers that bloom in July and August.

Another yellow blooming shrub, suitable for the background of the herbaceous border and for the foreground of a shrubbery grouping, is Japanese rose, *kerria japonica,* which flowers from June until frost. It is one of the loveliest of shrubs. Its branches are graceful and perpetually green, and its foliage is finely cut and fluttering. It will grow to a height of 5′.

One of the nicest of the summer-flowering spireas is the rose-pink variety, *Spiraea Bumaldi Anthony Waterer,* which, like most of its immediate family, clusters beautifully among the perennials. It blooms in late Summer, and grows to a height of 2′ or so.

The flowers of stephanandra, *stephanandra flexuosa* of the catalogs, are extremely small, but blossom in such profusion that the shrub is a mass of white in June. It is a graceful plant, growing to a height of 4′ to 5′, and should be placed in the background of the perennial border.

South of Baltimore, bush arbutus, or *abelia grandiflora,* is almost evergreen. It is covered with small rosy-pink flowers from late Summer until frost, and grows normally to a height of 4′.

The Ghent azaleas, especially the clear yellow-blossoming *A. pontica Nancy Waterer,* deserves a place in the herbaceous border. The one named

(Continued on page 154)

DWARF TREES



APPLE-PLUM
CHERRY
PEACH-PEAR

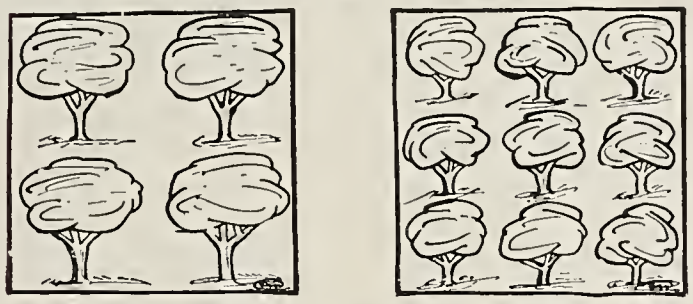
Best for the home garden

Save room—quick fruit

Dwarf fruit trees—something old in a new way—same kind of fruit—smaller growing trees—planted closer than the old way (ten or twelve feet apart)—need less room—makes them right for your own garden—never get too big—easier to care for—easier to pick the fruit—bear sooner than ordinary fruit trees—get some fruit quicker (from two to four years after planting) never too early to plan the Spring cleaning up and Spring planting—get our catalogue now—never too late to try a good thing—plant dwarf fruit trees this Spring.

Which Apple Trees Do You Need
in your Fruit Garden?

FOUR KINDS OR NINE KINDS?



STANDARDS OR DWARFS?

Catalogue Free

The Van Dusen Nurseries

C. C. McKay, Mgr., Box B — Geneva, N.Y.

Harris Seeds
for your Flower and Vegetable Garden



Really Worth While

Montbretia

is a flower that few people know about, it is one of the most effective and beautiful of the summer flowering bulbs. The graceful form of the flowers and the soft orange and red coloring make them stand out among the most attractive in the whole garden.

The bulbs are set out in the spring and the flowers start blooming in mid-summer. Set out a few bulbs and see the results. The bulbs usually sell for $1.50 per dozen, but we have raised a large lot and offer them as follows:

5 Bulbs 60c: 1 doz. $1.00: 50 $3.50 postpaid

We are large growers of Flower Seeds and plants as well as Vegetable seeds of very superior quality.

If you wish to buy direct from the grower and get fresh seeds raised with the uttermost care and backed by our 44 years experience, ask for our catalogue. There is no charge for it.

JOSEPH HARRIS CO.

Box 20 Moreton Farm, Coldwater, N.Y.

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"Royal Fragrance"

A Royal Name for a Royal Flower

Of all the fine novelties we have introduced for the past twenty years to the American public, this is one of the best.

"Royal Fragrance", produces a truss of flower, 18 inches across; brilliant Royal Blue in color and a fragrance that can be detected all over the garden. These qualities combined with a splendid, dwarf habit of 12 to 18" in height, make it a very valuable border plant as well as for growing in a solid bed.

Delivery of well grown plants of the above, from 2½ inch pots, at the proper time for planting in May: $3.00 dozen; $20.00 hundred.

Plants in 3 inch pots; $4.00 dozen; $30.00 hundred.

Other varieties of Heliotrope, described in our 1923 catalog which is yours for the asking.

Charles H. Totty Company

Headquarters for Novelties for your Garden. Roses, Chrysanthemums and Hardy Perennials.

Madison — New Jersey

This New Celosia is Both a Summer and a Winter Flower

In **Summer** the blooms of **Celosia chrysantheflora** are like huge chrysanthemums. The colors are gorgeously beautiful—golden yellow, lemon, orange, shell-pink, old rose, salmon, mulberry, violet, Nile green, wisteria and maroon.

For **winter** these colors can be retained by drying the blooms in a dark place; they are more beautiful and more lasting than the "everlasting flowers" for winter decorations.

Mixed colors only, 50 cts. per packet

With your order for a packet of this new Celosia we will send a copy of

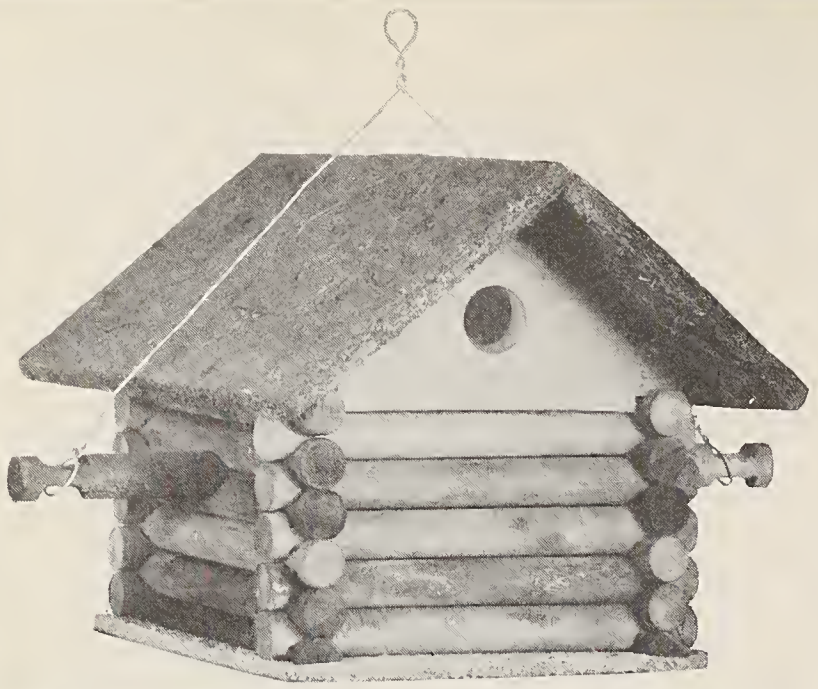
Forbes' 1923 Seed Catalogue

A quarter century's experience in seed growing is put at your service. Practical helps for amateur and professional gardeners, with cultural notes, make the book valuable to all. To customers it is sent without notice; to others who are interested in Forbes' Seeds it will be sent on request.

ALEXANDER FORBES & CO.

Box 296 — Newark, New Jersey





An Amazing Value

This Attractive Lincoln Wren House

$1.00

Here is an unusually attractive bird house—that *only* wrens can use. It looks like a miniature log cabin. It is made of wood, tinted a soft brown color that *attracts* the wren; and has a thatched, weatherproof roof.

The song of the wren is melodious and flutelike—its amusing ways make it a favorite with everyone. It destroys large numbers of obnoxious insects; it never hesitates to attack dogs, cats, swallows, and other birds when they near its habitation. But it is astonishingly friendly to human beings.

The Lincoln Wren House can only be inhabited by the wren—and it is built to especially attract them. In appearance it is the equal of wren houses costing five to seven dollars. And yet because we build in tremendous quantities—and ship *knocked-down,* in a form that any child can quickly put together—we are able to sell this attractive bird house for only $1.00—prepaid. (West of Denver and Canada $1.25.)

Here is a real bird house bargain that you should take advantage of!

Attract wrens—they will liberally repay any attention you give them.

Send $1.00 now for each Lincoln Wren House you want.

Take advantage of this offer today.

If you aren't delighted—money back.

Fill out the coupon below and mail it in now.

LINCOLN WRENHOUSE

MANUFACTURED BY JOHN LLOYD WRIGHT INC. CHICAGO

John Lloyd Wright, Inc.,
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Print your name and address plainly on this coupon—and mail it in NOW

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Chicago.

Gentlemen:

Please mail at once [ ] Lincoln Wren Houses.

Enclosed is $1.00 for each wren house ordered as above shown. It is understood that you will refund this amount if for any reason I am not delighted with the value.

Send to

Name .....

Street .....

City .....

State .....

Fifty Good Flowering Shrubs for the Garden

(*Continued from page 152*)

here will be sure to make its presence felt in the early Spring with its brilliant blooms. It will grow to a height of 3′ or more and, after its flowering season, present an excellent mass of substantial foliage.

FOR INDIVIDUAL ACCENTS

For accents and formal touches in the garden the following shrubs, because of their definite and more or less regular outlines and compact habits of growth, will be found effective.

There is probably no more deservedly popular shrub than Thunberg's barberry, *Berberis Thunbergii.* Its well rounded shape, its attractive foliage and its colorful aspect in the Fall and Winter, when it is covered with bright red berries, make it especially desirable as a plant to serve as an accent at the intersection of paths, or for any other similar situation in the garden. It is one of the few shrubs which will stand pruning to a smoothly regular shape, so that its height can be controlled. It will grow naturally from 3′ to 5′.

Corkbarked euonymous, *euonymous alatus,* is an interesting looking shrub, erect and formal in growth; suitable for placing on either side of a gateway or arbor. It is one of the most brilliantly colored shrubs in the Fall, its foliage turning a burning scarlet to match its bright red berries.

Dwarf mock orange, *philadelphus microphyllus,* has the same characteristics of flower and scent as the larger growing and more familiar types, but it is much more graceful and compact and rarely attains a height over 4′. It blooms in June and July.

White kerria, *rhodotypos kerrioides,* is flecked with pure white flowers in the Spring and carries shiny black, ornamental berries, throughout the Summer among its fine leaves. It will grow into a well-rounded, compact bush about 5′ in height and spread.

The flowers of the shrub stewartia, *stewartia pentagyna,* are cup-shaped and camelia-colored, the largest blossoms of any of the shrubs, being 2″ to 3″ in diameter. They bloom in July and August and make at that time an unrivalled show. The plant should be given plenty of space in which to develop as it will grow from 6′ to 12′ in height.

Snowberry, *symphoricarpos racemosus,* of the catalogs, is more famous for its fruit than its flowers. The berries, as the name indicates, are snow-white and cluster among its attractive leaves from early Summer until frost. The flowers are pinkish and somewhat inconspicuous. The shape of the bush is nicely designed for its use in formal situations. It grows to a height of about 3′.

The French hybrid lilacs are perhaps the most suitable of the type *syringa* to use within the garden, not only because of the neat, compact habit of growth but because of the wide variety obtainable in the matter of bloom. The colors range from white, through the pinks, lavenders, and light blues, to deep purple. They bloom in the Spring and reach a height of 8′ to 10′. It is wise to prune them immediately after flowering, as they form their next season's buds at that time.

The flowering almond, *prunus amygadlus comunis,* covered with its white flowers, is one of the finest Spring blooming shrubs. It will grow to a height of 6′ or more, but its shape is always regular, and suitable for formal touches in the garden, especially at either side of the entrance gateway.

Bouvardia shrub is a dwarf form of the viburnum family, *V. carlesii,* compact in its habit of growth and growing to a height of not more than 3′ or 4′. In late Spring it is filled with fragrant purplish-white flowers that last over a long period.

One of the best of the hydrangeas for formal use in the garden is *H. arborescens.* It forms a well rounded bush of excellent foliage, and is covered in mid-summer with large heads of pure white flowers. It can be kept at almost any height under 8′. Its only fault is that it is not particularly attractive after its leaves have fallen.

SHRUB GROUPING

Next to choosing the right shrub for the right place the important thing is to see that it fits smoothly into its environment and that it is handled in the best possible way for the effectiveness of the planting as a whole. For instance, in the first of the uses outlined above—that of mass planting, the individual shrub should be subordinated to the complete grouping. There are two ways in which this desirable end may be attained. The shrubs should be so located in the grouping that all the varieties will merge into each other, both in the matter of size and habit of growth. Low growing shrubs like the various deutzias, for example, should not be set against tall growing sorts like the pearl bush. Nor should a clump of drooping plants like *Forsythia suspensa* be placed beside a clump of perpendicular growing altheas. All these shrubs may be combined in the same mass, if it is large enough, but the transitions between them should be made by other shrubs. The various clumps of one variety should also be planted in such irregularly shaped drifts that the grouping as a whole will not seem mechanically and geometrically arranged. Another thing that destroys the effectiveness of shrub masses is the practice of pruning the individual shrubs to a smoothly rounded shape. When pruning is done in groupings of this kind it should be done with the thought of the whole plantation in mind, remembering always that every massing of shrubs is essentially a naturalistic device and that its appearance cannot be authentic or completely pleasing when it is in any way too obviously artificial.

It is possible to effect a decided change in the character of a slope by planting it with shrubs. In some situations it is desirable to give the slope the appearance of being steeper than it actually is. This can very readily be accomplished by using the lower growing varieties at the foot of the slope and working toward the top with those which attain a greater height. When the reverse effect is wanted the scheme of planting is simply changed about. On many slopes, especially on those within the garden, it is generally more impressive, as well as more appropriate, to use only one variety than to get a mixture of textures and colors.

Crop Assurance from *Fruiting Age Vines*



Three years ago we prepared to produce Grape vines in connection with which waiting for the crops would be cut short. We planted thousands of them, best kinds, transplanted, pruned and cultivated judiciously. The vines now offered are ready to bear almost within the year they are planted.

Lovett's CACO—

Equal to Hothouse Grapes

Here is a Grape bound to become famous. A true hybrid of *Catawba* and *Concord* which combines the quality of both and ripens earlier. As a prolific producer of Grapes rich in flavor and sugar contents it stands unsurpassed among hardy garden Grapes.

3-Year old plants, ready to bear, each $2.00, dozen $20.00

Delivery anywhere in U. S. at above rates

Our Free Catalogue of Choice Nursery Products

Describes the choicest obtainable in Strawberries, Raspberries, Blackberries, Grape Vines and all other small fruits. Our fruit trees, both standard and dwarf, are of choicest quality. We also invite your attention to our complete assortment of hardy perennials, truly hardy Roses, shrubs, trees, etc. Please ask for this catalogue to-day—it is free.

LOVETT'S NURSERY, Box 152, Little Silver, New Jersey

Lovett's for Small Fruits

"Charles Dingee"



We honor this grand rose with the name of the founder of our business because we consider it the most wonderful rose in the world.

WE originated the "Charles Dingee" bush rose in our own gardens by crossing a grand, old, hardy pink rose with one of the best of all the white varieties. The result was a wonderfully strong growing bush with magnificent foliage and continuous bearing of immense, double, grandly formed flowers.

There is a most delicate blending of colors—rose tints in center, gradually shading off into a pale blush creamy white. The flowers from bud to full bloom are unexcelled and are borne on long, stiff, erect stems.

We own and control the entire stock of "Charles Dingee" roses. They can be had nowhere else. It deserves a place in any garden or yard. One-year-old plants, 30c; 4 for $1.00. Large 2-year-old plants, 85c, by parcel post, prepaid. Extra strong 3-year-old bushes with soil on roots, $1.25, by express, charges collect.

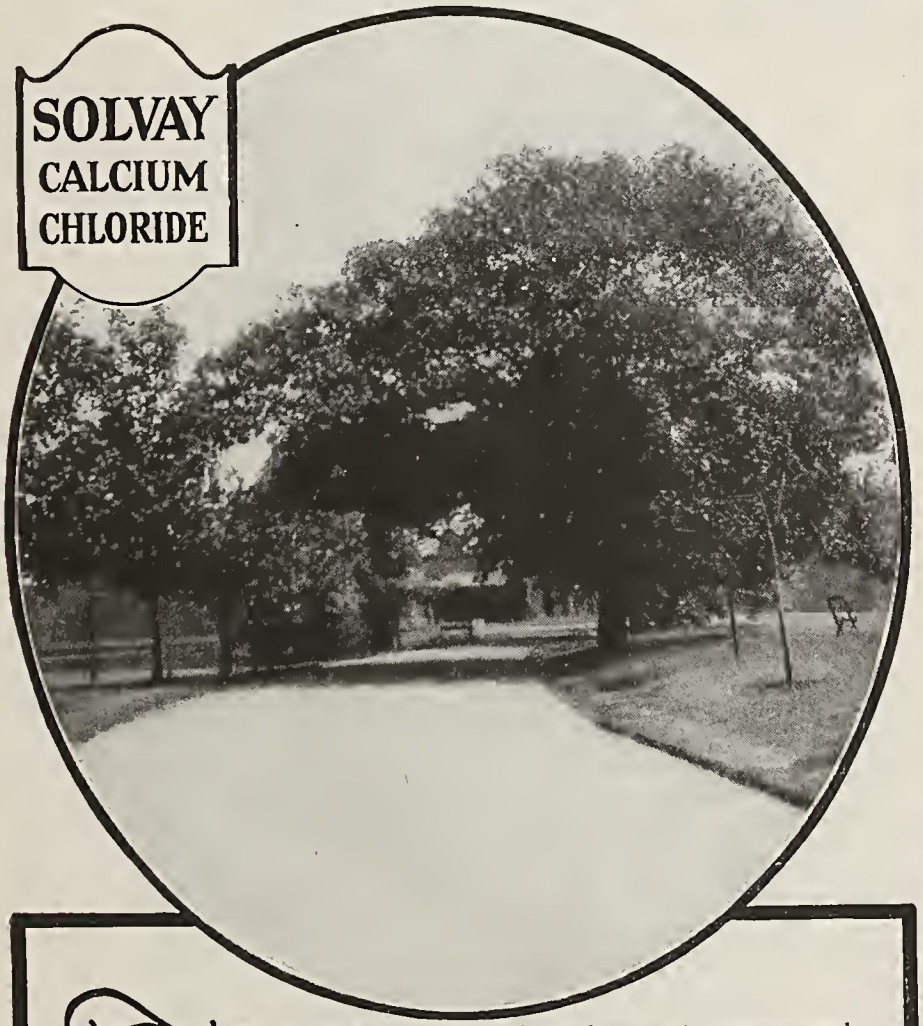
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Established 1850 **70 Greenhouses**

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THE approach to the grounds is of utmost importance, and a smooth, compact, dustless, weedless road adds immeasurably to the attractiveness of the general picture.

The ideal road is the Solvay treated road. Send for the Solvay Road Book, and see how easy it is to maintain perfect road surfaces.

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Hunt's Lawn Dressing Seed

A new product that feeds the roots of the grass, insuring perfect growth, fine texture and deep coloring. Not a mere fertilizer, like most lawn dressings.

Unsurpassed for Restoring Old Lawns

Hunt's Lawn Dressing Seed will "liven up" old lawns, force new growth, and cover the surface with a thick turf. Rake the worn spots thoroughly; spread Hunt's Lawn Dressing Seed heavily on these places, and more lightly on the remainder.

Gives New Lawns the Right Start

Spread Hunt's Lawn Dressing Seed at the rate of 25 lbs. to each 250 square feet, after the ground is prepared. A day or two later sow Hunt's Prospect Park Lawn Seed at the rate of 1 lb. to each 250 square feet. This will give a permanent turf, fine in texture, and deep green from spring to fall.

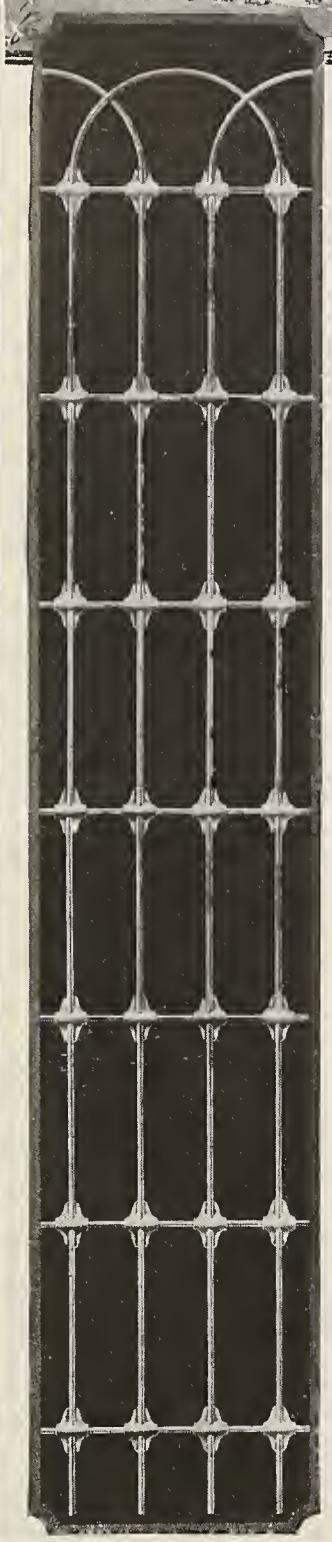
Hunt's Lawn Dressing Seed is recommended for golf courses, particularly Fairways and Putting Greens where the finest surface is demanded.

100-lb. bag, $40; 50-lb. bag, $21; 25-lb. bag, $11; 5-lb. bag $3.

William M. Hunt & Company, Inc.

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Excelsior

Ornamental Wire Fence, Flower Bed Guard, Trellis Lawn Border and Arches

Improve the appearance of any estate, from yard or garden. There are many conditions which these high grade wire products meet adequately. Write us about your requirements and we shall be glad to furnish you with catalogs and suggestions for your own problem. Excelsior fences and specialties are made with the famous Excelsior clamp construction and galvanized *after* assembling.

Wickwire Spencer Steel Corporation
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Excelsior Trellis Arches

The graceful arch, laden with flowers, lends charm and beauty to the garden, and lawn.

Artistic and practicable, we make them to meet your individual requirements. Stock widths three to ten feet; heights seven to ten feet.

Constructed with substantial frame and fabric of Excelsior clamp construction galvanized after assembling, and shipped knocked down. Easily erected.

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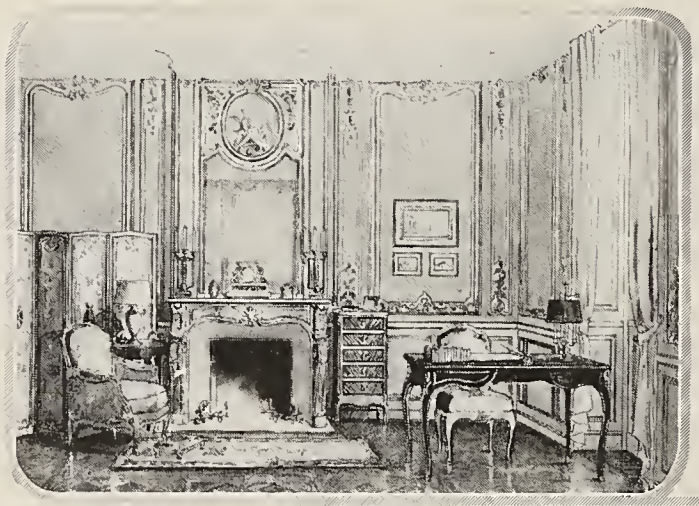
NEW YORK

Worcester Buffalo Detroit Chicago San Francisco



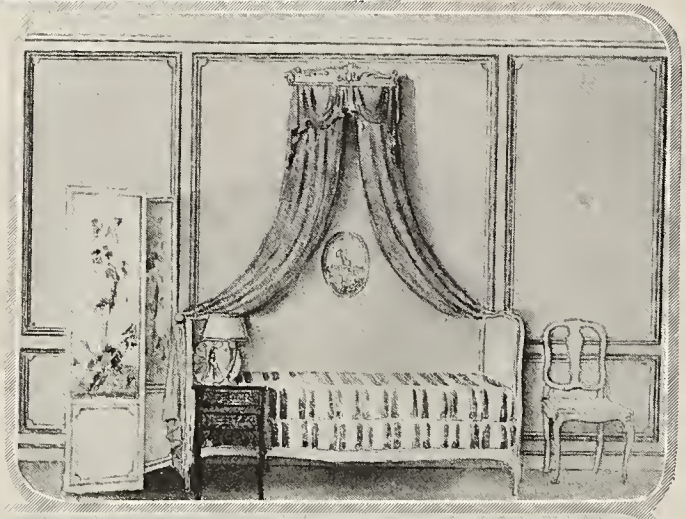
The sketches of interiors on this page are by pupils of the New York School of Fine and Applied Art. The one above is by Ruth Withington

SKETCHES FOR MODEL INTERIORS



Sketch of restoration of the little library in the Hotel de Soubise, Paris. The paneled walls are green with gilded moldings, the hangings yellow. Drawn by Brevard Williams.

A design for a bedroom. Rose hangings, pale blue walls, and bright green in the chair and screen. By Dorothy Cook.



Georgian living room paneled in pine. Yellow hangings and blue-green glazed chintz on chairs. Harry Hazzard, Decorator.



A Garden Full of Dahlias for $3.50



New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit of growth and profuse blooming qualities.

In order to further its now great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50

—one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this exceptional collection, sent prepaid to any point in the United States.

Our 25th Anniversary Seed Annual sent on request.

Stumpp & Walter Co

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Remarkable Asparagus Results from this newly developed seed



HERE is the asparagus to plant in your garden—Washington Asparagus—a new variety developed by the U. S. Department of Agriculture.

No other variety can compare with Washington. It is rust resistant, fast growing and high yielding. The stalks of Washington Asparagus are larger and more deliciously tender than any other market variety.

Our farms have been listed as official suppliers of this *newly developed seed and plants.*

A package of seeds, or 50 roots, will plant three rows each 50 ft. long, more than sufficient for the average family requirements, and will produce for twelve years.

Send to-day for this special $1.00 package of selected seeds. Or, if you prefer, send $5.00 for 50 roots, or $3.00 for 25 roots.

Postpaid anywhere in the United States. Complete cultural directions with each order.

Prompt ordering is suggested, as the supply is limited.

We have an attractive proposition for the large commercial grower

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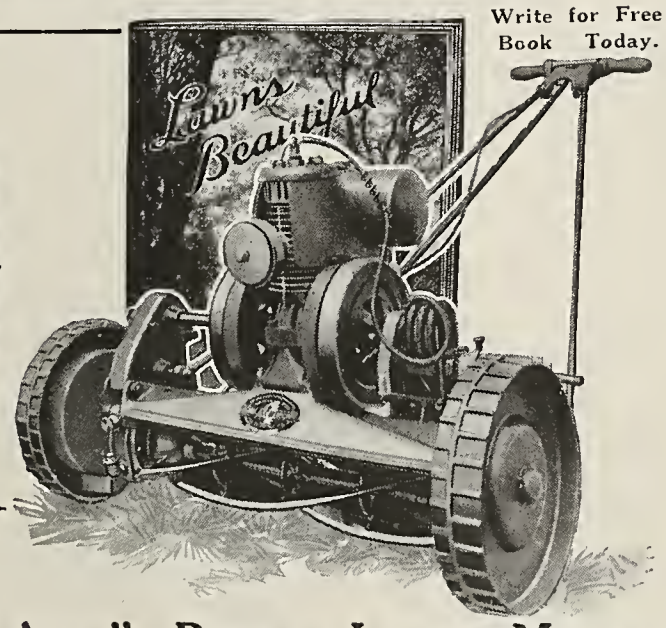
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To Make Your Lawns a Source of Pride

The new enlarged edition of "Lawns Beautiful" tells what many estate owners are doing to improve their lawns, and proves it by interesting pictures.

Lawn Protection is the result of proper cutting

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The "4-Acre" Power Lawn Mower described in this free book does the work of four or five men with hand mowers—a big saving in labor, and keeps the lawn in perfect condition.

The "4-Acre" Power Lawn Mower

is the standard of perfection in power lawn mowers. Cuts a swath 24 inches wide—4 to 5 acres a day at a cost of less than 40 cents a day. Scientifically constructed throughout. Surplus power for the hills, specially built for close easy work in and out among paths and flower beds—Death to Dandelions, weeds, ant hills and worm casts. Built for sturdy compactness, handiness, simplicity, economy and efficiency.

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Nothing in the plant world can quite replace the beauty and charm of Evergreens. As single specimens or in groups on the lawn, or massed around porches or foundation walls, they add an air of stately dignity to the modest suburban home, as well as the expensive estate. Every home should have a few Evergreens. The important thing is to choose the right sort and get the best quality. We have a complete stock and can meet every requirement as to variety, size, price, or quality. Let us send you our new

Catalogue Free The finest we have ever issued. Beautifully illustrated and printed. Contains complete list of Evergreens and other shrubbery, garden, field and flower seeds, roots, bulbs, etc. We will be very glad to mail you a copy on request. A postal will do.

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Tells How to Get Big Crops and Big Profits from a

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We want you to send for this big FREE Strawberry Book. Written by America's foremost strawberry grower—gives his secrets of producing the big crops and big profits. Beautifully illustrated in colors and describes fully the many world-famed varieties of Kellogg's Thorobred Strawberry Plants. It shows how more than 40 years of scientific selection and breeding has made Kellogg's Thorobreds such wonderful producers of big luscious berries.



KELLOGG'S EVERBEARING GARDEN

This low-priced Ever-bearing Strawberry Garden set this spring will give you loads of big, delicious berries this year from mid-summer until freezing weather. Next year, it will yield from early June until snow flies. This garden occupies space about 20 ft. x 25 ft. and consists of

200 PROGRESSIVE EVERBEARING PLANTS

Progressive is the old, reliable Everbearing variety. Regular price of this garden $4.85. Our special Bargain price only

Order direct from this ad. Send check, draft or money order and garden will be delivered to you at planting time.

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New $50,000 EVERBEARER

This book also tells about the greatest strawberry sensation of the age—Kellogg's NEW $50,000 EVERBEARER. This "wonder berry" which you have been reading about in the newspapers is the King of all Everbearers. Words fail to convey its prolific richness. Our Big, FREE Book tells all about it. Where it came from—Who brought it—and Why it cost $50,000.

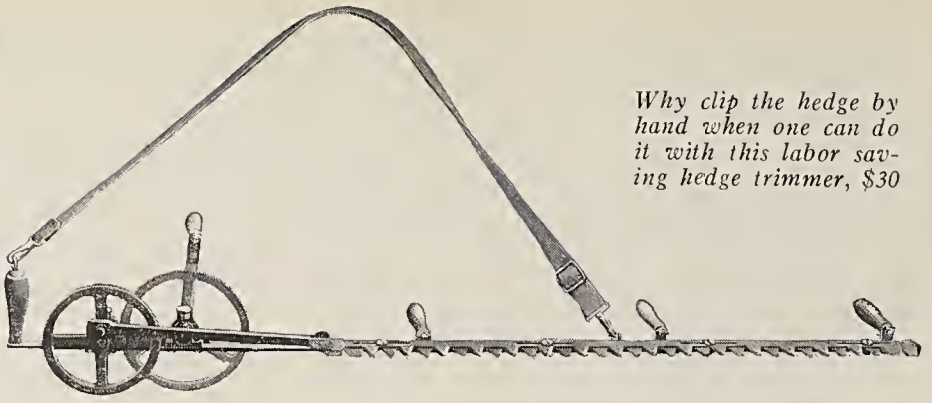
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Another big feature of our book is the six (6) Special Strawberry Gardens we are offering at bargain prices—a garden to fit every need and every pocket-book. One of them is shown here. You can order direct from this ad if you wish and save time.

Send for the Book But whether you order this garden or not—don't fail to write for our FREE BOOK. Stop paying high prices for Strawberries. Get this book and see how easy it is to grow your big red berries in your own garden or back yard.

R. M. KELLOGG CO.

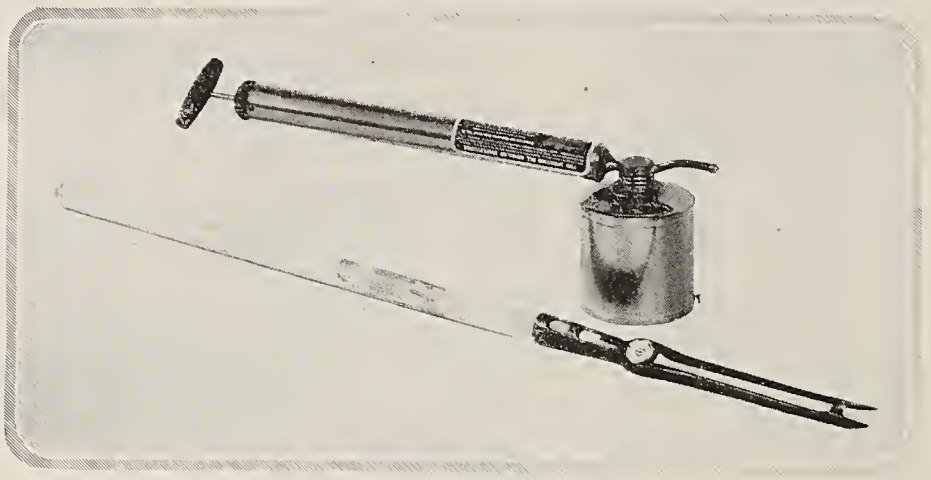
Box 2707, Three Rivers, Mich.



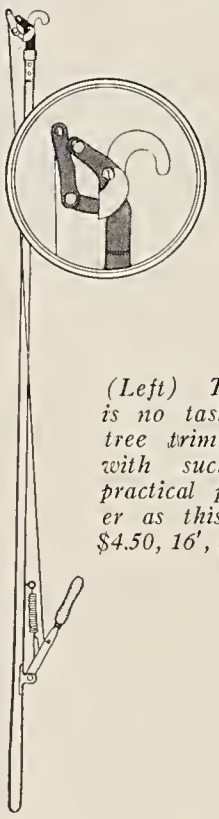
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ACCESSORIES *for the* GARDEN

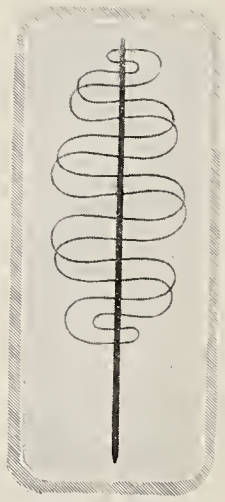
These May Be Purchased Through the House and Garden Shopping Service, 19 West 44th Street, New York City



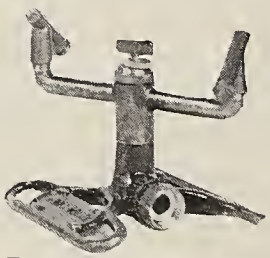
The sprayer above will handle all solutions. Brass tank, $1.50. A new weed puller is $1



(Left) There is no task to tree trimming with such a practical pruner as this 12' $4.50, 16', $4.80



(Right) A convenient tool for pulling weeds has a sharp cutting blade and a 4' wooden handle, 85¢

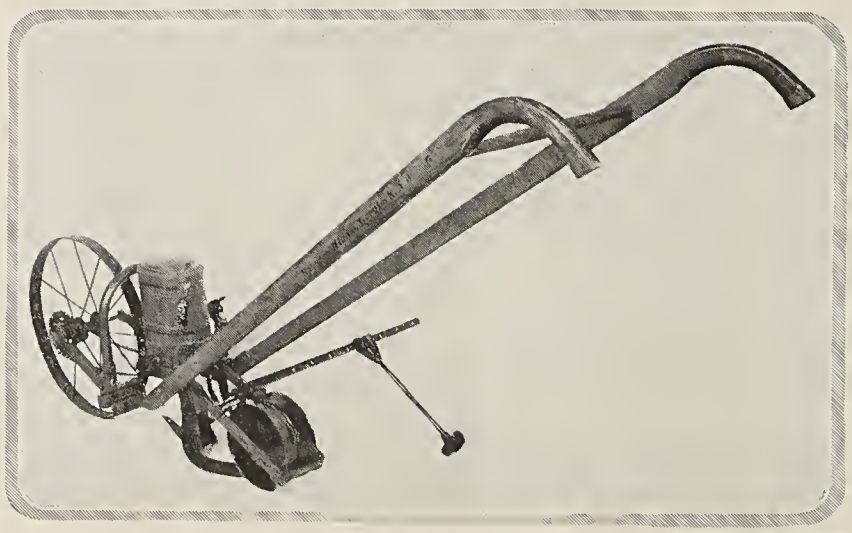


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The wooden trellis at the left is painted green, 24" stick $1. 6 for $5



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The Storrs & Harrison catalog is free, carefully arranged, complete. Attractive bargain combinations are listed. This worth-while book makes selection easy. It is as handy, for reference, around large country estates as the small suburban home.

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Approx. net weight 80 *lbs.* 24 *in. high*

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Manufacturers of
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For Delight

OUR illustrated Catalogue and Cultural Notes listing the world's finest Dahlias, free upon request.

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WAKEFIELD, MASSACHUSETTS

"At the service of Dahlia Lovers"

The GARDEN NURSERIES
A. E. Wohlert, Owner

Montgomery Ave. *Narberth, Pa.*

Oriental Flowering Trees

CATALOGUE ON REQUEST

Other Specialties:
German Iris
Japanese Azaleas
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A. E. WOHLERT
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(1) Beckert's New Dahlia-Flowered Zinnias

1923 novelties. The flowers are of enormous size, ranging from 6 to 8 inches in diameter. Offered in 6 separate and distinct colors, making a rare and beautiful collection, equaled in size and beauty only by giant Dahlias and Chrysanthemums. They come into bloom rapidly, and provide a plentiful supply of gorgeous cut-flowers throughout the summer.

The Six Are:

Exquisite—light pink and deep rose.
Monarch—deep, glowing red; enormous size.
Flame—blended scarlet and orange.
Oriole—gold and orange bicolor.
Sunrise—buff and apricot blended.
Dream—deep lavender, extraordinary color.

Special Offer—50 cents per packet postpaid; choice of 3 for $1.35; all 6 for $2.50. Orders filled as long as supply lasts.

(2) Beckert's Four O'Clocks

For the first time in America, offered in 5 separate and distinct colors:

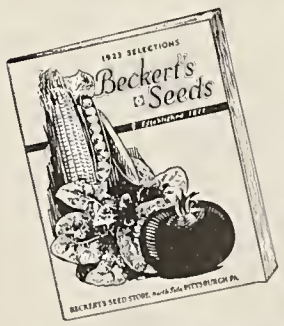
☐ White ☐ Rose
☐ Lilac ☐ Crimson
☐ Yellow

Flower lovers hail with delight this achievement, by which the colors of Four O'Clocks have been brought under definite control. A wide choice of color schemes and combinations is thus afforded for border and bedding purposes.

Natives of Peru, these exotic plants thirve under adverse conditions of soil and climate, producing from June to September, an abundance of flowers of a sweet and delicate fragrance peculiarly their own. Highly satisfactory.

Special Offer: Packets 25 cents each postpaid; five packets $1.00. Please state color or colors desired.

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ESTABLISHED 1878
NORTH SIDE PITTSBURGH, PA.



Residence of Charles H. Cuno, Bradley Park, Meriden, Conn.

Almost Instant Beauty

An example of our ability to add immediate beauty to the home and grounds is shown in this picture, taken *one week* after planting.

Strong well formed evergreens such as Pyramidal Arbor Vitae, American and Japanese Hemlock, Japanese Yew, Mugho Pines, Rhododendrons, Mountain Laurel, Azalea Amoena, Leucothoe, Andromeda and Evonymus Vegeta lend beauty and dignity.

Such deciduous shrubs as Forsythias, Bush Honeysuckle, Spiraeas, Ibota and Privet were artistically used.

A visit to our nurseries will show you the beauty and strength of our carefully selected stock. The prices are exceptionally reasonable. Quality is of the highest.

Write today for our 52 page illustrated catalogue. If you live east of the Mississippi, it is free; if west, please enclose 25c in stamps.

The Elm City Nursery Co.
Woodmont Nurseries, Inc.
Box 194, New Haven, Conn.

"The Pioneer Landscape Nurseries of New England"



Keep Song Birds in Your Garden

THE cheery song of robin, wren, blue bird, thrush and many others will make your garden more enjoyable. These little feathered folk will create havoc in the ranks of mosquitoes and other insect pests. Their bathing and drinking provide many hours of absorbing interest. Attract them and keep them in your garden with one of our Art Stone Bird Baths.

The soft gray tone of the bird bath illustrated adds a delightful spot of contrast on your lawn and soon attracts liberal patronage from the desirable song birds. Stands 32 inches high and bowl is 27 inches in diameter. Lasts for generations. Prices and sizes $4.50 to $22.50.

Send 10c in stamps for beautiful catalog G which describes bird baths, fountains, benches, and all kinds of garden furniture and ornaments. All made of permanent Architectural Art Stone, beautifully designed and executed, reasonably priced.

Architectural Decorating Company, 1600 S. Jefferson St., Chicago



Callahan Sectional Greenhouses

Are designed especially for the better class of suburban homes, city residences, parks and country clubs.

They will bring good cheer and happiness to your home the year round. Fragrant flowers—an early garden—fresh vegetables all winter—all these are yours with a Callahan Greenhouse. It isn't an expense—it's an investment that enhances the value of your property and gives you constant satisfaction.

New Low Prices

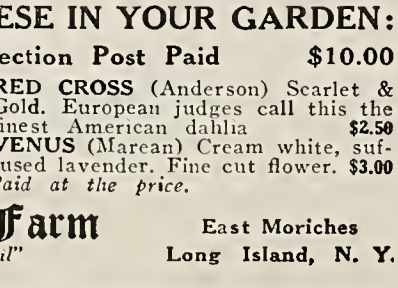
Built entirely at our new factory in completely finished unit sections, so their cost is surprisingly low. Erection costs, too, are almost eliminated because anyone can quickly and easily bolt them together. They are shipped ready to assemble—even the hardware is attached.

Only the best grade of Louisiana Cypress—the wood eternal—is used in their construction. Made in a number of styles and sizes—with a wide range of prices.

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THE T. J. CALLAHAN CO.
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Also manufacturers of larger Greenhouses and Ventilating Apparatus for commercial growers. If interested, ask for our Commercial Catalog.





IN SELECTING ROSES

the most important requisites are

Hardness of Wood is first in importance as this prevents your roses from dying back when planted out. Our dormant field-grown roses are **hard grown** and **absolutely will not die back** from this cause.

Budded Upon the Proper Stock. Our Los Angeles and yellow roses and the moderate growers amongst the Hybrid Teas are budded upon Rosamaine stocks that **will not sucker nor shrivel.** (together a great acquisition) American Roses grown on this stock received the Premier Award the Blue Ribbon of the Rose World at the International Rose Show held in Paris in 1919 and 1921. We submit therefore that the superiority of this stock as a budding medium **must be conceded.**

As to Size. Our Hybrid Teas are over 24 inches in height with heavy canes that will give immediate results. **In Variety.** We catalog only such varieties that have shown sterling merit and that are an advance on existing sorts. They are fully described in our illustrated catalog which is sent free upon request.

ROBERT EVANS HUGHES *ROSE SPECIALIST*
Williamsville, N. Y. Near Buffalo

CALIFORNIA WILD FLOWERS



GORGEOUS flowers that will bloom for you this summer with minimum care. Vacant lots, waste spaces, hillsides and gardens can easily be transformed into beauty spots that will be an unending joy all summer long.

Plant a California Wild Flower Garden!

You should know sweet "Baby Blue Eyes." The royal blue and gold of the Lupine, California Poppy and Blazing Star.

Dainty Tidy Tips and Cream Cups, The Monkey Flower and brilliant Scarlet Indian Paint Brush, and the host of California wonder flowers that will make your garden radiant.

Payne's Mixture	*Pkt.*	*Oz.*	*¼-lb.*	*lb.*
No. 1 (For open sunny places)	10c	40c	$1.45	$5.00
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Souvenir Collection of 12 varieties.....50c.

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You can now grow your own supply of nuts and of the very finest quality, and best of all, you can have producing trees very quickly. The tree shown on the left bore several clusters of fine nuts two years from planting.

Pecans, English Walnuts and Shagbarks are rapid growers and very beautiful trees and make ideal specimens for the lawn or home grounds. You can not plant trees that will be more interesting or more profitable.

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DARNELL'S DAHLIAS

were awarded the magnificent RITTER SWEEPSTAKES CUP at the last exhibition of the AMERICAN DAHLIA SOCIETY, Pennsylvania Hotel, New York.

We Grow **EVERY DAHLIA WORTH WHILE** *We Sell*

Any dahlia we catalogue, does well in the East. LONG ISLAND GROWN means World-Known.

TRY THESE IN YOUR GARDEN:

Entire collection Post Paid $10.00

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Catalogue free to readers of House & Garden

The Dahlia Farm
"On the Sunrise Trail"
East Moriches
Long Island, N. Y.



"Bridal Veil", Price reduced to $5, for 1923

Dahlias of distinction for 1923

SPECIAL COLLECTION

For readers of the House & Garden

Ruth Van Fleet	$ 3.00
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Gen. Bell	3.00
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Nimigret	1.00
Powhatan	1.00
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Forest Loma	1.00
Stephen Loma	1.00
	$17.50

To introduce these 10 beautiful new dahlias originated by myself I will send the whole 10 while stock lasts (in one shipment only) for the very low price of **$12.00.** If sold out your money will be immediately returned. Immediate shipment, or after April 1st.

Catalogue and Guide free. Address

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DAHLIA SPECIALIST
Westerly, Rhode Island.

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ESTABLISHED in 1899, our organization has the distinctive qualifications to serve efficiently the finer American gardens from the largest assortment of evergreens with absolutely well-grown stock and sensible prices.

Practical experience on some of the finest gardens both here and abroad, assure you well-grown, intelligently cared for stock.

The nursery stands on a high level and is quite exposed. The stock from such a location is more likely to succeed than the same class of material grown under more congenial conditions.

French Hemlocks, Colorado Spruce are a specialty.

If you are interested in specimen evergreens, trees, shrubs, roses, vines and herbaceous perennials, trust your order with us and invite success to your plantings.

Our catalogue on request.

Blue Hill Nurseries, Inc.
Rugged New England-Grown Nursery Stock
South Braintree, Mass.

RARE FRENCH PUSSY WILLOW



CANES
Ready for Immediate Shipment
60
Selected Canes
$5

SHRUBS
Send Your Order for Spring Delivery
6
Large Shrubs
$5

Surpassing in size and beauty the common form, each "pussy" is a wondrous creation of silver filaments which catch the light and shine like pearls, retaining their satiny lustre throughout the winter—a most artistic decoration.

Imagine a clump of this glorified form of the favorite old pussy willow in your garden—absolutely hardy—grows anywhere. Make sure of having this unusual and interesting winter decoration every year.

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offers a unique and practical service on all matters pertaining to grounds and gardens of any size.

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Pfund Nursery Company
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A Little Book About Roses
for 1923 IS NOW READY

A gem of the printer's art, it is, in addition to its unequalled richness and beauty, the most helpful rose catalog published.

It is bound this year in a cover by Stern, showing, at her best, our famous flower girl standing in the open fields, rich in June's fresh greenness, with her arms full of roses—all in natural colors.

This book and the business which it so well represents are the result of many years of loving and enthusiastic devotion to the Queen of Flowers. It is mailed free to customers and intending purchasers—to anyone, without obligation to purchase (but to insure appreciation), for the nominal sum of 10c in coin or stamps.

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A remarkable offer of 63 thrifty plants, consisting of 12 choice everblooming Roses (including one climbing variety), 25 Hardy Perennials, 12 Choice Shrubs, 12 Select Gladiolas, 2 Splendid Evergreens—all typical Wagner plants. With each order we include diagrams for planting. All plants carefully labelled.

The Wagner Catalog No. 340 gives complete list of Roses, Hardy Flowers, Bulbs, Shrubs, Trees, and Evergreens. Explains the mail service Landscape Department. Write today.

Wagner Park Nursery,
Box 30, Sidney, Ohio

Nurserymen and Landscape Gardeners



March Doings In Your Garden

A Personal Note from Henry Hicks

THIS month, if all goes well, there will be a "feel of spring" in the air. You will want to get into the garden, uncover the bulbs and some of the plants, turn under the mulch, and loosen the soil around the shrubs.

You can plant anything you choose. It is a good time to set big trees—Norway Maples, Lindens, Oaks, Evergreens, in variety.

Flowering shrubs set this month are likely to give some blooms in season. You can have all these trees and shrubs at reasonable prices, and they will be guaranteed to grow.

SOME OF THE BIG TREES AND WHAT THEY COST

	Years	Height	Each
Norway Maples, the best shade tree	15	18-22′	$15
Linden, Small-leaved European	16	22-24′	50
Tulip Tree, beautiful tree		14′	15
Pin Oak, for street and lawn		18-20′	35
(5" diam.)		18-20′	60
White Oak, for open spaces	15	10′	5
		14′	15
Douglas Spruce		7′	20
White Pine		6′	10
Japanese Yew	14	4-5′	18
American Hemlock		4′	4
		6′	9

Smaller sizes, too, at lower prices. Larger trees for landscapes and screens in truck—and car-load quantities.

HICKS GUARANTEES THESE TREES TO LIVE AND GROW

These big trees can be planted safely this month, or any other month, by Hicks' improved methods—for "if you love a plant you can make it grow any time." Our methods are so distinct that we can guarantee trees and shrubs from our Nurseries to live and grow, no matter whether your home grounds are on Long Island or a thousand miles from here.

HOME LANDSCAPES

our popular catalogue, has been completely revised this spring, and is ready for distribution. If you wish a copy, write us.

HICKS NURSERIES
BOX H, WESTBURY, L. I.
NEW YORK

HOW TO SPRAY and make it pay

GROW bigger, finer fruit and vegetables than your neighbor; have healthier trees, shrubs and flowers.

Get a low-priced Hayes Bucket, Compressed Air, Barrel or Wheelbarrow Sprayer—useful also for whitewashing, cold water painting, disinfecting chicken houses, cattle and hogs.

Hayes Wheelbarrow is a one-man outfit—extra large air chamber holds pressure while you spray one 18-ft. row. All working parts in Hayes Sprayers are non-corrosive, of brass or bronze. Prices low.



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FREE SEND FOR OUR SPRAYING CHART

Makes spraying simple, easy. The only guide that gives recipes and directions on tablespoon-gallon basis for all sprays, disinfectants, whitewash, etc. A post card today will bring it.



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Distributors and Dealers in all principal cities.



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HAYES PUMP & PLANTER CO.
Dept. 213, Galva, Ill.
Full line of well pumps

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HAND AND POWER SPRAYERS

To Garden Lovers:

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300 Varieties Gladioli, Forty-five acres,

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300 Varieties Perennial Seeds—The only concern in America planting perennial plants especially for seeds.

Hundreds of Annuals in Staples and reasonably priced Novelties, including the world's finest Asters, Snapdragons, Stocks, and other important items.

A good selection of Ornamentals and hardy climbers.

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Is described in our new Book Catalog No. 8, recognized as the most complete list of standard books relating to American gardening, the home grounds, horticulture and Countryside life. Mailed free on request.

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Practical Landscape Gardening. Just the book for people of moderate means interested in attractive home grounds. Takes up all the elements that enter into the beautifying of properties. Replete with photographic illustrations, sketches and planting plans. 276 pages. Cloth, $2.65, postpaid.

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An American Book on Perennials is in great request. April 1 we publish **A Little Book of Perennials.** Paper, $1.10; cloth, $1.35, postpaid.

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The LARGEST PEA
The EARLIEST Sweet Corn

CARTERS "8 WEEKS" PEA. This is the EARLIEST DWARF PEA in the world, proved not only from our own trials, but from reports received from many experts and customers. We have been advised to call it Early Six Weeks, as it often produces edible peas within this period. Vines fifteen inches high, pods good size, filled with semi-wrinkled fine flavored peas. **Pt. 50c, Qt. 90c, Pk. $6.50.**

CARTERS "QUITE CONTENT" PEA. The largest pea in existence and the best for main crop. Height five to six feet, very prolific, producing pods from six to nine inches long, filled with large delicious marrowfat peas. You may "Know Beans" but you don't know Peas unless you have eaten QUITE CONTENT. **Pt. 60c, Qt. $1.00, Pk. $7.50.**

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CARTERS TESTED SEEDS INC.

Consolidated with
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THE HEALTH of dahlia tubers is the first assurance of a WEALTH of blooms. and the HAPPINESS of successfully growing fine dahlias.

Buy from the grower direct. Jersey field-grown tubers. Carefully selected for health and vitality. *Dahlias of Quality and Distinction* assure you of all this at a reasonable price, and are fully guaranteed.

Send for 1923 catalogue containing the newest and best cut flower and exhibition varieties.

DAHLIADEL NURSERIES
Warren W. Maytrott Vineland, N. J.

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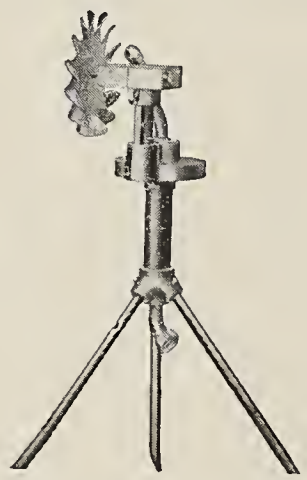
The Bowl Pendant In Windsor Ware

an original and cheerful decorative feature and note of utility for any room of your home. Enameled in black and colors and decorated with a distinctive, hand painted old time floral band encircling the bowl. Trimmed with silk cords and tassels,—black with yellow, gray with blue, old rose with gray,—and hung from a decorated iron bracket. The Bowl measures 6¾ inches in diameter. Post Paid $4.25. Decorated to order at small additional charge.

One of several unique productions in Windsor Ware, made by a new process of turning in composition on our Potters Outline Lathe,—Fruit and Flower Bowls, Cigarette Jars and other Jars, Candlesticks and several Electric Lamps of the smaller types.

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Sprinkles from 18 to 80 feet!

The Double Rotary Sprinkler is now the most popular portable watering device on the market. Unsurpassed for use in parks, golf courses, estates, etc.

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Shipped direct from factory at LOW FACTORY PRICE—$12.50 East of Rockies. Money back guarantee. Delivered prepaid. Order from this advertisement, or write

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And poems and stories
Have been written about
The little home you left behind you
And all of them picture that home
With a trim little lawn
Green and beautiful
And free from weeds
You may not realize it
But that trim little lawn
Is one of the reasons
Why that little home
Means what it does

SCOTT'S Lawn Seed, carefully selected and thoroughly cleaned, will produce a lawn any home can be proud of.

We will gladly send a trial package of 2½ pounds for $1.00—(regular price 50c per lb.).

And be sure to ask for "The Fable of the Well Born Blade."

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Lawn and Golf Course Seed
Marysville, Ohio



ROOKWOOD
POTTERY AND TILES

Garden piece suitable for bird bath or fountain figure, made in unglazed buff finish, with buff or *bright blue lining* in the bowl.

Height about 32 inches: diameter about 23 inches. Price $150.

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New Orchid-Flowering Primulinus Hybrids

We grow our own bulbs and give you the benefit of the dealer's profit. Over thirty years of growing and selling bulbs is proof of our experience. We have originated many of the best varieties and grow all of the best originated by others.

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MRS. DR. NORTON, Delicate Pink	*$3.00 doz.*	*$22.00 hundred*
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No. 3 PRIMULINUS HYBRID SEEDLINGS Every Bulb Will Bloom
25 bulbs — $0.75 Postpaid
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will appeal particularly to those in search of delicate colors and dainty forms. For over thirty years the founder of this business has worked on the development of the Gladiolus race. Tracy Hybrids the choicest obtainable anywhere!

Collection of 25 bulbs for $1.25, postpaid. 100 for $5.00, express prepaid. Any one of the collection worthy of a name.

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Prize Winning California Creations

California Dahlias are admittedly the best in the world today. In every Dahlia show from coast to coast you will find the *Bessie Boston* Dahlias as leading winners. They excel in size, color and stem.

24 New Varieties for 1923

Including 4 Gold Decoratives

Catalogue Gladly Sent On Request

Bessie Boston Dahlia Farm. Dept. 5
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There is no task to tree trimming when you use a Bartlett Jointed Compound Lever Pruner—because it is jointed. The Bartlett comes in four foot sections that can be easily and quickly locked together to give you a trimmer of the desired length. With a Bartlett Jointed Trimmer you can reach high limbs without using a ladder and you can always snip the low branches from the proper angle.

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Expert horticulturists everywhere endorse the Bartlett Tree Trimmer.

We also furnish this tree trimmer with one piece pole if desired, as well as making a complete line of Hand Pruners, Lopping Shears, Pruning Saws and other fine cutting tools.

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Remember the Jointed Pole requires only 4 feet of space for storage.



Above prices F O B Detroit. Include postage if shipment is desired by parcel post.

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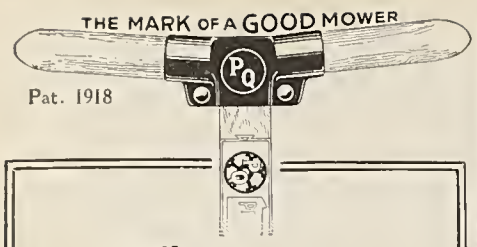


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Insist on WIZARD to be sure of genuine Sheep Manure. Ask your seedsman or write today for booklet and prices.

Don't plant without Wizard Brand

THE PULVERIZED MANURE CO.
25 UNION STOCK YARDS **CHICAGO, ILL.**

Colorful Annuals
—for cutting

California *Grown Seeds*
SPECIAL COLLECTION
of one packet each of the following choice varieties of annual flower seeds in the best colors for bedding and cutting purposes: for *$1.00 postpaid.*

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Our 1923 general catalogue sent on application

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WORLD'S BEST DAHLIAS

100 acres of them. We are the largest Dahlia growers in the World. An enviable position made possible only by the appreciation of our superior stock by satisfied customers.

Our Catalogue tells the plain truth about the very best new creations and standard varieties. Beautifully illustrated. Eight pages in natural colors.

Write to-day for free copy

PEACOCK DAHLIA FARMS, INC.
P. O. Berlin **New Jersey**

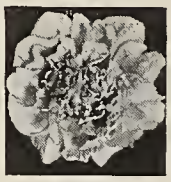

Gladioli

Irises, Peonies and Gladioli

Your Garden's Beauties from April to October

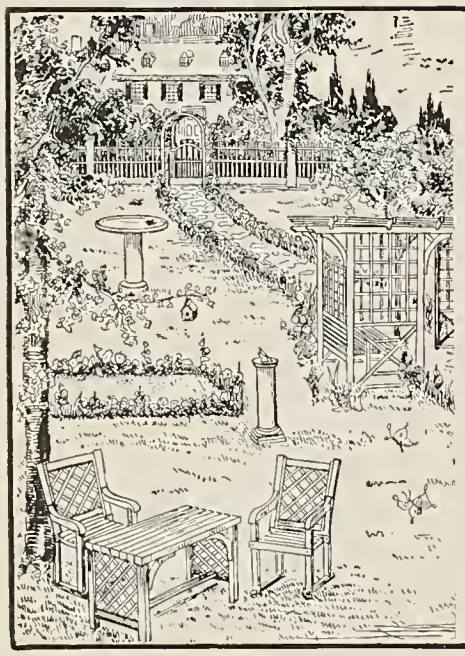
Importers and growers of the finest varieties. Our stock, grown in rich black sandy loam under Minnesota's rigorous climatic conditions is suitable for planting in all parts of the United States and Canada. Our large healthy roots and bulbs assure you quicker results and larger blooms. Order now.


Iris


Peony

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—never so beautiful as when furnished with Garden Craft benches, chairs, lattices, pergolas, bird houses or fonts. Splendidly constructed from the best materials—yet reasonably priced on account of large production. Write for catalog and name of dealer near you.

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RAIN WHEN YOU WANT IT

Buy Your Rain When You Buy Your Seeds

WHEN you order the seeds, fertilizer, etc., for your garden, don't forget to do the *one thing* that will insure its success and protect your investment of time and money—order all the rain you need *delivered when you need it.*

The Skinner system is adapted to large or small gardens, perfectly simple to install, keeps the ground moist and soft, and produces earlier, better and bigger crops.

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THE SKINNER IRRIGATION CO.
231 Water St. **Troy, Ohio**



HORSFORD'S HARDY LILIES

The Regal Lily—
For Everyman's Garden

AT LAST we are ready! For several years we have been building up a stock of lovely Lilium Myriophyllum and now have thousands of bulbs of blooming sizes. Every home gardener may now enjoy the companionship of this truly regal, fragrant, floral beauty.

Lilium regale (myriophyllum) is hardy, grows on literally any well-drained soil and bears charming white flowers, shaded pink outside, with a primrose yellow throat. Blooms in July. **Six for $3.00, $6.00 for a dozen.**

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Cold Weather Plants
and Lily Bulbs

Charlotte Vermont

Planet Jr.

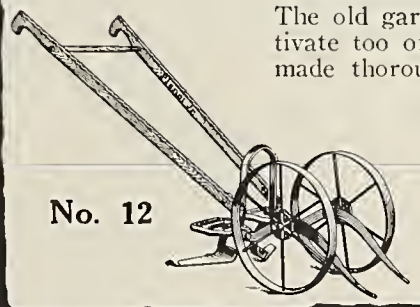


This mark and the name "Planet Jr." identify our products

Weeds are hungry

THEY work hard and fast. It's an endless, tedious battle to keep them down with the old hand hoe— but this Planet Jr. No. 12 double wheel hoe gives you a safe, sure upper hand. Weeds simply haven't a chance to show their heads. Until your plants are 20 inches high you can hoe both sides of a row at once, edging in and snaking out lurking weeds with precision. So light and thorough is this handy implement, you can cultivate the whole garden in a single evening, make the most of every dry day, and keep the garden trim and weed free with a minimum of handwork.

The old gardener knows that you cannot cultivate too often. Planet Jr. wheel hoes have made thorough cultivation a source of pride and pleasure to careful gardeners everywhere. They make experts of the amateur and last for years. Send for catalog.



No. 12

S. L. Allen & Co., Inc.
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A GARDEN OF FRAGRANT NOVELTIES for 1923

H. H. BERGER & CO. THIS SEAL ASSURES THE BEST FOUNDED 1877 NEW YORK

DIMORPHOTECA "EKLONIS". All NEW things are OLD things, and here we have again a plant which once graced the Temple Gardens of ancient Egypt. Thirty centuries ago the Gardens of Semiramis were sown with these and now again they seem destined to play a large part in Garden and floral decoration. From the deep green spatulate leaves spring long stiff stalks bearing large star shaped dazzling white flowers, with a deep blue disk, in sizes 3-3½ inches across.

A TRIO OF LOVELY LUPINS

DOWNER'S MARVELLOUS HYBRIDS. The seed of these sown outdoors in early Spring produce splendid bold spikes of flowers the first year comprising every hue and colour imaginable from the softest tints of pink, pale lilac, or blue, to the rich dusty gold, golden bronze and purples.

REGAL LUPIN "FIREFLY". The nearest approach to scarlet yet attained in lupins. Rich green foliage and flowers in long racemes of fiery rose.

REGAL LUPIN "LAVENDER QUEEN". Clear pure lavender iridescent with rose.

A TRIO OF CHARMING POPPIES

Papaver Nudicaule "Giant Sunbeam". Flowers borne on long thick stems in tints such as maize, cream and various tones of rose. A most WONDERFUL POPPY.

SHIRLEY POPPY "BLUEBELL" Charming for the Blue Garden. In shades of Azure blue, lavender and grey blue.

PAPAVER ORIENTALE "PEARLS OF THE ORIENT". Great silken flowers with huge waved and fluted petals, in rich shades of rose, lilac and mauve.

Any of the above per pkt. 50c. ½ pkt. 30c. Trial pkt. 15c.

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SUCCESS STEEL PLANT BOX

Self-Watering ~ Insures Success

For Windows, Porches, Ledges, Sun Parlors, etc.

You can have beautiful flowering plants all summer and indoors all winter by using the Success Plant Box. New scientific principle. Keeps plants flourishing. Strong, rust-proof, durable, lasts for years. It does not leak or drip. Requires little attention; light, easily handled.

Water reservoir keeps soil right and gives air circulation that makes plants thrive.

Anybody can grow plants to perfection with the Success Plant Box.

Made in various sizes, costs less than lumber for inferior boxes.

Sold by florists, seed, department, hardware and furniture stores.

Illustrated circular on request. Sold direct from factory where dealers cannot supply.

Success Manufacturing Co.
18 Sargent St.
Gloucester, Mass.

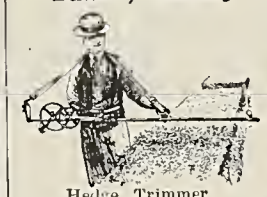
Manufacturers of Success All Steel Refrigerators.

"Little Wonder" Hedge Trimmer

Trade Mark Reg. U. S. Pat. Off.

with Lawn-Trimming Attachment

Saves Time, Labor, Money



Hedge Trimmer



Lawn Trimmer

Thousands of estates are today using this wonderful device that revolutionizes hedge trimming. Does away with the old-fashioned shears. Cuts 5 to 10 times as fast as by hand, and cuts more evenly. Adjustments and attachments to suit every shape of hedge. Works so easily that a woman can operate it.

Also equipped with frame that quickly converts it into a splendid lawn trimmer—in fact a Junior mower.

30-in. one-man machine	$25	40-in. one-man machine	$30
40-in. two-man machine	$27	60-in. two-man machine	$35
Lawn Clipper Attachment for Hedge Trimmers			$15 extra
30-inch Lawn Clipper complete with no hedge trimming attachments			$35
40-inch Lawn Clipper complete with no hedge trimming attachments			$40

If your dealer cannot supply you, we will ship to you prepaid from the factory.

Write for descriptive circular and testimonials.

DETCO MANUFACTURING COMPANY
(Formerly John C. Dettra Machine Co.)
OAKS, PENNSYLVANIA

Selling Agents—Eddy Garden Service, Paradise, Lancaster County, Pa.

Pulverized Sheep Manure
Best for Lawns and Gardens

SHEEP'S BRAND HEAD TRADE MARK NATURAL GUANO CO. AURORA, ILLINOIS

Nature's Own Plant Food

Great for Lawns, Grass Plots, etc. Especially good for gardens, etc., where quick and certain results are necessary. Used extensively for small fruits, shrubbery, etc.

Sheep's Head Brand is rich in nitrogen, phosphoric acid and potash, also adds humus. Guaranteed absolutely clean—nothing but sheep manure—free from weed seeds which are killed by heat. Dried and pulverized for easy application. Circular and prices on request.

Natural Guano Company, **804 River Street Aurora, Ill.**



Garden Houses
Lattice Fences
Garden Furniture
Plant-Tubs & Ferneries
Sun-Dials & Gazing Globes

Hartmann Sanders Co.

Main Office and Factory
2155-87 Elston Ave., Chicago, Ill.

Eastern Office and Show Room
6 East 39th St., New York City

PERGOLAS and ARBORS

This advertisement shows only a few of suggestive features from our catalog containing several hundred distinctive garden decorations.

When writing for copy, enclose 30c and ask for catalogue "P-34."



Frost-Superior
VEGETABLE
CRUTCHES

HERE'S a brand new garden help, not a mere fad but a practical necessity.

You'll welcome Vegetable Crutches and agree that their cost is simply nothing compared to their convenience because—

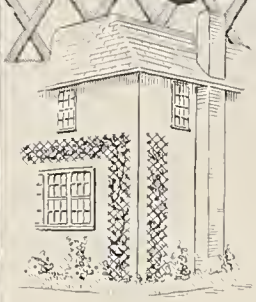
They end all bother of hunting up wooden stakes for your vining plants and flowers.

Strong metal stakes for tomatoes, peas, beans, rose-bushes—anything that needs training and supporting. Ringed and crimped for twine or wire. Lengths 3 to 5 feet. Last a lifetime. Cost 55c to 95c a dozen. Get a trial dozen today and see how much they improve *your* temper and your garden's appearance.

If your favorite hardware dealer doesn't have Vegetable Crutches, send us your order and his name.

THE FROST-SUPERIOR FENCE CO.
WARREN, OHIO

Here's Your Trellis-Ready-Built



The Sturdy, Convenient and Practical

TRADE CRAKERJAC MARK

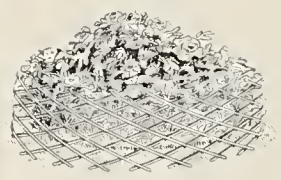
ADJUSTABLE TRELLIS



DON'T build a trellis—we've built one *for* you! The CRAKERJAC MANIFOLD ADJUSTABLE TRELLIS is sturdily built of basswood and finished in green or white creosote stain to prevent decay. Extends to 18 ft. long by 2 ft. high—or 6 ft. long by 4 ft. high.

Readily Adaptable

Many pleasing effects may be produced with this trellis: as a background for flowers, as an archway, as support for vines and for many other purposes. Adds grace and beauty to the home surroundings.

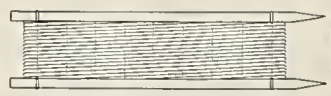


Our Prices Make Building Unnecessary

CRAKERJAC in its convenient, ready-to-use form, is sold so reasonably that you need not think of having a trellis built. Prices, including two 6-ft. posts on which trellis is fastened:

No. 1. Gr. Green finish	$3.00
No. 1. Wh. White finish	3.25

At your dealer or direct from us, transportation paid.



EVAN L. REED MFG. CO.
Danville Illinois

SWEET PEAS

"The World's Best"

MY catalogue of Sweet Peas is the most comprehensive of its kind, describing 150 distinct and meritorious varieties.

A collection of fifteen of the finest Giant Spencers, which produce flowers of largest size, exquisite beauty and fragrance, with the widest range of color. Prepaid $3.00.

"AMAZON"

The World's Best Aster

Beautiful flesh pink in color, comparing in form and size to a medium sized Japanese Chrysanthemum. A giantess among asters. Packets 50c and $1.00.

CHARLES ELLIOTT

Specialist in Sweet Peas of Superior Qualities

Park Ridge Illinois

HOSEA WATERER · PHILADELPHIA

Flower
Grass
Vegetable
SEEDS

You may depend on the High Quality of our Flower, Vegetable and Grass Seeds. They come only from the most reliable sources in Europe and America.

Send for Catalogue

Eighty pages of valuable information about Seeds, Bulbs, Plants, Tools, Fertilizers and Insecticides—with Planting Table and Planting Calendar.

SPECIAL A collection of 10 Best Varieties Sweet Peas, Spencer Type, Orchid Flowering Sent on receipt of 75c.

HOSEA WATERER SEED AND BULB IMPORTER
628 Chestnut Street, Philadelphia, Pa. *"Everything for Garden and Greenhouse"*

MOISTURE—supplied *automatically* and *regularly* by the Brooks System—in the form of a misty spray (like an English fog) enables Mother Nature to work miracles in beautifying your Lawns and *Gardens*. Saves water, hose and hours of time. Send for Legend that gives you detailed data and names of nationally-known clients. Any special information desired will be given gladly and promptly. Act now and when hot weather comes again, the Brooks System will keep your grounds *fresh, green, cool and wonderfully inviting!*



Brooks Lawn Sprinkling System
Frost-Proof-Underground
Write for your copy of LEGEND
JOHN A. BROOKS, *Manufacturer*
10226-A Woodward Avenue, Detroit, Michigan



Improve and Beautify Your Lawn

by using a "Clean Edge" Trimmer on the borders and edges
A TIME and LABOR SAVER—
WORKS LIKE A SHEAR

Trims around trees, shrubbery, walks, and edges. No cutting of turf or preparation of any kind required. A necessity on even the smallest lawns.

Price $8.50
($9.50 West of the Mississippi)

The Heimann Trimmer Co.
Urbana, Ohio

Make your Garden a Present



HOUSE & GARDEN'S
BOOK OF GARDENS

Contains 400 illustrations of special flower types, plans and suggestions for landscape work, a complete gardener's calendar of the year's activities, planting and spraying tables, and a portfolio of beautiful gardens in various sections of the United States. 127 pages.

$5 Post paid

from House & Garden, 19 W. 44th St., New York

CAN WE HELP?

For the benefit of its readers, House & Garden maintains a Garden Information Service. No charge is made for its advice.

We can tell you where to buy your plants and garden materials—if you cannot find what you want in our advertising pages. We can make suggestions for laying out grounds—and tell you where to get definite plans. We can offer advice on the care of lawns, beds and orchards—and suggest where to purchase what is needed for their protection.

How You Can Help Us to Help You

You can tell us just what is the present condition of that part of your garden on which you seek advice.

If you want suggestions for laying out grounds, you can send photographs or scaled plans.

Generally, you can give us the full information we need to send you intelligent advice.

Now we understand each other. And—what can we do for you?

HOUSE & GARDEN'S
Garden Information Service
19 W. 44th St., New York

The Tang of Salt Air Years of Ceaseless Care

EVERGREENS love the tang of salt air, as it whistles through our Nurseries, fresh from the broad Atlantic. They rejoice too in the deep loamy soil which encourages a tremendous root growth. Every individual specimen enjoys sufficient light to encourage a dense, even growth of foliage from base to tip. Years of watchful care bring Harrisons' Evergreens to near-perfection. Every specimen is dug by hand so as to preserve the natural earth about the roots, the whole being securely sewed in burlap.

Harrisons' Evergreens will fulfill your fondest expectations. Every specimen is guaranteed to be symmetrical and well-shaped. Your choice from more than thirty varieties. Sizes, up to 12 ft.



We preserve the root balls when digging Evergreens

Two Helpful Booklets

Every House and Garden reader needs our "Home Beautifying Suggestions" and "Planters' Guide." Together, they cover the whole subject of home and orchard planting. Write for your copies, *free*. Get our low prices.

Specimen Prices

Red Cedar (Juniper), 7 to 8 ft.,	$8.00
Norway Spruce, 7 to 8 ft.,	5.00
American Arbor Vitae, 8 to 10 ft.,	8.00
Plume—like Retinospora 7 to 8 ft.,	8.00
Canadian Hemlock 6 to 7 ft.,	7.00

Harrisons' Nurseries
J. G. HARRISON & SONS PROPRIETORS

Dep't 51 **Berlin** **Maryland**

"Largest Growers of Fruit Trees in the World"



Why Don't You Grow Water Lilies?

They grow and bloom just as well in a half-barrel or tub as in the largest pool. Their needs are so simple; sunlight, water and earth. You can easily get everything necessary. Then in a month or two after planting, you will have

The Best Novelty For Any Garden

Nothing else will attract so much attention. Few flowers are more beautiful and none are more distinct and "different" than these Lilies.

Our Catalog gives full directions, describes a great number of Water Lilies and Japanese Iris, with several illustrations in natural colors. A copy will be sent free to any person who supplies his name and address.

The Independence Nurseries Co.,
Box H
Independence, Ohio.

G&R Hardy Roses



On their own roots. Sure to bloom. True to name.

RAINBOW COLLECTION

5 Hardy Roses. Different colors.
Pilgrim—Best Rose, Pink.
Legion—Rich Crimson.
Helen Good—Pink and Cream.
Mad. Butterfly—Coppery Pink.
Florence Forrester—Snow White, tinted Lemon.
Mailed postpaid to any address. Guaranteed to reach you in good growing condition. **$1**
All G & R roses are grown in large quantities, which enables us to sell them at moderate prices. Over four million roses sold by us last year.

SPECIAL OFFERS

6 Hardy Chrysanthemums—embracing all colors...$1.00
6 Gladioli—Cream of newer sorts, selected colors...$1.00
6 Liberty Iris—Choice colors—assorted.....$1.00
3 Decorative Ferns—New sorts, Roosevelt, Teddy Junior and Ostrich Plume.....$1.00
4 Dahlias. A very select list which includes the most desirable colors: Jno. Wanamaker—Gorgeous Pink, Decorative. SPRINGFIELD—Salmon Pink. Cactus. Rene Cayeaux—Scarlet, Cactus, ARABELLA—Yellow, tipped Pink, Show $1.00
Special Offer—The 6 collections mailed postpaid for.....$5.00
Complete catalog mailed on application.

The Good & Reese Co.
Dept. 805 *Largest Rose growers in the World* **Springfield, Ohio.**



PEONIES & IRIS



All the newest European and American Introductions

Highest awards by American Peony Society.
Highest awards by American Iris Society.
Movilla plants are unsurpassed for vigor and freedom of bloom.
Descriptive catalog compiled by James Boyd and John C. Wister—30c. Price list free.

MOVILLA GARDENS
HAVERFORD PENNSYLVANIA



Get Acquainted With

GILSON Garden Tools

Keep your garden at the highest state of cultivation with the help of

The Gilson Dubl-Duti (Cultivator-Weeder). Greatest of all scuffle hoes in that it makes every stroke count. Absolutely safe in the hands of even smallest gardeners. Comes in 3 sizes, in both hand and wheel style.

The Kil-Weed Kultivator. Has scientifically shaped teeth, adjustable to width of rows. Especially adapted for pulverizing of the soil, besides cutting all the weeds. Comes in 3 sizes, in both hand and wheel hoe. If your seed or hardware store does not handle the Gilson Line, write us; also write to-day for

"Better Crops Through Cultivation"

Besides describing the entire line of Gilson Garden Tools in detail, it gives many useful hints on soil cultivation designed to help the gardener get the most out of his work. Mailed free on request.

J. E. GILSON CO. **400 Valley Street, Port Washington, Wis.**

SPECIAL OFFER of TESTED SEEDS



If you write now for our 1923 Catalogue, we will send the famous HENDERSON Collection of seeds—one packet each of *Ponderosa Tomato, Eclipse Beet, White Tipped Scarlet Radish, Henderson's invincible Asters, Henderson's Brilliant Mixture Poppies, Giant Waved Spencer Sweet Peas.*

HOW TO GET THEM

Simply state where you saw this advertisement, enclose ten cents for mailing the Catalogue, "Everything for the Garden," and the seeds will be sent without extra charge.

EMPTY ENVELOPE COUNTS FOR CASH

These tested seeds come in a coupon envelope which, emptied and returned, will be accepted as a 25-cent cash payment on any order amounting to $1.00 or more. Don't delay; write at once.

1923 CATALOGUE NOW READY

Bigger and better than ever, the most beautiful and complete horticultural publication of the year, a book of

176 pages

16 color pages. Over 1000 beautiful engravings showing actual results. A mine of valuable garden information. Send today for this helpful guide to a better garden and the special seed collection.

PETER HENDERSON & CO. 35 & 37 CORTLANDT ST. NEW YORK CITY

Those schooled in the ownership of fine cars pay high tribute to LaFayette performance.

They frankly state it to be the finest in all their motoring experience.

And as is its due, this performance has its proper setting.

Each phase of LaFayette design and workmanship marks it as a car built for those who love fine things.

LaFAYETTE MOTORS CORPORATION
MILWAUKEE, WISCONSIN

LAFAYETTE



THE CAREY PRINTING CO., INC.
NEW YORK BETHLEHEM

Luscious Blueberries

Not the ordinary small, seedy berries to which you are accustomed, but superbly large, full-fleshed fruits, abounding in rich, creamy juice of delectable flavor.

Of all small fruits, the berries from our nursery-grown bushes are the best for pie. And real blueberry pie is—well, need we say more?

Blueberry plants are absolutely hardy, decorative in autumn and winter, grow rapidly and bear profusely. They are easy to plant and care for, and they last for a hundred years. If they are planted early this spring they will probably produce fruit before autumn. *Complete cultural directions in catalogue.*



Finest Fruits From Your Own Garden

Home-grown fruits are coming into their own. Like the vegetables which you raise in your own garden, they are fresher, finer flavored and in every respect far superior to any you can buy from your dealer.

Theirs is the quality of mellow sunshine and soft breezes, of cool morning dews and drifting fragrance of flowers. They are a pleasure and a practical essential which give the crowning touch to any garden, be it great or small.

The World's Best Trees and Plants for the Home Grounds are Described in our 1923 Catalogue, in color. Sent to readers of House & Garden upon request.

MAYO NURSERIES, INC., *Nurserymen and Landscape Architects*

Executive Offices: 905 Ellwanger & Barry Bldg., Rochester, New York

Eastern Office: 331 National City Bldg.
Madison Ave. at 42nd St., New York City

Chicago Office: 443 McCormick Bldg.
332 So. Michigan Blvd.

Nurseries: Rochester, N. Y.
and Southwick, Mass.



Melting Raspberries

In a crystal bowl on the breakfast table, sugar bowl and creamer beside them—and the hottest summer day is started right.

Cool and fragrant, deliciously fresh from your own garden, out there whence the wren's ecstatic song pours in through the open windows, they delight the senses of sight, taste and smell.

Golden Queen is the best of all the yellow sorts. Color, size, flavor, hardiness, habit of growth and bearing, all unite to make it the variety *par excellence* for the raspberry connoisseur's garden.

Orders placed immediately will be shipped in time for you to plant this spring and gather the first golden globes of lusciousness next summer.





For the home —
for the directors' table
for the private office
use the package of 100

A Shilling in London
A Quarter Here

THEY ARE GOOD TASTE

House & Garden



Interior Decoration Number

35 cts. 3 or a year

RICHARDSON
Product

From the makers of Flex-a-tile Housetops, Viskalt Membrane Roofs, Viskote, Wall Board and similar products.



The Super-Giant Shingle—50% thicker, 100% more rigid, and 35% more economical in cost of laying.

Super - Giant



Standard Shingle

Never before such a shingle as this!

50% THICKER; 100% STIFFER; *with entirely new color possibilities*

The true worth of your new roof will begin to show after the carpenters have finished and the bills are paid. Then it will be too late to change if the roof is disappointing.

That's why it is so important for you now to choose the right shingle—one that will give you the highest degree of serviceability and beauty combined.

You will find exactly such qualities in the Richardson Super-Giant Shingle, as actual comparison will prove. Take, for example, its serviceability.

First, because it is 37% larger than the ordinary shingle, fewer are needed to cover a given roofing area. Thus the cost of laying is 35% less.

Second, it is 50% thicker than the ordinary shingle, and therefore lasts much longer. Incidentally, this greater thickness casts a deeper shadow line that gives life and interest to the roof.

Third, because it is 100% stiffer than the ordinary shingle, it remains rigid in the strongest wind, and makes the whole roof twice as firm.

Beauty hitherto unknown

On this super-shingle exclusively is used a color in slate hitherto unknown—a rich, *weathered brown*, found only in the Richardson quarries of Georgia.

It is as beautiful as the russet of November fields, and with use it mellows and deepens to a shade like the thatch of an English cottage.

No stained wood shingles can rival this rare color. You can easily see why when you remember that nature has created it as she does her jewels—by pressing it for ages under mountains of earth and rock.

Weathered brown brings new beauty to the modern home, architects say, especially when it is blended with other Richardson shingles of jade green, tile red or black pearl.

Its inner secrets

But, of course, the true measure of roofing service goes beyond the color or size of the shingle to the materials in it. As you know, slate-surfaced shingles are built on a base or core of felt impregnated with asphalt and surfaced under pressure with slate granules.

Exceptional quality in these three materials makes the Richardson Super-Giant the finest slate-surfaced shingle produced.

Take, for instance, the felt upon which depends the very life of your roof. Richardson felt, so architects or roofing dealers will tell you, has for fifty years been recognized and used as the best. The asphalt is refined exclusively by the Richardson process from the highest grade raw materials. And the flakes of slate surfacing, found only in the Richardson quarries, seal the shingle permanently against weather and fire hazards.

Prove the facts yourself

A super-shingle indeed, when you weigh its points one by one! First—unusual dimensions which give you added roofing protection at ⅓ less in cost of laying. Second—absolutely exclusive color effects. And finally—exceptionally high test standards in its three materials: felt, asphalt, and slate surfacing.

Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see the Richardson Super-Giant Shingle in *weathered brown*. Feel it, weigh it, measure it, note the rare color. Then compare it with ordinary shingles—the difference will convince you.

Meanwhile send for our beautiful new color chart showing the exclusive color combinations of Richardson slate surfacing, and containing valuable facts on roofing. Perhaps, too, our booklet, "Roofing on the Farm," can help. Just use the coupon below.

* * * *

For every roofing need, there is a Richardson product—from Flex-a-tile Asphalt Shingles, to Rubbertex Roll Roofing with Pyramid Kaps. Consult your dealer. If he cannot supply you, write us direct.

The RICHARDSON COMPANY
Lockland (Cincinnati), Ohio
Melrose Park (Chicago), Ill. New Orleans, La.

RICHARDSON ROOFING

Clip and mail this coupon

THE RICHARDSON COMPANY
Lockland, Ohio
Gentlemen:
I am considering roofing for _____ (Type of building)
Please send me (Check booklets wanted)
☐ New Richardson Color Chart
☐ Roofing on the Farm
Name _____
Address _____



HOW TO BUILD YOUR HOME

The home, as defined by Webster, is the dwelling or abode of man. To be a perfect home, two essentials are requisite—beauty and practicability—without either of these qualities the home would not be ideal.

The exterior always calls for an expression of the individual taste, and it is the pleasure of the designer, as well as duty, to co-operate with the owner in his individual tastes and express them in a particular style of architecture, keeping well in mind the picture of the owner's ideas and expressing them through this particular style, whether it be English, Spanish, Moorish, or any other style.

BISHOPRIC STUCCO
OVER BISHOPRIC BASE

Stucco exteriors seem to be "the vogue" just now,—there is a wide room for variance in color scheme with BISHOPRIC Stucco, which has innumerable ways of being treated, all according to one's desire, viz: Stipple spatter-dash, sponge, trowel or rough cast finish, and in Alba White, Shell Pink, Sienna Buff, Ivoril Cream, Granistone Gray, French Gray.

The economical worth of BISHOPRIC STUCCO over BISHOPRIC BASE possessing unusual insulating qualities—its density and water-proof qualities with enormous tensil strength, endurance, artistic merit and economy of upkeep are written indelibly upon the walls inside and outside of homes built of BISHOPRIC.

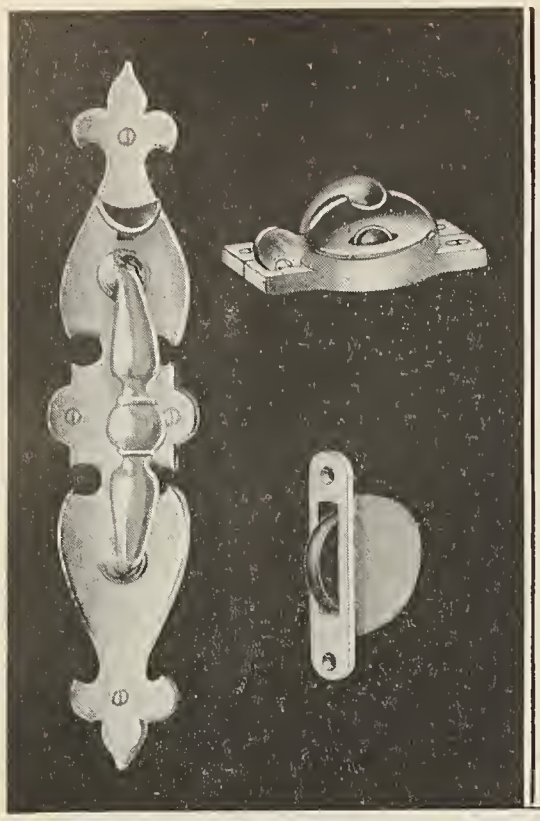
We have "Bishopric For All Time and Clime," a booklet for you containing facts and figures and illustrated with photographs of beautiful homes built of BISHOPRIC. Yours for the asking.

(Sold by Dealers Everywhere)

THE BISHOPRIC MFG. COMPANY, 628 Este Avenue, Cincinnati, Ohio

N. Y. City Office: 2848 Grand Central Terminal

Factories. Cincinnati, Ohio and Ottawa, Canada



After all, what's the use of putting up a *Good* Building, if you find, when you get into it, that

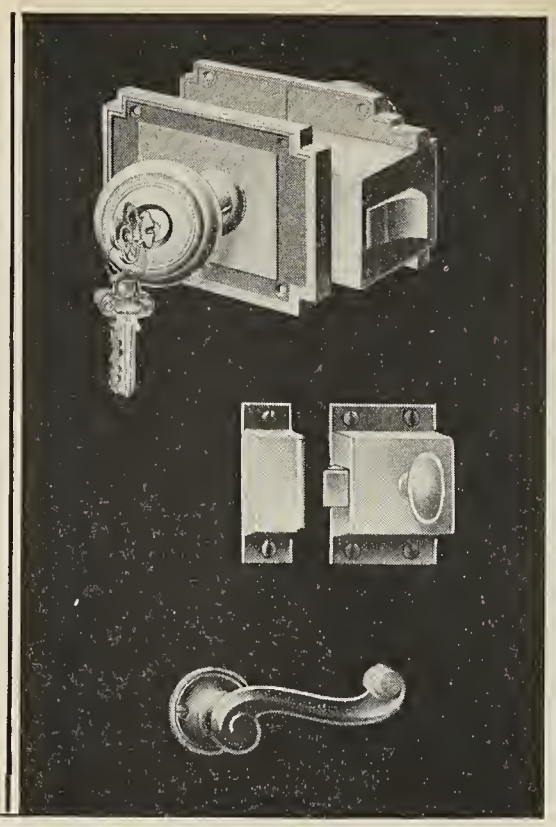
—the keys turn only under protest

—the locks yield only to sheer muscular effort

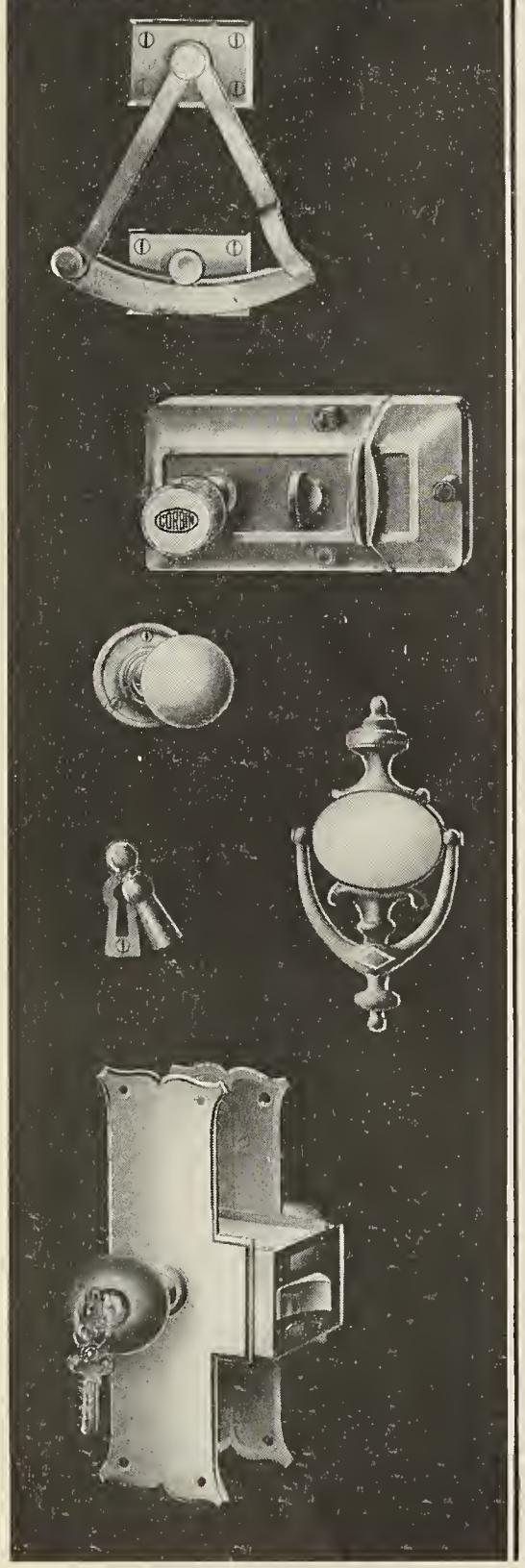
—the door checks have but partial control over their headstrong doors

—the window fastenings, hinges and pulleys and adjusters are in a continual state of revolt, and even open mutiny

—all the hardware, throughout the house, is in a conspiracy (apparently) to goad and irritate and exasperate?



Good Buildings Deserve Good Hardware



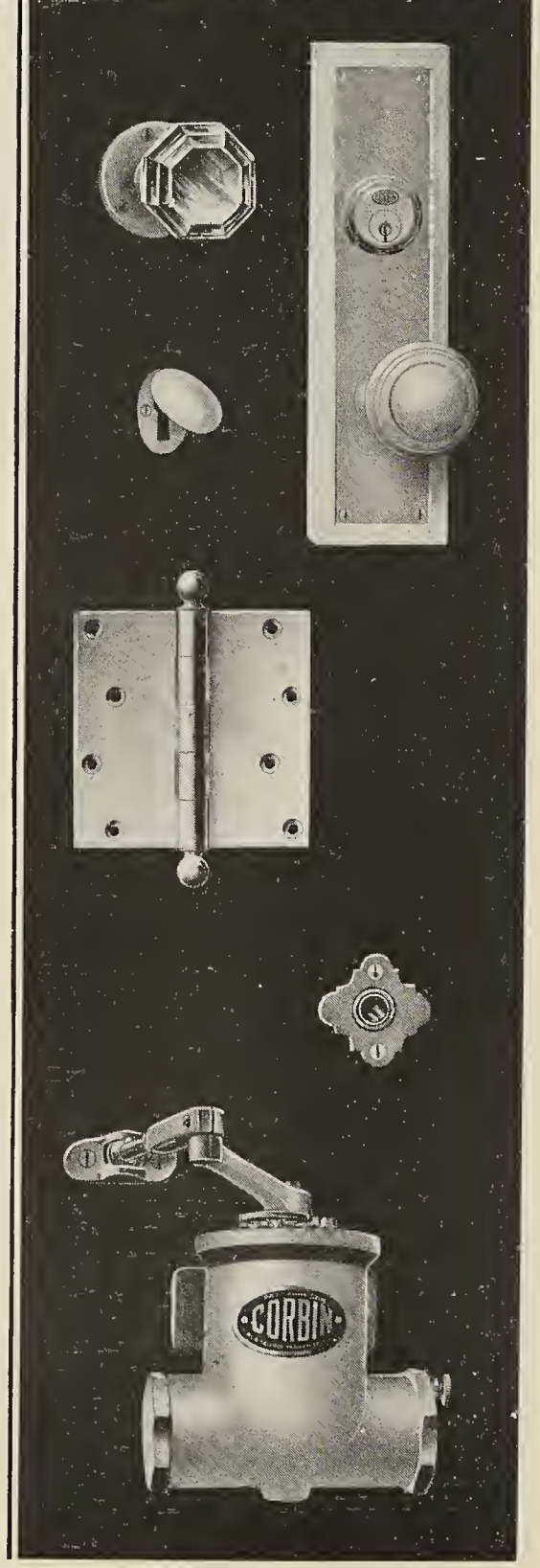
CORBIN

YOU want hardware that co-operates—not hardware that argues. In other words—*Good* Hardware—to match your *Good* Home. Such hardware is Corbin. Send for descriptive booklet, "*Good Buildings Deserve Good Hardware.*" It tells what you should look for in the hardware you are to live with for the rest of your life.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA

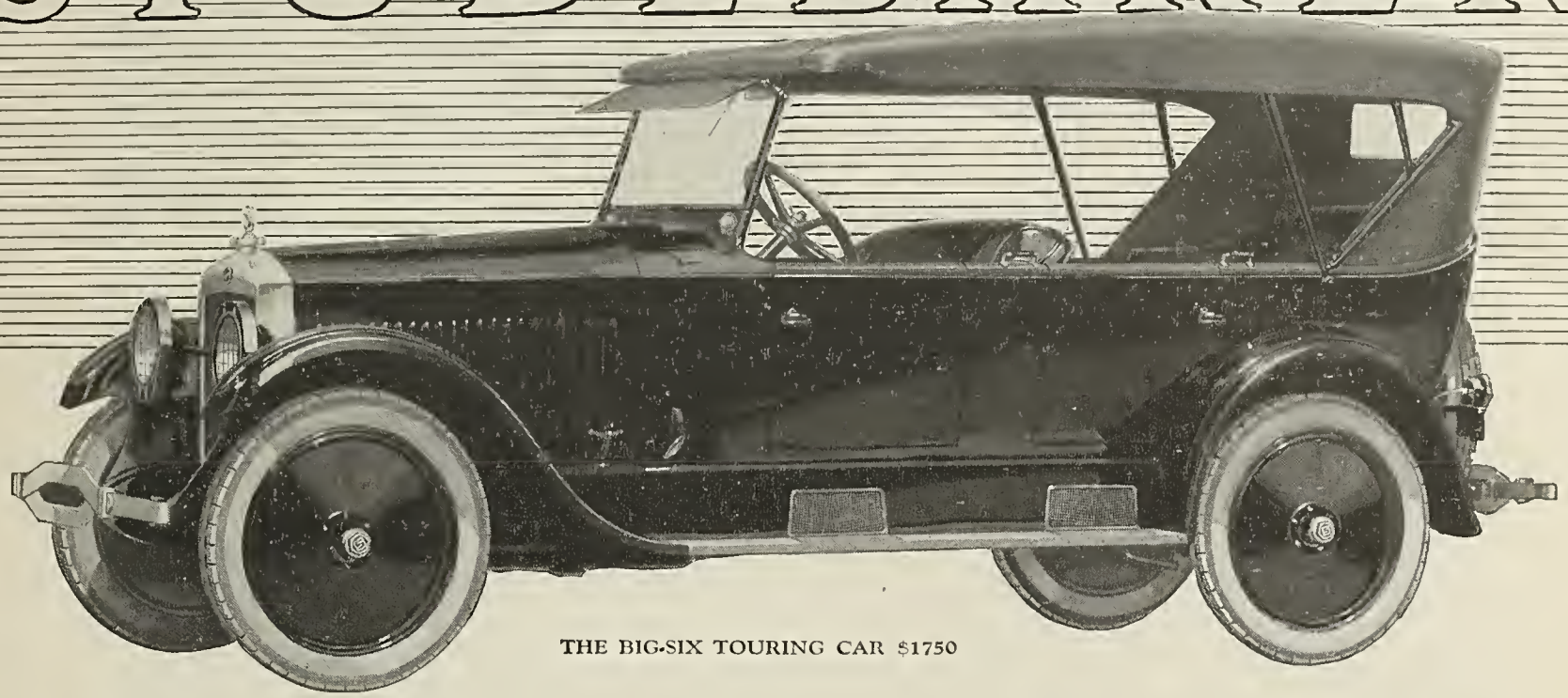


HOUSE & GARDEN
APRIL 1923

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Vol. No. 43, No. 4

STUDEBAKER



THE BIG-SIX TOURING CAR $1750

STUDEBAKER has again demonstrated, in the 1923 series Big-Six Touring Car, that it is not necessary to pay a fancy price for a motor car of highest quality.

Fundamentally the same splendid automobile that 50,000 owners have found so satisfactory, this fine car incorporates all the new year's betterments and improvements.

Its performance is as exceptional as its beauty. It is unvarying in its dependability, comfortable for any journey and is completely equipped with every feature for convenience and utility—even to the extra disc wheel with cord tire and tire cover and handsome nickel-plated bumpers.

The limited production of most of the better cars increases overhead expense and raises the cost of every manufacturing operation. This necessitates a high selling price and decreases intrinsic values.

The fact that Studebaker builds nothing but sixes, in large volume, and manufactures all vital parts in its own factories, enables it to reduce costs, eliminate parts-makers' profits and give more for the money.

Studebaker plant facilities are adequate for the most economical manufacture. Raw materials are bought at the lowest possible prices, labor is specialized and efficient, and the overhead per car is reduced to a minimum.

These savings are reflected in the price of the Big-Six Touring Car.

Studebaker maintains quality standards that are second to none. Materials and craftsmanship are unexcelled.

The name Studebaker stands for highest quality and honest value.

THE STUDEBAKER CORPORATION OF AMERICA

South Bend, Indiana

1923 MODELS AND PRICES—*f. o. b. factories*

LIGHT-SIX *5-Pass., 112" W. B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W. B., 50 H. P.*		BIG-SIX *7-Pass., 126" W. B., 60 H. P.*	
Touring	$975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (4-Pass.)	1875	Coupe (4-Pass.)	2400
Sedan	1550	Sedan	2050	Coupe (5-Pass.)	2550
				Sedan	2750

THIS IS A STUDEBAKER YEAR



CRITTALL

Steel Casements

For generations the builders of Crittall casements have been authorities in this craft. Built by hand, in many designs, Crittall casements, French doors and windows are selected by architects and home-builders quite as much for this authentic background as for their grace, utility and fine workmanship. Above is illustrated a Crittall casement installation in the residence of Mrs. Cyrus H. McCormick, Lake Forest, Ill., of which Perkins, Fellows and Hamilton were the architects.

CRITTALL PATENTED UNIVERSAL

CRITTALL CASEMENT WINDOW CO. • *Manufacturers* • DETROIT



Indiana Limestone Will *Magnify* the Beauty of a Design

The present-day trend toward simplicity and artistic refinement in architecture is strikingly manifested in the construction of the modern home. The best building materials may now be employed at low cost and a greater degree of permanence and beauty obtained.

Builders who desire a decidedly superior home, are rapidly appreciating the advantages of stone construction, and stone facings are being used where formerly they would not have been practicable in designs requiring elaborate detail.

The Indiana Limestone industry offers to the building world today, a product unequaled among permanent materials. Millions of dollars have been spent in the development of this great quarry deposit and the superiority of this natural stone is best evidenced by the fact that it is used in localities where other building stones are to be found. Due to its wide distribution it is aptly designated "The Nation's Building Stone."

A folder descriptive of the house illustrated above, showing floor plans, or any information on Indiana Limestone will be sent free upon request. Address Indiana Limestone Quarrymen's Association, Box C-782, Bedford, Indiana

INDIANA LIMESTONE

The NATION'S BUILDING STONE



A Colonial Corner in the Home of

Mrs. Will Irwin

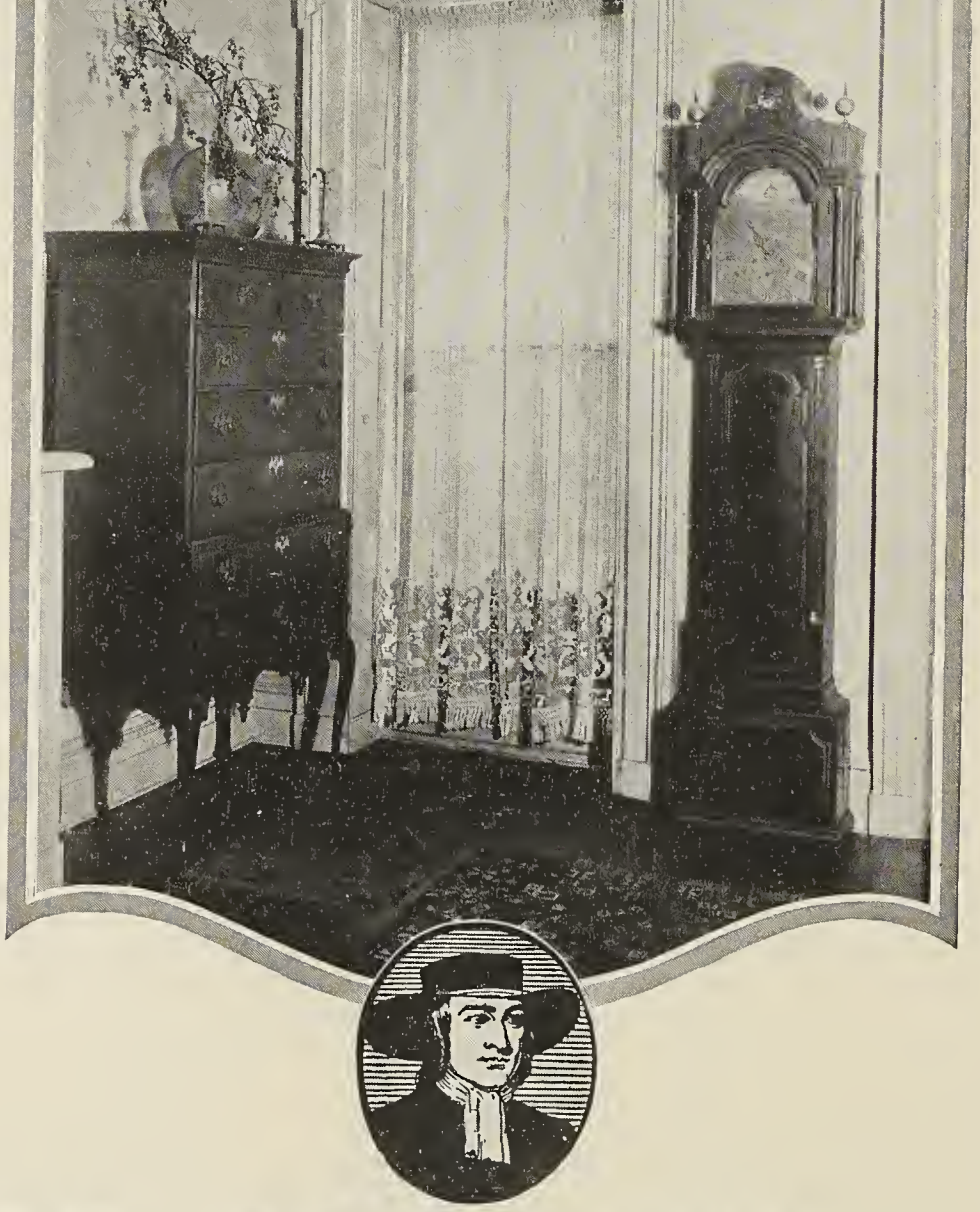
THE quiet taste of two noted writers, Mr. Will Irwin and Mrs. Inez Haynes Irwin, is shown in the way they have preserved the finest American Tradition throughout their New York home.

In achieving a truly colonial atmosphere, the selection of curtains is always a most trying test of the decorator's art. Not only in details must the chosen material suggest the infinite care and patience of colonial craft, but by its texture, transparency and drape it must convey the dignity and simple taste of our forefathers.

This problem Mrs. Irwin has effectively solved with curtains of Quaker Filet Grandee—attractive alike to one who desires beauty and privacy within the home, and to the observant eye of the passerby.

Booklets that will help you

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.



QUAKER LACE COMPANY

Mills: Philadelphia, Pa.

Wholesale Salesrooms: 890 Broadway, New York



TEMPLE BUILDING, CHICAGO

Architects
Holabird & Roche

Woodwork by
West Woodworking Co.

Temple Building—*Interior Woodwork*

Contract price, Genuine Mahogany	$185,000
Alternate bid, in Birch	177,560
Excess cost of Genuine Mahogany, only	7,440

"Bungalow Beautiful," Atlantic City—*Interior Woodwork*

Contract price, Genuine Mahogany	$880
Alternate bid, in quartered White Oak	822
" " " plain White Oak	810
" " " Birch, stained	810
" " " Poplar, "	800
Excess cost of Genuine Mahogany over the cheapest available cabinet wood, only	80

facts about Mahogany
—for the Home Builder

LIKE sterling silver as compared to baser metals, home builders look upon Mahogany as ideal. Few realize that Genuine Mahogany is really within their reach; that it is as easy to obtain and, all things considered, more economical than other cabinet woods.

The purpose of the Mahogany Association, Inc. is to place the facts before prospective home builders. It offers a confidential, centralized service in all problems relating to Mahogany, without charge, and with the full assurance that your inquiry will not be used as the basis of sales solicitation.

Note the actual comparative prices of Mahogany and other woods for the interior woodwork in the great Temple Building, as well as in the more modest "Bungalow Beautiful."

These two buildings are far apart in character. Yet in each, the additional first cost of Genuine Mahogany over other less beautiful cabinet woods is so slight as to be negligible.

What is true of these structures is true of any home, be it large or small.

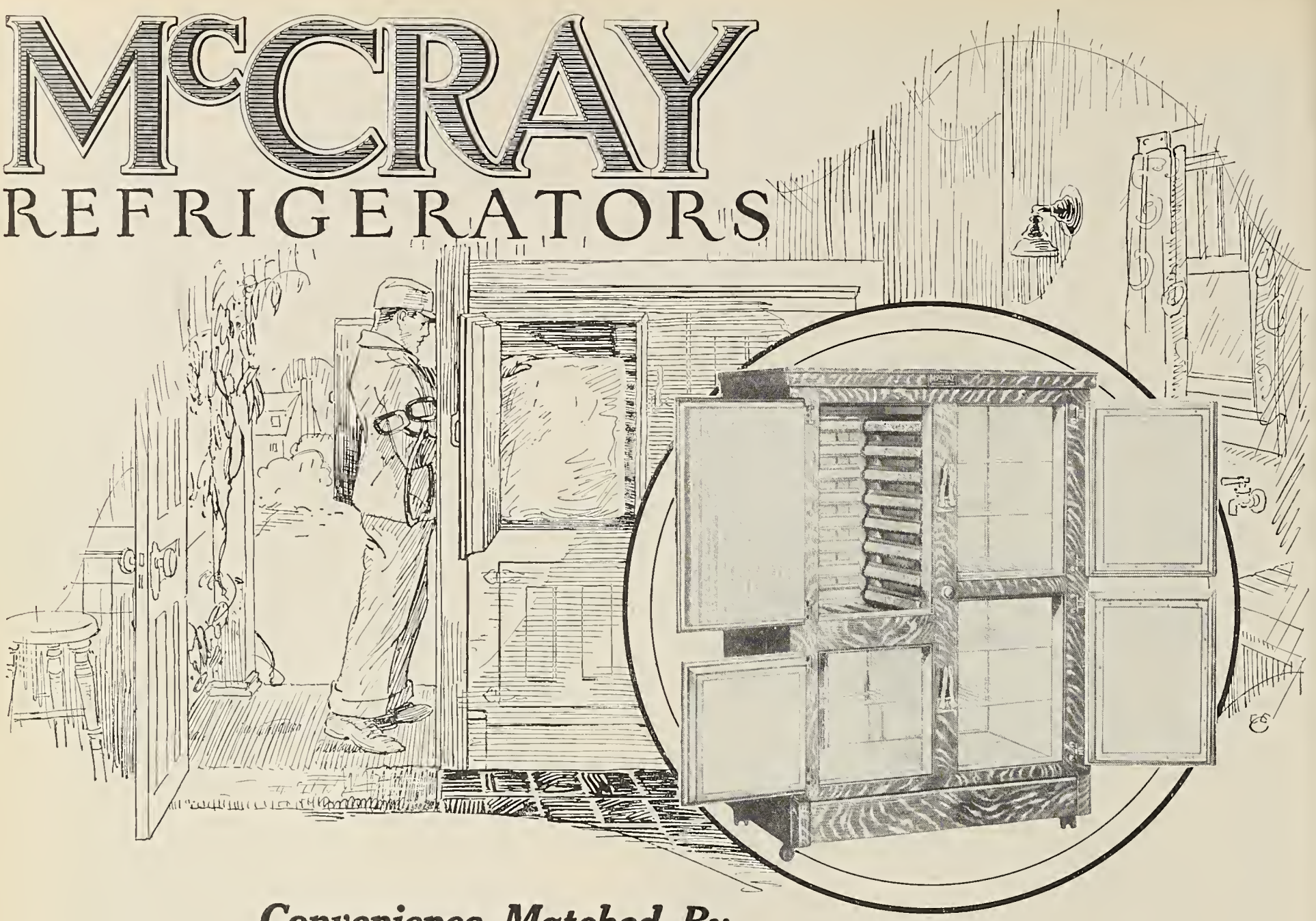
Our folders on Period Furniture and the "Home Beautiful" contain much that should be interesting. They will be sent free on request.

after all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, Inc. 1133 BROADWAY, NEW YORK

McCRAY REFRIGERATORS



Convenience Matched By Efficiency and Economy

THE outside icing arrangement, originated by McCray and available on any residence model, is one of many refinements which emphasize the quality of McCray refrigerators. It is a feature which finds instant appreciation, eliminating as it does, the trail of muddy boots and a dripping cake of ice.

And where the ice man is supplanted by the refrigerating machine the McCray serves equally well. It has ever been our purpose to build the best possible refrigerator. Quite naturally, therefore, we have achieved in the McCray both efficiency and economy in operation, with either ice or mechanical refrigeration.

All perishable foods are kept pure, wholesome and temptingly fresh. A constant current of pure, cold, dry air, maintained by the patented McCray construction, sweeps through every storage compartment, assuring perfect preservation.

Staunchly built of carefully selected and seasoned materials and strongly insulated, McCray walls keep cold air in and warm air out. Every detail of construction is given the utmost care. The result is no warping, no gaping joints, no sagging doors—but enduring quality, satisfactory service over a long period of years.

In many of America's largest and finest homes, McCray refrigerators are used. Remember we make refrigerators for small as well as large homes, every one built to the same high standard of quality. McCray is recognized as standard equipment in the foremost hotels, clubs and institutions.

Do you know that we build refrigerators for all purposes? McCray refrigerators are found in thousands of hotels, clubs, hospitals, institutions, grocery stores and markets, as well as residences. Special equipment built to order.

Send the coupon for Free Book and further information. We'll gladly suggest a specific refrigerator to meet your needs.

McCRAY REFRIGERATOR COMPANY
2313 Lake Street Kendalville, Ind.

McCray Refrigerator Co.
2313 Lake St., Kendallville, Ind.
Gentlemen: Please send me further information about your residence refrigerators, without obligation.

Name .....

Address .....

Am interested in refrigerators ( ) for Grocers; ( ) for Markets; ( ) for Hotels and Institutions; ( ) for Clubs; ( ) for Florists.

McCRAY REFRIGERATORS FOR ALL PURPOSES

Why Architects, Contractors and Dealers Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.



There Are 50 Less Parts To An Andersen Frame

SPECIALIZING has done wonders to improve Andersen Standard Frames.

Where the old style frame has 57 troublesome parts, the modern Andersen Frame is delivered in two compact bundles containing only 7 units. No time or labor is wasted in sorting out parts or replacing lost or broken pieces. Any carpenter can nail up these 7 units complete with pockets and pulleys in place in 10 minutes or less.

It is to your advantage to insist upon Andersen Frames for their economy of time, labor and money, and the other superior features listed on this page.

Interesting Booklet Free

You can obtain the complete story of Andersen Frames by writing direct to us. Please tell whether you are building your own home, or whether you are interested as Architect, Contractor, Carpenter or Dealer.

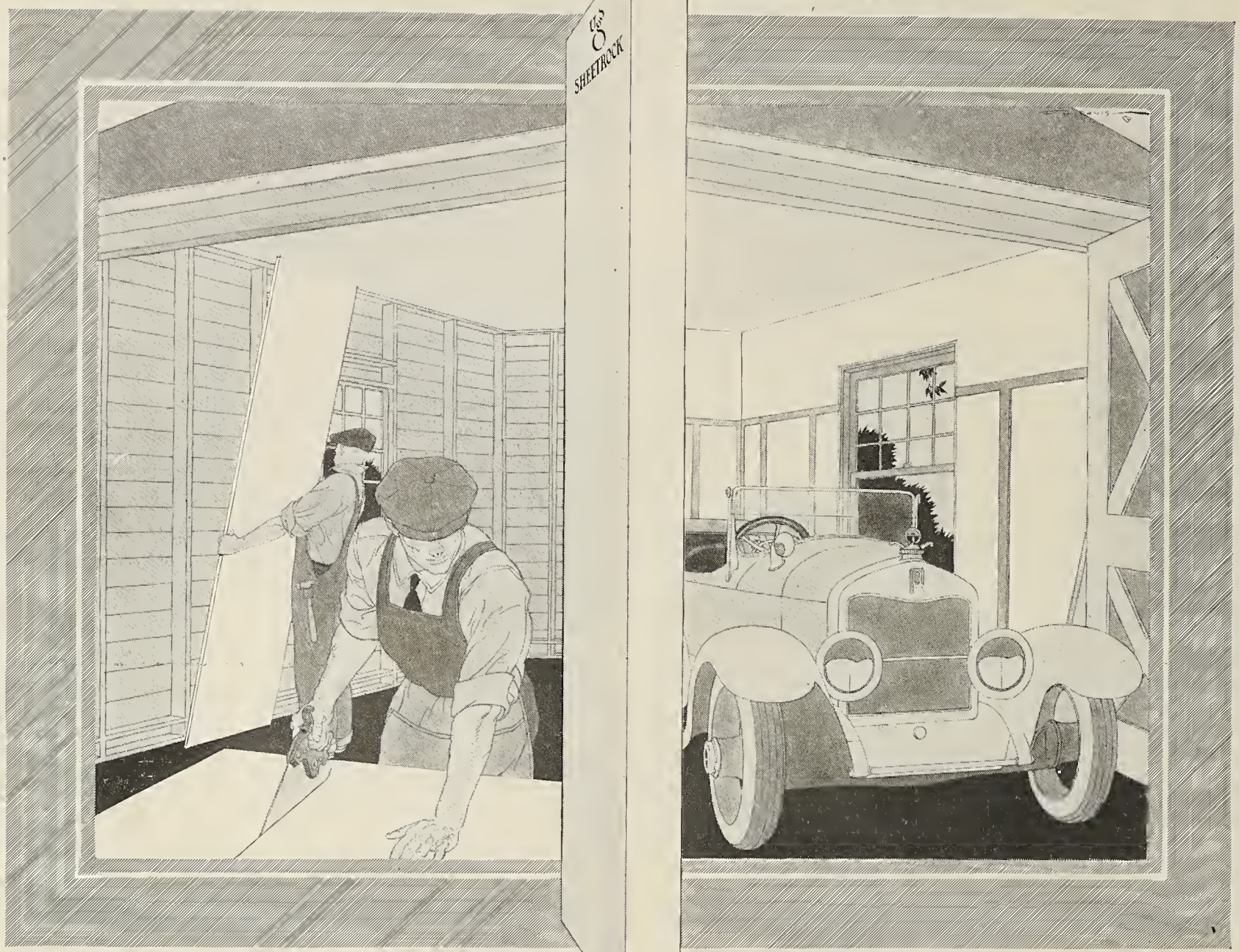
Andersen Lumber Company

Dept. N-4 Bayport, Minnesota

(Formerly South Stillwater)

Andersen FRAMES

The actual thickness of a sheet of Sheetrock is 3/8-inch of pure gypsum plaster



Sheetrock is plaster that saws and nails like lumber

It makes tight-jointed, windproof, fireproof walls

It Nails and Saws Perfectly

It seems incredible—something that contradicts Nature itself—yet the full truth of it is known to every builder who has ever used Sheetrock.

Sheetrock is made from gypsum, and gypsum is a rock—yet Sheetrock can be *nailed*, like lumber. It is rock, yet it can be *sawed*, like lumber. It is rock, with all the solid rigidity of rock, yet it is toughly flexible, light and easy to handle.

Made from the living rock, Sheetrock is ***fireproof*** —it will not burn, ignite or transmit heat; ***non-warping***—it will not buckle or shrink; and permanent—it will last as only rock can last.

Sheetrock is pure gypsum plaster, cast in sheets, and these broad, ceiling-high, smooth-surfaced sheets of rock are the ideal, economical wall and ceiling material for use in much new construction and in all alterations and repairs. It comes all ready for use; the carpenter simply nails the Sheetrock to the joists or studding. It takes any decoration: paper, paint or panels.

Your dealer in lumber or in builders' supplies sells Sheetrock. Our new booklet, "Walls of Worth," pictures its many economical uses. Write for a copy and for a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, *General Offices:* 207 West Monroe Street, Chicago

World's Largest Producers of Gypsum Products

Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

Reg. U. S. Pat. Off.

The *FIREPROOF* WALLBOARD

A COMBINATION OF BEAUTY AND UTILITY THAT IS UNSURPASSED IN THE ADMINISTRATION OF HEALTHFUL REFRIGERATION.

It's our newest—

BOHN

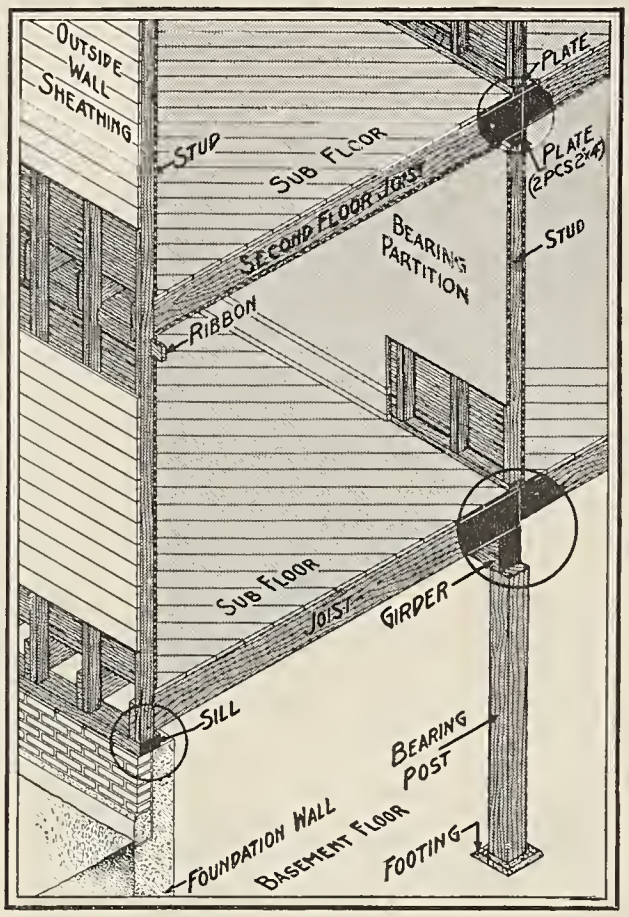
SYPHON REFRIGERATOR

No. 72—Price $110; F. O. B. St. Paul

BOHN REFRIGERATOR CO.
SAINT PAUL, MINNESOTA

New York Exhibit—5 E. 46th St.
Chicago Exhibit—
Washington St. & Garland Court

Adopted by the Pullman Company and dining car service of all American Railroads.



THIS illustration of a common method of house framing shows a total disregard for the shrinkage problem. The solid black indicates the relative amounts of lumber in the outside walls and bearing partitions, the shrinkage of which causes the house to settle.

Note how much greater the shrinkage will be in the bearing partition than in the outside wall. Unequal shrinkage means uneven settlement, the results of which are cracked plaster, sloping floors and sticking doors and windows. One method of equalizing shrinkage is illustrated and explained on page 28 in "The High Cost of Cheap Construction."

This booklet explains the essentials of correct house construction in language that any home-builder can understand. It is packed with information that will be of value to you in selecting your contractor. Sent free on request.



Dutch Colonial and English Precedent

THIS house combines the Dutch roof with the bay windows of the English style. It is one of the 16 architectural styles, illustrated and discussed in "Good Houses," a book for home-builders interested in good design and efficient planning. Sent free on request.

What to Look for in Your Contractor's Bid

YOU may have wondered why there is so great a discrepancy in the bids of several contractors figuring on the same house. If you are going to build, it will pay you to find the answer.

The essential thing for you to know is what each contractor intends to deliver for his price. The quality of materials he uses. The kind of construction methods he employs. These matters have a decided bearing on the success of your home.

There are no substitutes for good materials, sound construction practices and honest workmanship. What looks like a good bargain in a contractor's low bid is likely to develop into a poor investment in the light of excessive repairs, high fuel bills and countless petty annoyances. Or when a low resale price reveals the true value of the house.

In every community you will find contractors who always figure on a first-class job. They know how to avoid unequal settlement in outside walls and bearing partitions. They know the other construction essentials often overlooked. They would rather not build your house than build it for a price they know will compel "cutting the corners."

In the long run they are the cheapest and most satisfactory. That is why we say, go to a legitimate contractor. Why we have published "The High Cost of Cheap Construction," referred to on this page.

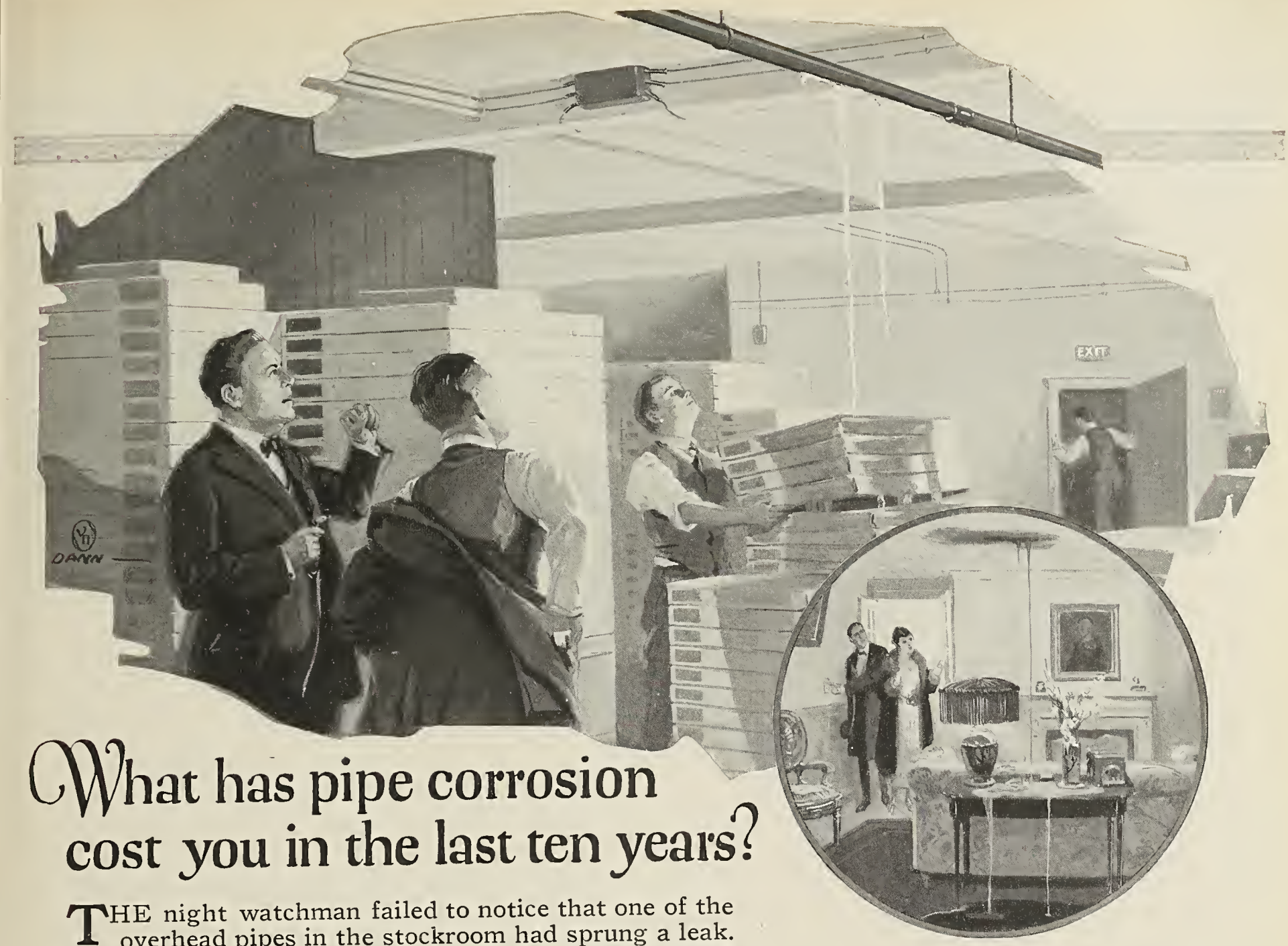
YOU will find this high type of contractor more and more demanding lumber of the Weyerhaeuser standard of quality, trade-marked with the manufacturer's pledge of personal responsibility.

You will find too, that the dealer from whom he buys his lumber knows the value of thoroughly manufactured and properly dried lumber; and that he carries in his stock Weyerhaeuser lumber of the kinds and grades that meet building requirements in your locality most economically.

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home-builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

WEYERHAEUSER FOREST PRODUCTS
SAINT PAUL · MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Northern Pine in the Lake States



What has pipe corrosion cost you in the last ten years?

THE night watchman failed to notice that one of the overhead pipes in the stockroom had sprung a leak. But in the morning there was an item of several thousand dollars' worth of water-soaked goods to be written off the books. The bookkeeper set it down as loss from water. He really should have debited the loss to "Corrosion Account."

If every industrial plant manager and every householder kept a "Corrosion Account" over a period of years they would be startled by the the sum total of this unnecessary waste.

Every leak in a water pipe means a plumbing bill. In the case of concealed piping in the home it means an additional expense for new plastering and wall paper. But the repair bill may very well be the least part of the expense. Even fire can hardly do more damage in a shorter space of time than water.

If pipe leaks were a necessary evil we could disregard them, but they are *not.*

By specifying Reading Genuine Wrought Iron Pipe when you build or renovate, you buy the cheapest and most effective pipe service. At little more than the installed cost of steel pipe you procure a pipe that resists corrosion *(rusting)* two to three times as long. Figured on a "cost per year" basis, "Reading" is two to three times less expensive.

IF you are thinking of building, remodeling or pipe replacement, specify "Reading"—the pipe that endures. Send for "The Ultimate Cost," a booklet that proves why *first cost* should be the last consideration in pipe buying.

EST. READING 1848

"'Reading' on Every Length"

READING
GUARANTEED GENUINE
WROUGHT IRON PIPE

READING IRON COMPANY
READING, PA.

World's Largest Manufacturers of Genuine Wrought Iron Pipe

BOSTON	BALTIMORE	CHICAGO
NEW YORK	PITTSBURGH	FORT WORTH
PHILADELPHIA	CINCINNATI	LOS ANGELES



STANDARD *of the* AMERICAN HOME

We have chosen a representative dealer in every large city, who will gladly show you a SEEGER refrigerator.

SEEGER REFRIGERATOR COMPANY

SAINT PAUL, MINN.

BRANCHES
715 Indiana St.
San Francisco, Cal.
311 Terminal Sales Building
Los Angeles, Cal.

BRANCHES
399 Madison Ave.
New York City
82 Washington St.
Boston, Mass.

Long-Bell Lumber

Saves * my time



"Long-Bell trade-marked lumber is milled at the mill," said a carpenter.

That was his way of saying:—

Long-Bell lumber comes to the job surfaced four sides.

It has had unusual care in trimming.

It comes full length—uniform in width and thickness in all surfaced stock.

It is as nearly straight and true as good milling can make it.

The tongued and grooved stock fits snugly.

To the carpenter these things mean he can do a *better* job in *quicker* time because—

He can fabricate Long-Bell lumber with a minimum of planing, sawing and sorting.

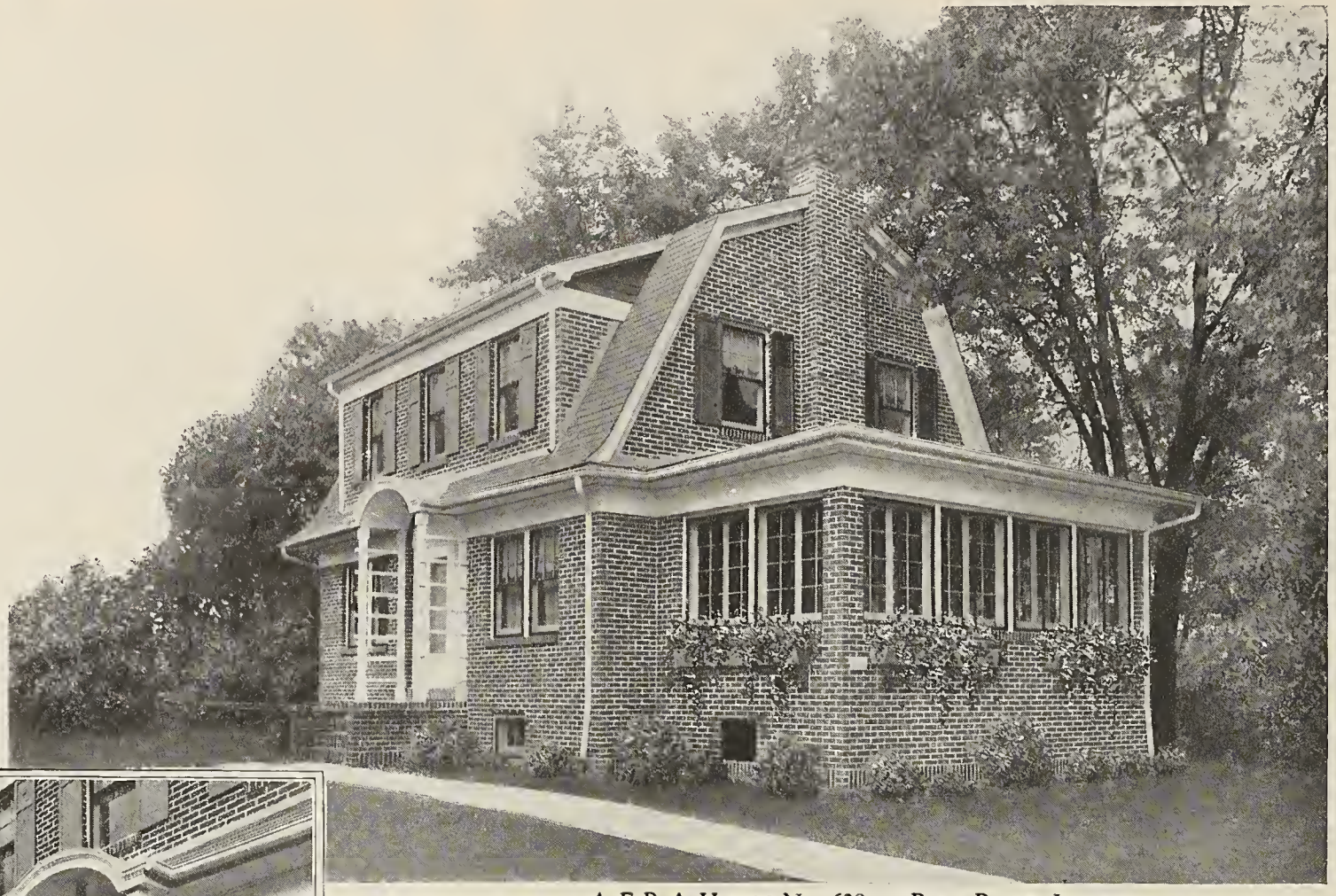
To you for whom he is working these things mean you will get a *better building for less money.*

Ask Your Lumberman for Long-Bell Lumber

The Long-Bell Lumber Company
R. A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Send for Booklet "Saving Home Construction Costs."

* My time is your money



A. F. B. A. HOUSE NO. 628, AT PARK RIDGE, ILLINOIS
This is one of the ninety-six attractive designs shown in
"Face Brick Bungalow and Small House Plans"



A·F·B·A
USE FACE BRICK
—it Pays

Basic Values in Home-Building

FACE Brick combines that strength, durability and beauty which meet the requirements of both good taste and the thrifty purse. Other materials have their merits and make their appeal, but looking at the home-building problem on all sides, no other material approaches Face Brick in the structural and artistic values it offers—permanence, comfort, safety from fire, economy and beauty. Every home-builder who wants to get the greatest value for his building dollars will find it worth while to investigate Face Brick before he builds. The facts are given in "The Story of Brick." For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

Send for these booklets:

"The Story of Brick" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"Face Brick Bungalow and Small House Plans" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

"The Home of Beauty" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. We distribute complete working drawings, specifications and quantity estimates for these houses at nominal cost.

"Orienting the House" is an illustrated booklet, with a sun dial chart and explanation for placing the house with reference to light and shade. Sent for 10 cents.

A brocaded silk which reflects the period of the Régence



DURING the period when Philip, Duke of Orleans, ruled as Regent of France the decorative arts underwent a definite reaction from the heavy formality which characterized the reign of Louis XIV. Designs became less impressive and heroic, anticipating the naturalness and grace which are associated with the style of Louis XV.

The Schumacher silk brocade illustrated here is a splendid example of the influence of this transition period in decorative design. This beautiful fabric reflects admirably the style of the Régence. It was woven near Lyons, the famous French city with which the history of silk weaving and ornamentation is inseparably associated. The design is exclusive in this country with Schumacher.

In use today this silk brocade finds its most appropriate place in the semi-formal living room to which the style of the Régence is so ideally suited. This brocade may be used successfully for either furniture covering or hangings.

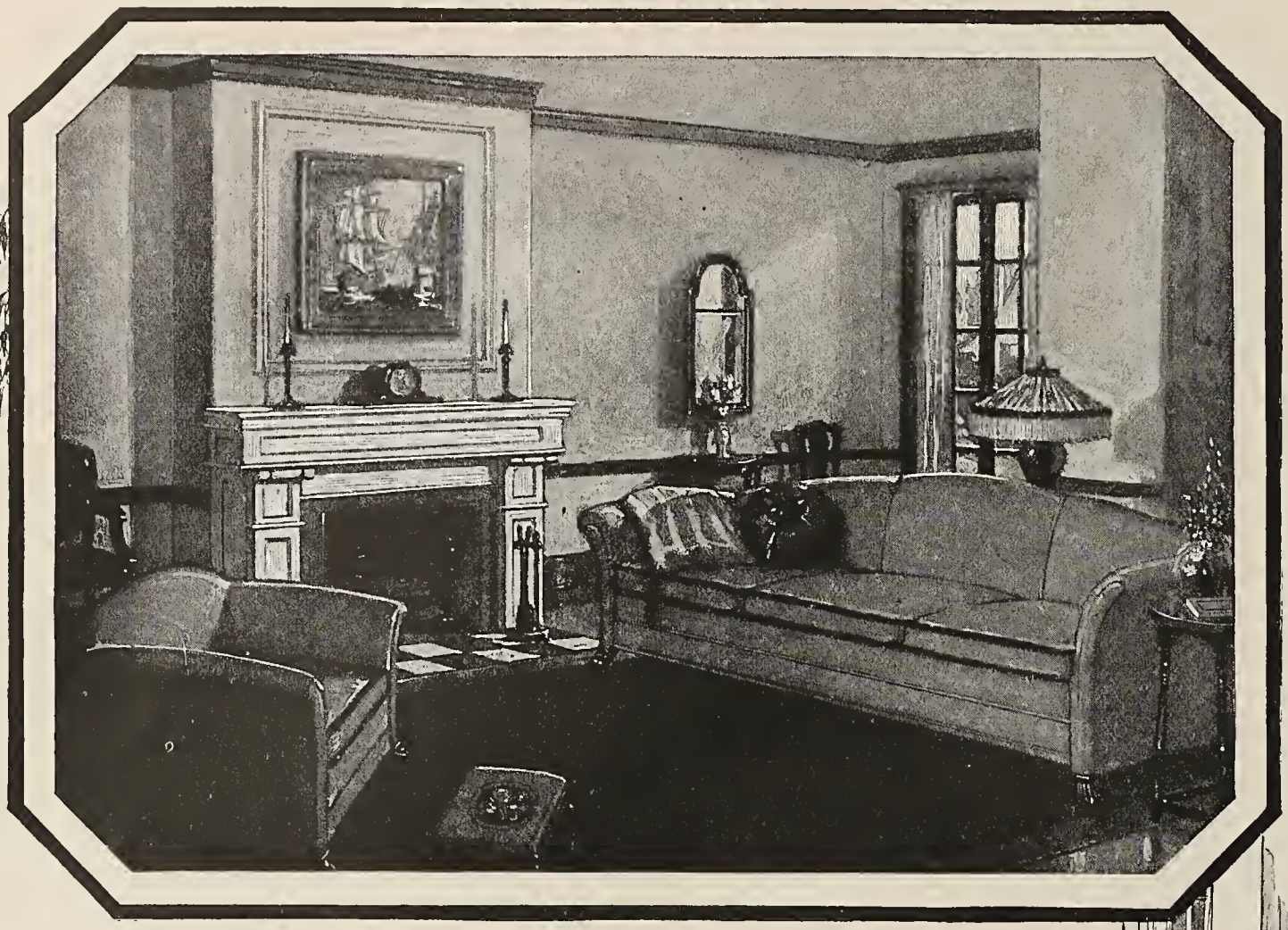
In order to fully appreciate its unusual qualities it is necessary to see this Schumacher brocade in the actual piece and feel its rich texture. This brocade together with other beautiful fabrics designed for decorative purposes of all kinds may be seen and purchased through your own decorator or upholsterer.

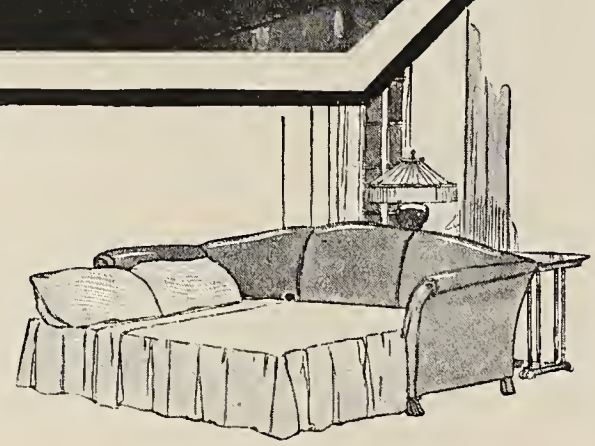
F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. 60 West 40th Street, New York. Offices in Boston, Chicago and Philadelphia.



F. SCHUMACHER & CO.







IN CAREFULLY APPOINTED HOMES

Pullman
Yours for Comfort

"Yours for Comfort" characterizes the Pullman —deep luxuriant *comfort* when a parlor piece and sound *restful* comfort as a bed. By this mark the "*perfect davenport bed*" is identified.

Pullmans are to be found in homes where discriminating tastes have been exercised in choice of furnishings. This will be easily understood when you have the opportunity of admiring the *grace* and *beauty* of a Pullman davenport.

A Pullman justifies its own purchase as an attractive living room piece. The design is distinctly modern and construction insures complete and permanent *comfort*. But its usefulness is not limited. By night it is quickly converted into a full size *restful* bed, an ever-ready guest chamber.

Better dealers everywhere display the various styles of Pullmans with chairs and rockers to match.

We shall be glad to send you an interesting brochure on interior decorating

PULLMAN COUCH COMPANY
CHICAGO, ILLINOIS



A SYMPHONY!—the vigor of red brick subdued by the softer tones of a Johns-Manville Colorblende Roof. Here the several colors of Asbestos Shingles are deftly blended to produce absolute harmony between brick walls and roof.

Out of the five varying color-tones of Johns-Manville Asbestos Shingles, many charming roof combinations are possible. So that you and your architect can select that one most in accord with the home you contemplate. Remember that Johns-Manville Asbestos Shingles, with all their beauty, possess a solidity and permanence that is almost unmatched.

There are roofings of Johns-Manville Asbestos, in many forms, for every building; all are fire safe and economical. Send to Johns-Manville, Inc., Madison Ave. and 41st Street, New York City for booklet in colors on Rigid Asbestos Shingles.

JOHNS-MANVILLE ASBESTOS SHINGLES

Through—
Asbestos
and its allied products
INSULATION
BRAKE LININGS
ROOFINGS
PACKINGS
CLOTHS
FIRE PREVENTION PRODUCTS





The Paint that stole the beauty of the Sea

WHERE bright decks and gleaming hulls flash their beauty over sparkling waters—there you will find U. S. N. Deck Paint.

Where warmly tinted walls and spotless floors give an eager welcome to the home—there also you will find U. S. N. Deck Paint.

Where beauty is desired for woodwork, furniture and home exteriors, especially where wear and washing constantly assail it, U. S. N. Deck Paint gives extra years of undimmed service.

On floors and porches it defies the tramp of busy feet; on walls and woodwork it withstands the hardest washing; and on home exteriors it stays bright long after ordinary paints are dull and worn.

For those who seek and demand the best in household paint there is a U. S. N. Deck Paint Dealer near at hand. We'll gladly tell you where to find him.

For similar lasting beauty in stains, enamels or bronzes, ask for Decolac.

THE BILLINGS-CHAPIN COMPANY

NEW YORK *Cleveland* BOSTON

"Save the surface and you save all" Paint & Varnish

U S N

DECK PAINT

THE UNIVERSAL PAINT



"My Grandfather Built That House"

(Frontispiece of a new edition of the book "How to Build a Better Home.")

DURABILITY is obtained by avoiding short-lived materials. This does not necessarily mean spending much more money. A small sum added in the vital parts of construction will give years of expense-proof life to the whole house.

To assist in the better-buildings movement we published, a year ago, a book titled *"How to Build a Better Home."* A third and enlarged edition of this book is now on the presses.

This book contains, among other useful material, a series of drawings in which the different parts of a house are detailed and named. The home-builder will thus be enabled to use correct architectural terms when discussing plans with the architect.

The book is sent free. A blank is appended for your convenience.

COPPER & BRASS
RESEARCH ASSOCIATION

25 Broadway ~ New York

BUILDING SERVICE DEPARTMENT,
COPPER & BRASS RESEARCH ASSOCIATION,
25 BROADWAY, NEW YORK

Please send me without charge a copy of the book, "How to Build a Better Home."

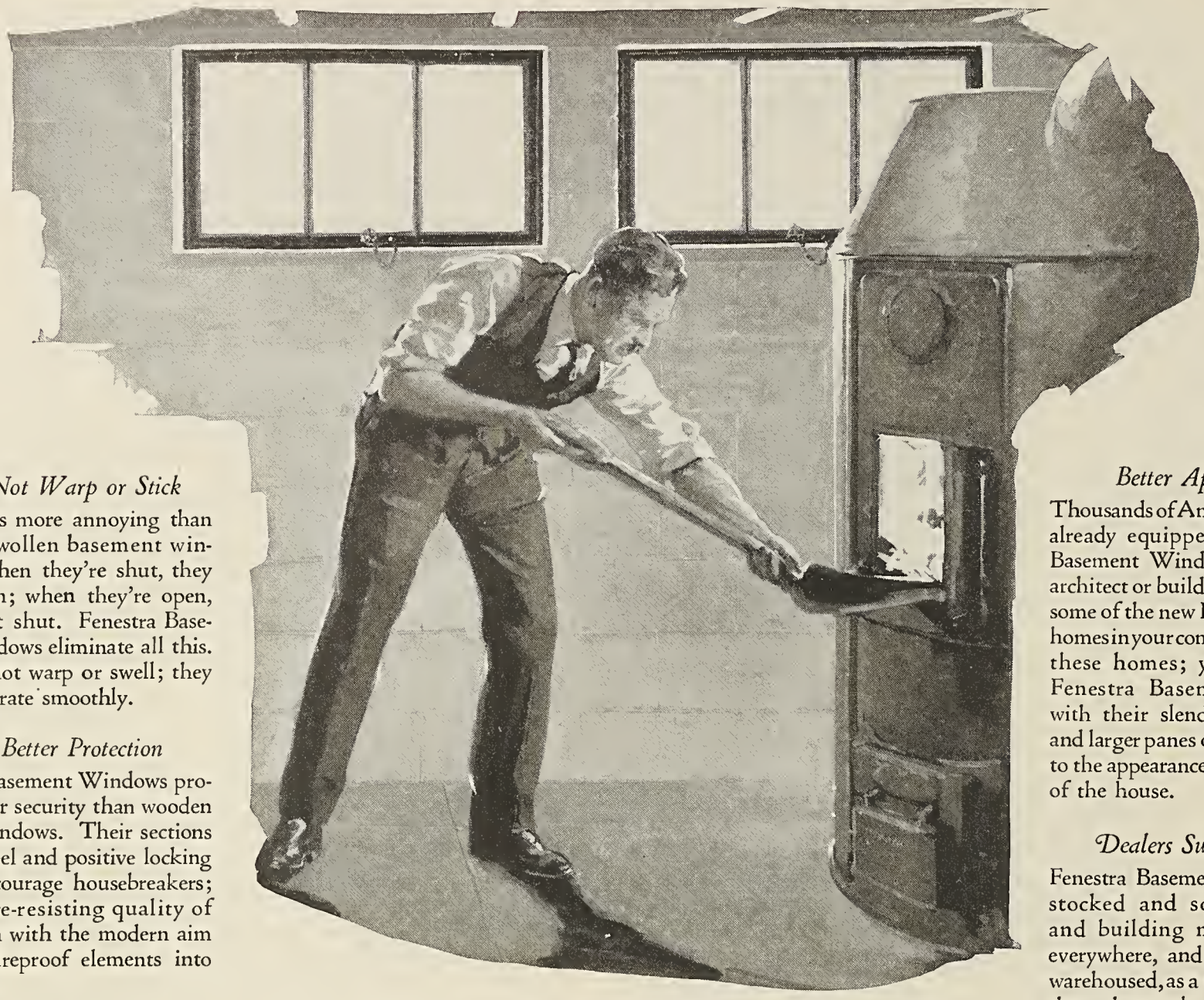
Name .....

Street No. .....

City and State .....

G

Daylight Where You NEED More Light



Will Not Warp or Stick

Nothing is more annoying than warped, swollen basement windows. When they're shut, they won't open; when they're open, they won't shut. Fenestra Basement Windows eliminate all this. They cannot warp or swell; they always operate smoothly.

Give Better Protection

Fenestra Basement Windows provide greater security than wooden "cellar" windows. Their sections of solid steel and positive locking device discourage housebreakers; and the fire-resisting quality of steel fits in with the modern aim to build fireproof elements into the home.

Long Life Assured

Basement windows get hard usage. Rain, snow, and drippings from the roof eventually rot wood windows; coal and wood deliveries mar and break them. Fenestra Basement Windows of steel cannot rot or decay; they cannot be splintered or split. They last.

Moderate Cost

With all their advantages, you might expect Fenestra Basement Windows to cost much more than wood windows. But the difference in first cost is insignificant, and Fenestra Windows cost decidedly less to install.

Who hasn't felt the need for more daylight in the part of the house that's mostly underground?

Today, when you build that new home you can have a Fenestra Daylighted Basement — flooded with an abundance of natural light — bright and cheerful—like the rooms upstairs. For Fenestra Basement Windows, made of solid steel sections, hold larger panes of glass *that admit 80 per cent more light.*

DETROIT STEEL PRODUCTS COMPANY, 2313 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto

Better Appearance

Thousands of American homes are already equipped with Fenestra Basement Windows. Ask your architect or builder to direct you to some of the new Fenestra Window homes in your community. Inspect these homes; you'll find that Fenestra Basement Windows, with their slender steel sections and larger panes of glass add much to the appearance of the lower part of the house.

Dealers Supply Them

Fenestra Basement Windows are stocked and sold by lumber and building material dealers everywhere, and large stocks are warehoused, as a service to dealers, throughout the country. This means that the home-builder who decides that he wants Fenestra Basement Windows can get them promptly, regardless of where his new home is to be located.

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Are you expecting to build a new home, apartment, store building, or other structure calling for basement windows? Then get *all* the facts about Fenestra Basement Windows before your building plans are drawn. Write for the new folder containing the *complete* Fenestra story. It's yours for the asking.

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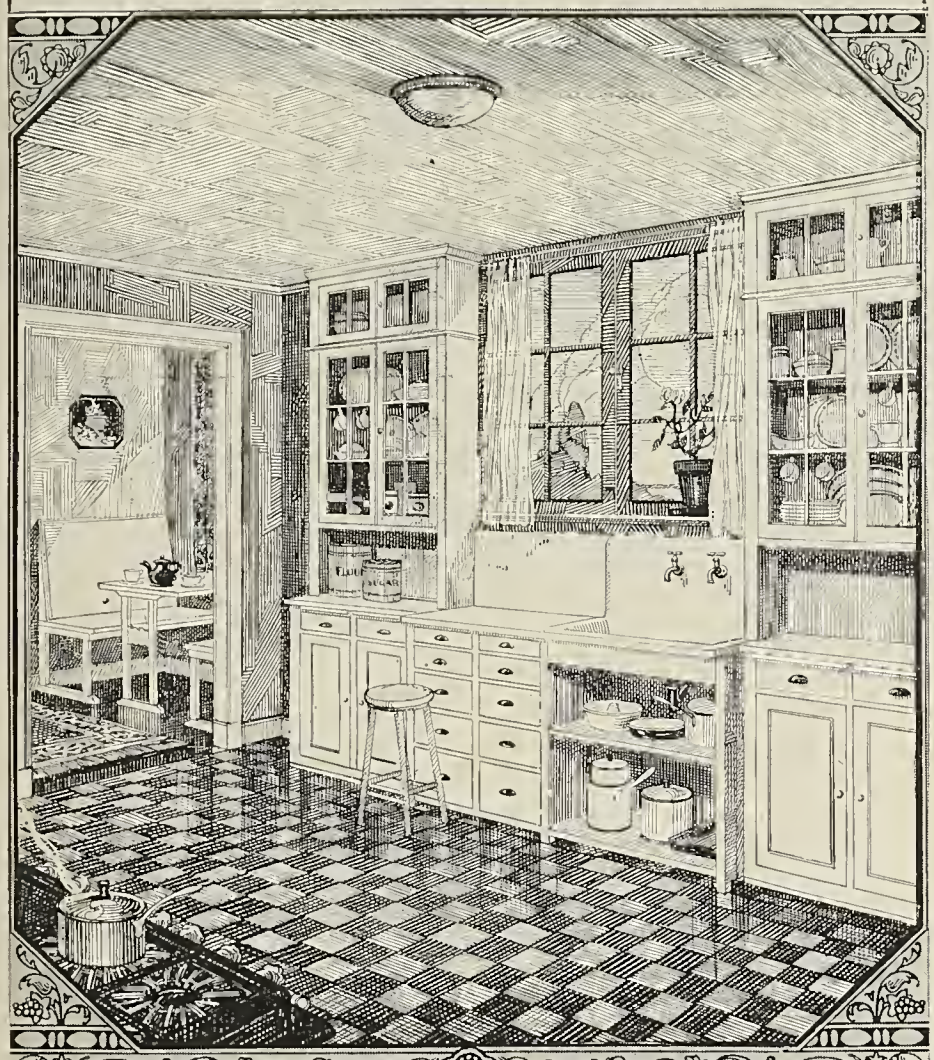
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1866

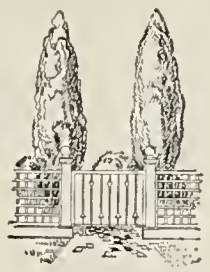
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THE greatest change—the most complete right-about-face that home building has undergone in the last twenty years lies in the kitchen.

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You have dreamed of a beautiful white kitchen, with cabinets built into the wall, with china cases, a spacious cupboard and storage place for pots and pans. A built-in ironing board that swings back into the wall out of the way is needed. A cozy breakfast nook has come to be expected.

Remodel your old kitchen

Right now—even if you do not intend to build—you can easily have the ideal kitchen you desire.

More and more women are coming to know that Curtis Woodwork and permanent furniture can be selected just like anything else. A carpenter can quickly put it in with little muss or bother. There is a dealer in your town who has a Curtis catalog which will give you a great variety of designs to choose from.

The Curtis Companies have gone to great expense to obtain some of the most beautiful woodwork designs in America or abroad. Naturally you realize that they put into every piece flawless material and skilled workmanship.

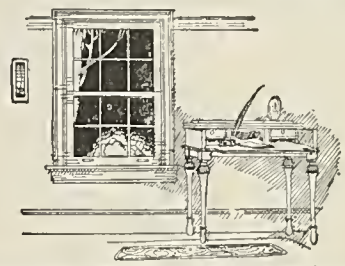
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Experts who have spent lifetimes in the working of wood are in charge. Expensive machines that only a great establishment can afford add refinements to the manufacture of each piece, making it stronger and better than ordinarily. The result is woodwork of a construction and richness which formerly graced only $50,000 homes — produced at a price which every home builder can afford.

Glance at the combination kitchen dresser and work table shown in this advertisement. It is design C-760 shown in "Permanent Furniture." Here are three pieces of permanent furniture. They set so smoothly together that they appear like a unit. The corners of each piece are lock-mitred together—avoiding the use of nails and eliminating contrasts of grain. A guide rail beneath every drawer makes it open and shut smoothly and removes likelihood of jamming. You can have a flour bin if you desire. Into every piece of Curtis Woodwork go refinements of construction and workmanship such as you see here.

Curtis has a dealer in your town

Go to the Curtis dealer in your town before you do any remodeling and ask to see his Curtis catalog. Select what you like from the wide variety shown. If you are planning to build, ask him to get you Curtis plan books. He can get for you free the books which retail for $1 apiece. Study them. Soon you will see what has made Curtis the American standard of woodwork for the last 57 years.



Twelve-Light Window C-1024. Architects appreciate how important windows are in making the home beautiful. Curtis windows keep the home warmer and are less apt to rattle. Ask for booklet on "Windows."



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Bookcase C-575. Sooner or later every home accumulates books. Get a bookcase that is a handsome addition to your library or living room. You will find several in "Permanent Furniture." Sent free on request.

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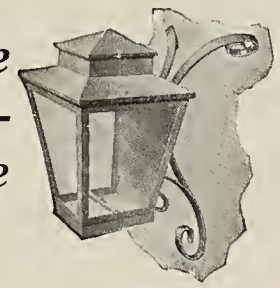
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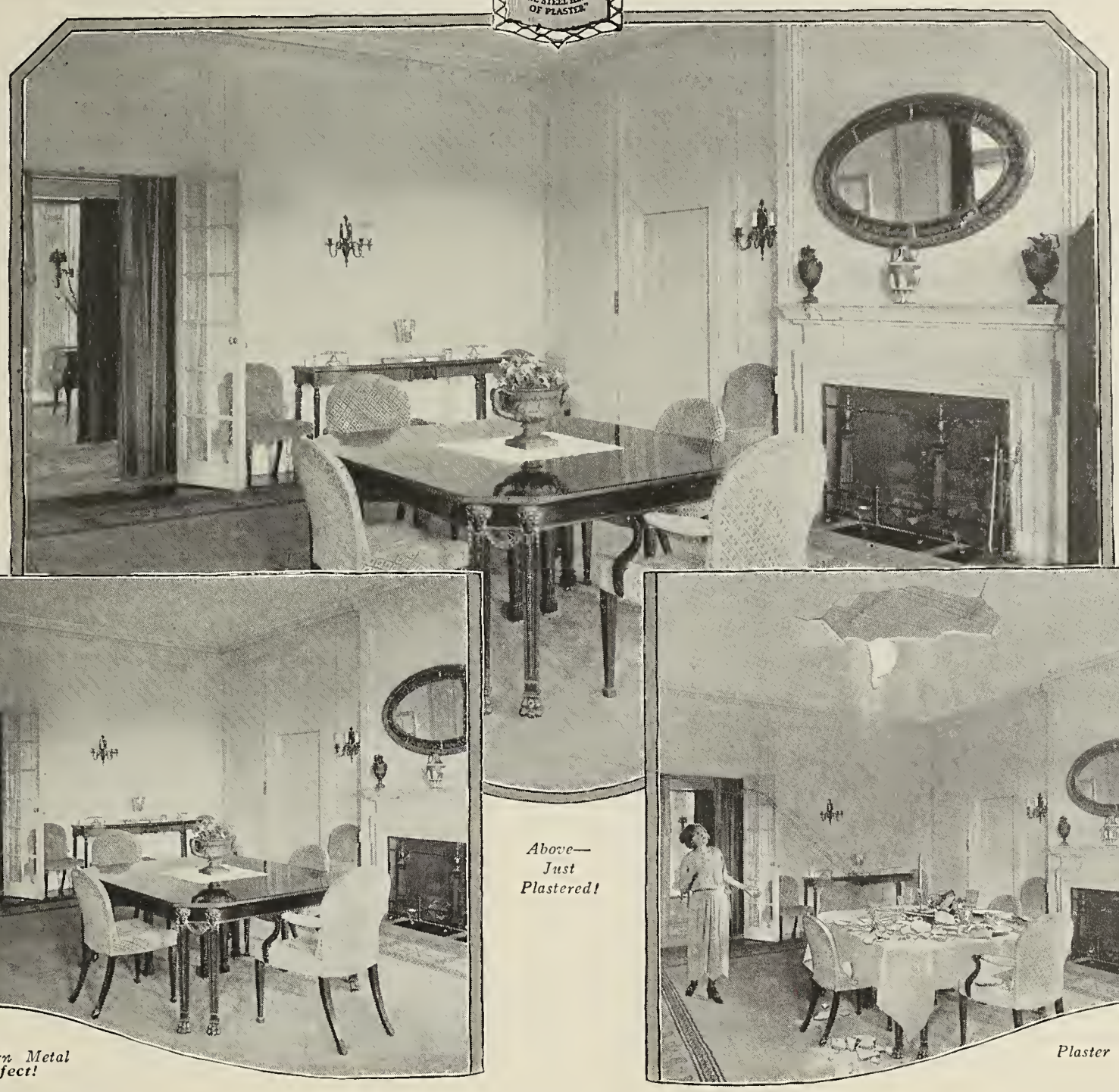
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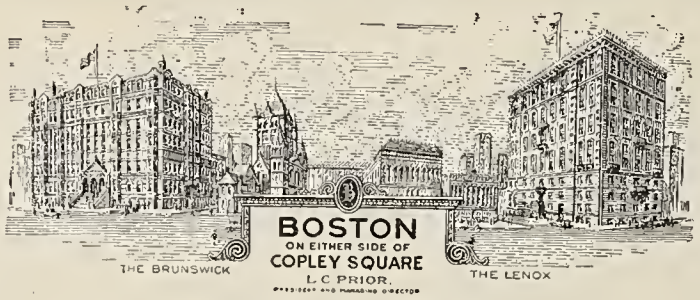
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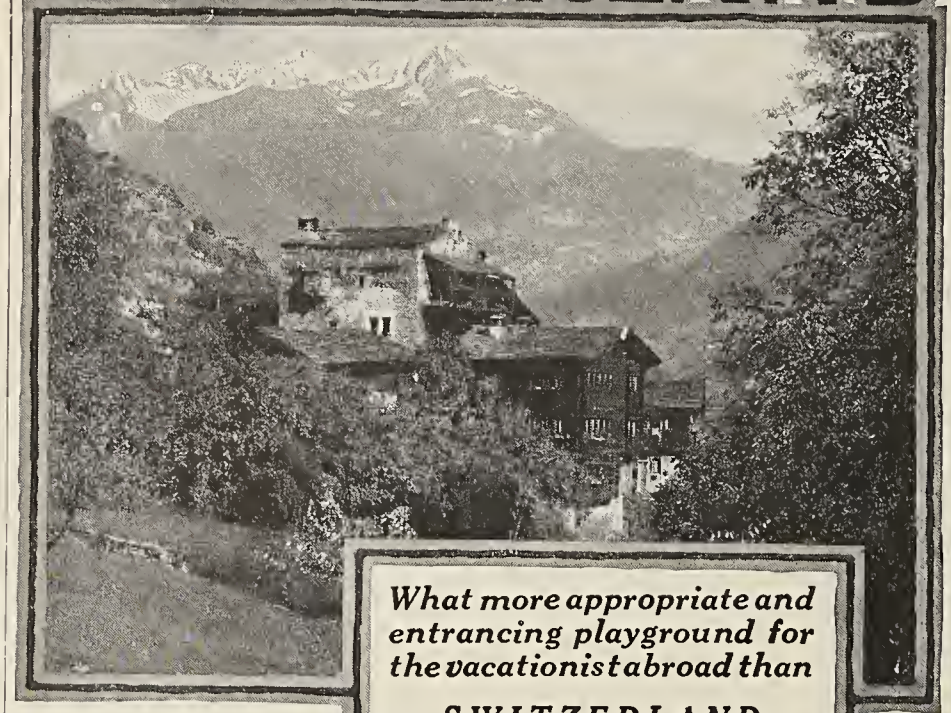
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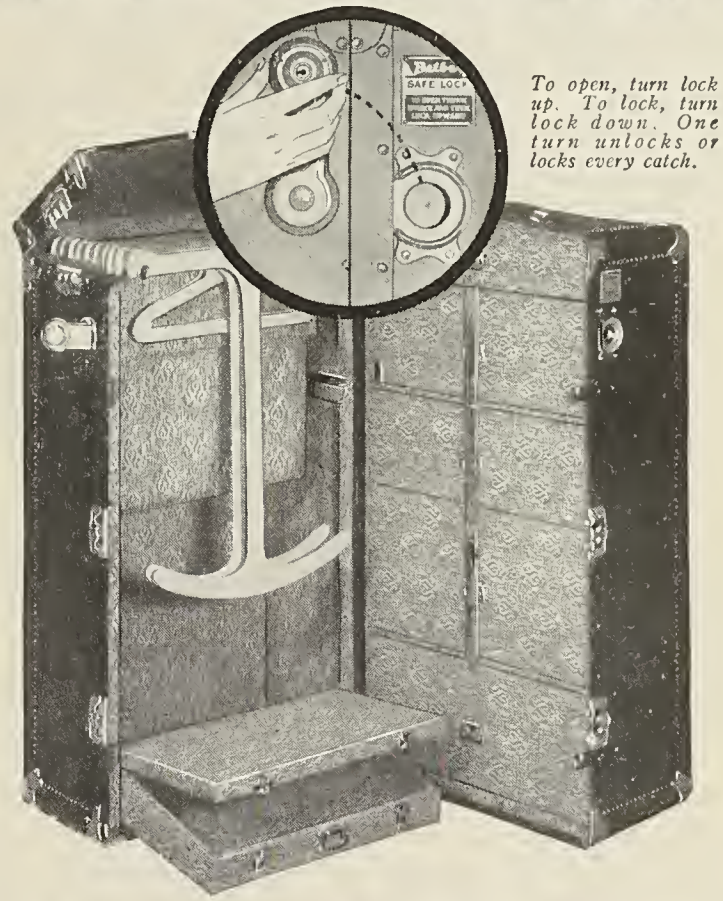
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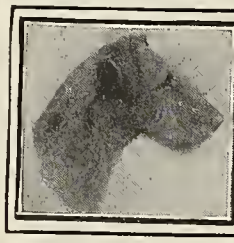


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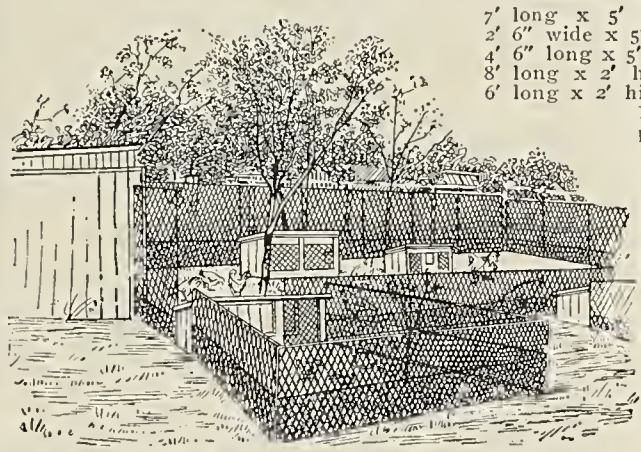
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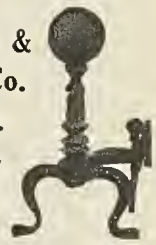
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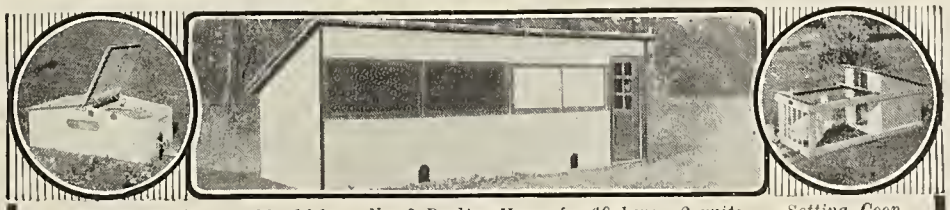
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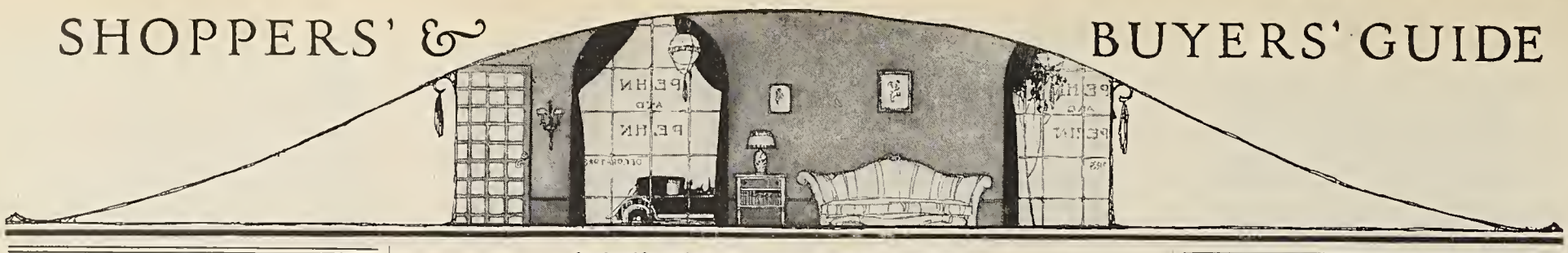


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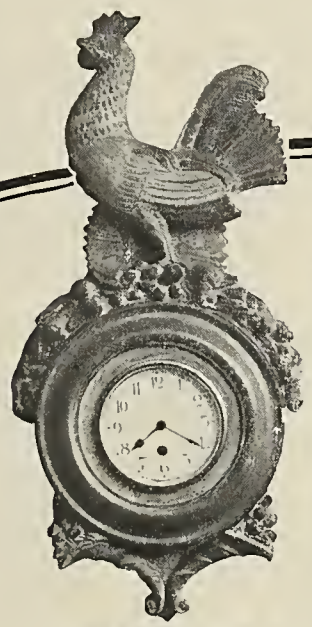
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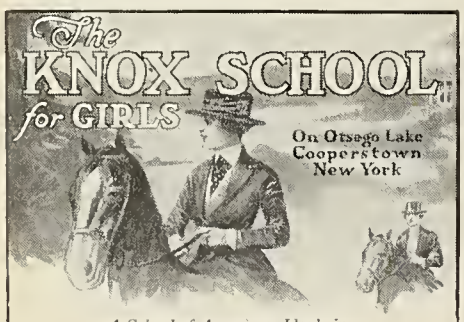
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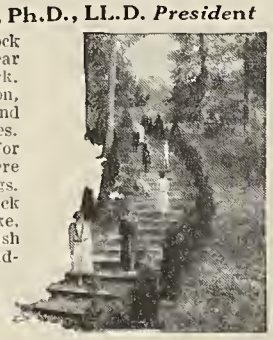
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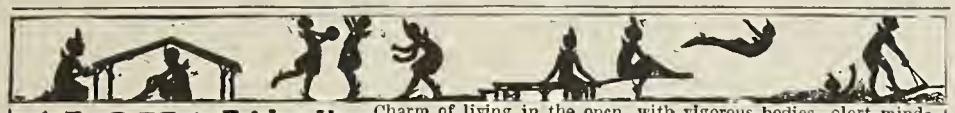
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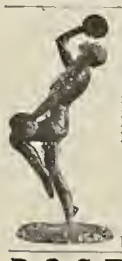
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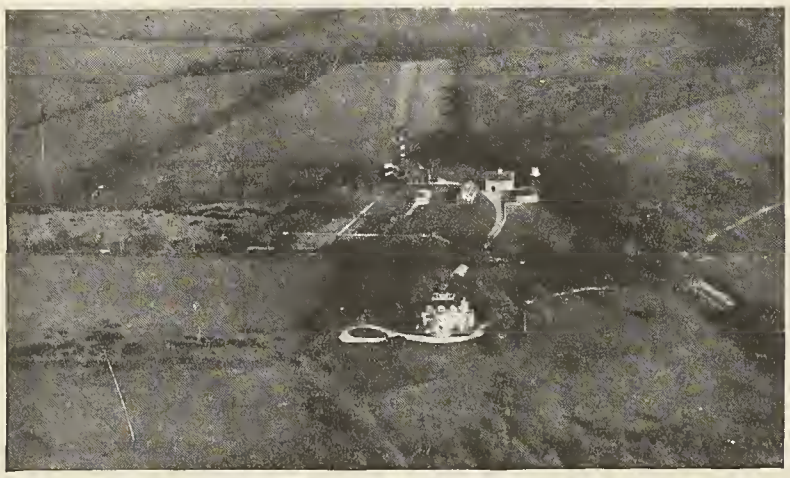
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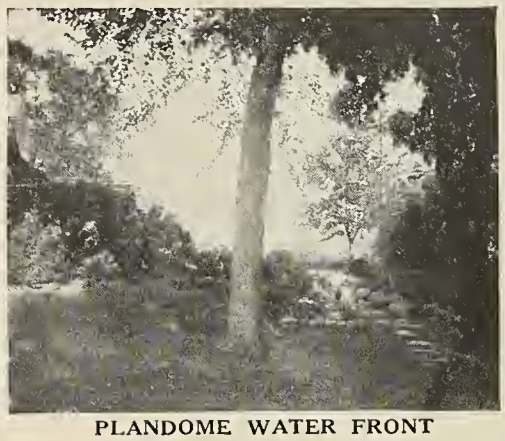
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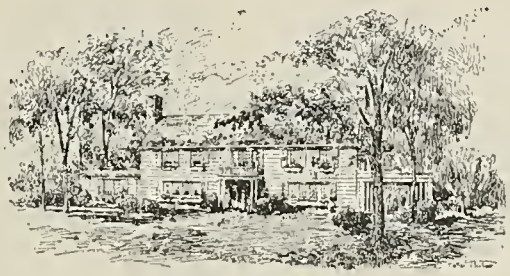
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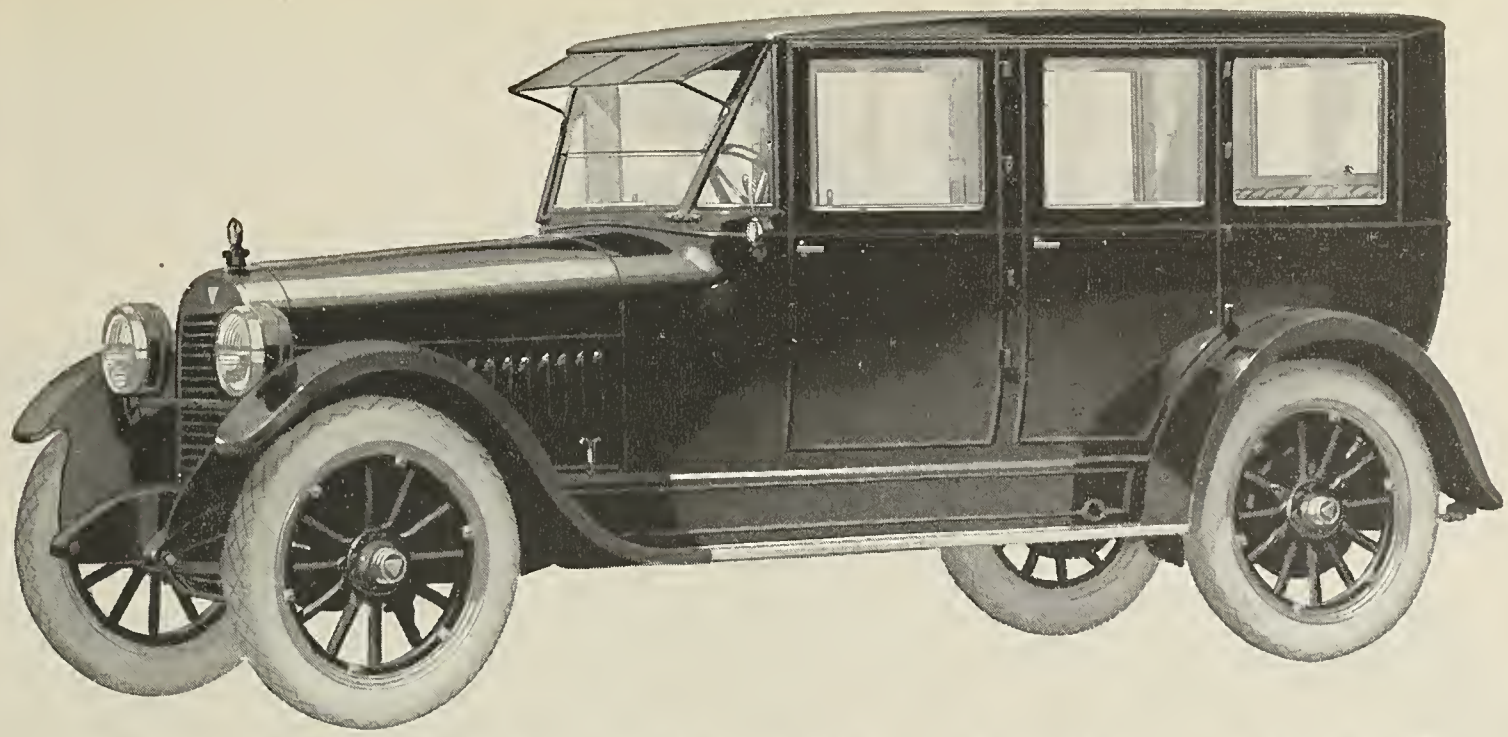
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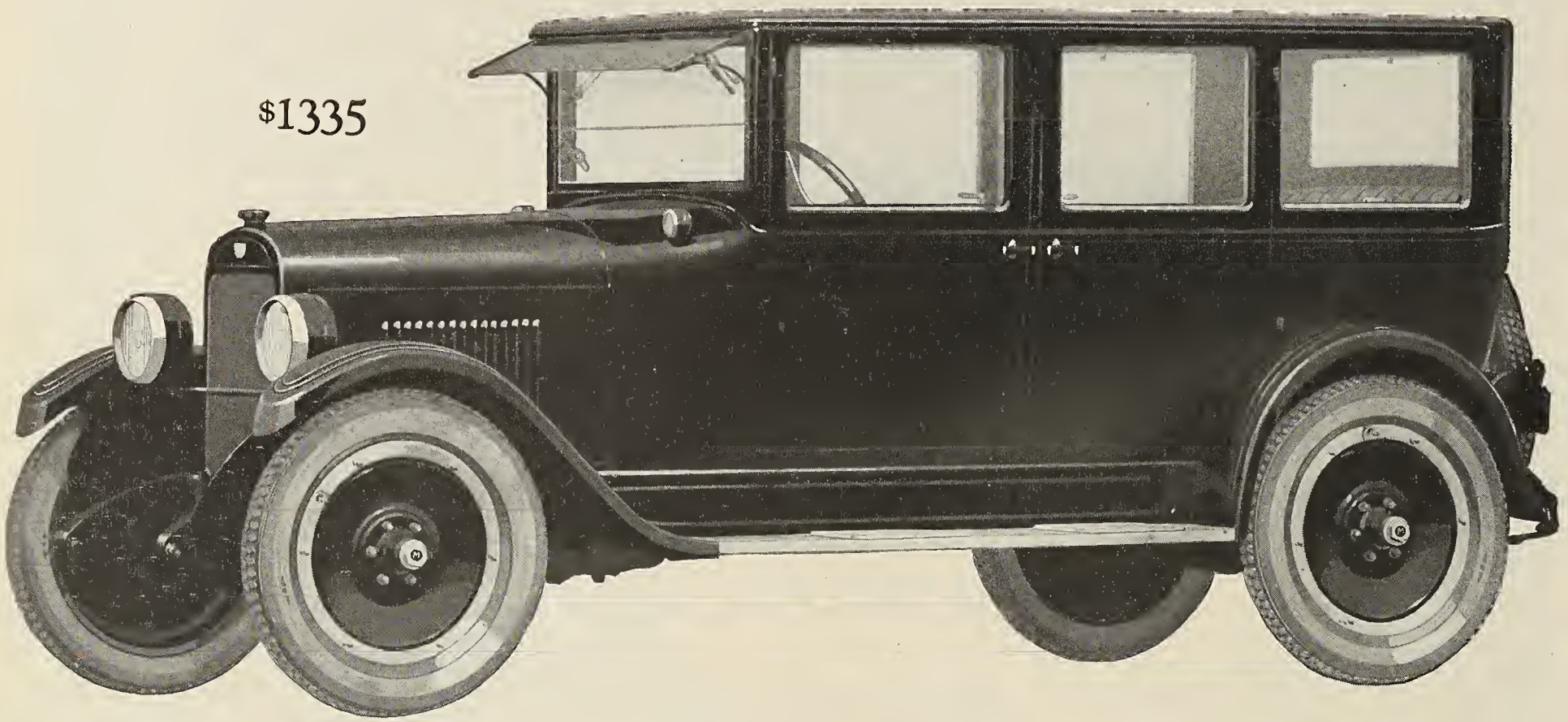
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House & Garden



Garden terraces will be one of the subjects considered in the May issue

ONE of the pleasantest accusations ever leveled against this magazine was contained in the statement of a prominent man recently to the effect that each new issue of House & Garden cost him money. Upon reading a new copy his wife rushes out and spends her—and his—money like a profligate. It is, indeed, an honor to be called a temptation, and we rather glory in it. Sometimes we have thought that, in the last analysis, the editorial pages of House & Garden were a sort of springboard from which its readers plunged into the broad and luxurious pool of its advertising. Indeed, they are a pleasant highway into that world where with gold one can purchase many things. And if one hasn't the gold? Well, then there is the capacity for dreams that cost no money, for hopes that need never beggar one, for plans that keep the heart and brain nimble.

The next issue, for example, presents quite a bewildering array of temptations. There is a temptation to furnish terraces and porches, another to purchase toile de Jouy, another to buy water lilies and make a water garden. If these hold no allure for you, then you might succumb to the temptation of remodeling a country house, or furnishing your home in economical relays, or start collecting Spode, or going in generously for window boxes. And when these fail to find the way to your heart and purse, then the subject of slip covers may, as well as the delightful suggestions for decorating rooms that men would enjoy to live in, the chatty directions as to where to buy antiques when you run over to London, the scheme for a cutting garden (which isn't a bit expensive to make) and the hints on selecting just the right wall paper for your living room.

These are a few of the topics that will enter into the editorial pages in the May issue. It bears the title Spring Furnishing, and we are making it as refreshing and inspiring as a spring day.

Rooms of the sort you eventually will have! Houses of the kind you eventually will build! Gardens of the type you eventually will plant!

There will be such a snap and sparkle to its temptations, that, on the whole, the easiest way to rid one's self of them will be to succumb to them.

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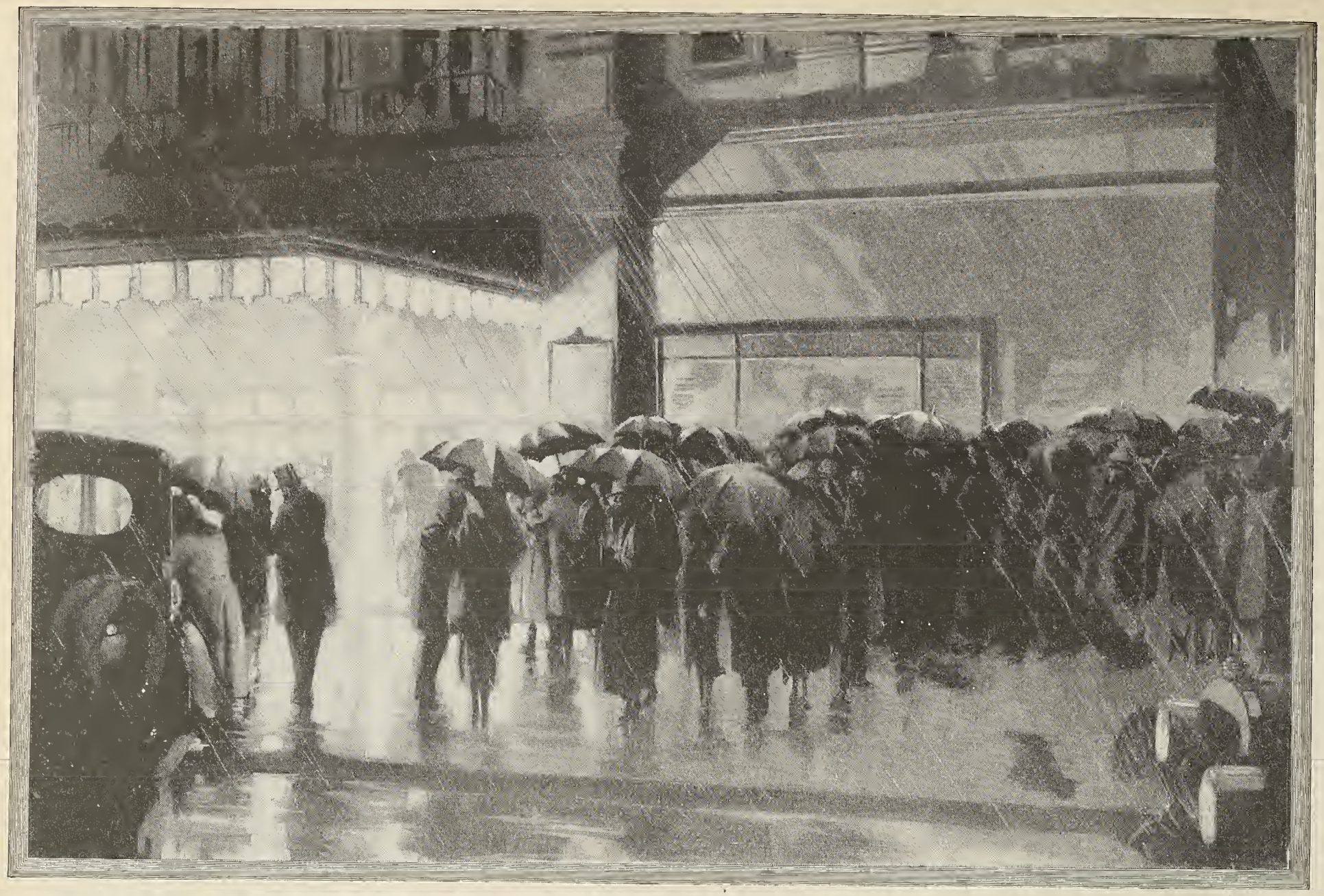
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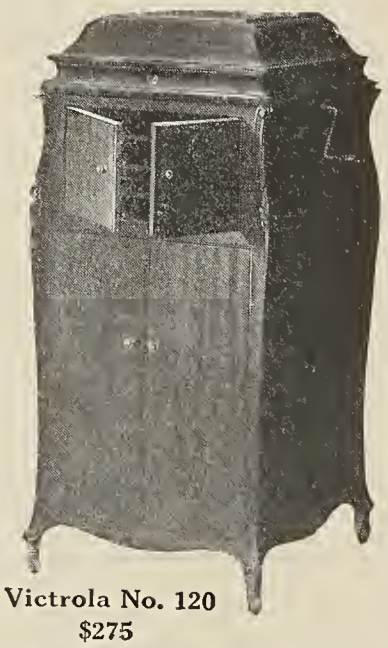
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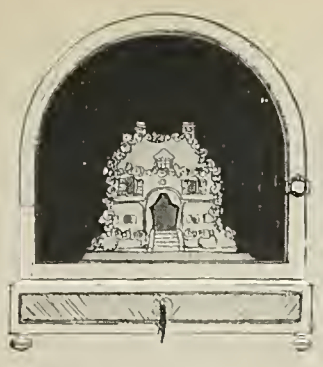
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The HOUSE & GARDEN BULLETIN BOARD



IT IS gratifying to learn that—

The Architectural League of New York has just awarded its gold medal for residential work to Dwight James Baum, with a special commendation for the simplicity in his house designs. Most of Mr. Baum's houses have appeared in House & Garden. He belongs to the younger school of architects who appreciate the need in this country for small and medium size houses of meritorious design. The medal was well awarded.

The fashion competition conducted by Vogue in its Thirtieth Anniversary Number has awarded its first prize to Mrs. John Williamson of Ridgewood, N. J. It appears that Mrs. Williamson is almost as faithful a reader of House & Garden as she is of Vogue, since the design of a house she recently erected was chosen from the pages of this magazine.

The Cloister Clock Corporation which has been conducting a competition for clock case designs has awarded its first prize to E. Stetson Crawford, of Nutley, N. J. Behind such a competition lies a great idea. It awakens country-wide interest among designers and artists. It is hoped, now, that our manufacturing corporations will go still further. Apart from painting and sculpture, creative art in this country is anonymous. The man who designs a good chair, the woman who designs a remarkable bottle for perfume, the artist who creates a new style for silver must be satisfied with monetary compensation, the manufacturer taking all the credit. On the Continent the individual artist is given credit for his designs. Credit, of course, is a form of flattery, of public acclamation; but what artist doesn't thrive under acclamation?

The Metropolitan Museum of Art has been holding its seventh exhibition of Industrial Art, made from designs found in old work in the museum. This use of a museum as a laboratory is a great step forward.



IT IS only human to believe pleasant predictions, and to believe the things we wish to believe—and in this happy frame of mind we welcome the building forecast for 1923, as carefully prepared by our professional contemporary "The Architectural Forum." Obviously, the division which concerns itself with the forecast for house building is the one in which we are most interested, and we find it divided into dwellings estimated to cost "under $20,000.00," "from $20,000.00 to $50,000.00," "over $50,000.00," and "Apartments." In the first group an expenditure of over two hundred and twenty-two million dollars is forecast for 1923; in the second group, nearly one hundred and nineteen million, in the third, over seventy-three million, and for apartments, $662,885,000.00. The aggregate is $1,000,077,017.00—over a billion dollars.

These figures are based on actual data obtained from one thousand seven hundred and sixty-seven architects, and, proving the soundness of the forecast, there is printed a comparison of the figures predicted last year for 1922 and the figures taken from the construction records of the past year. The approximation of the actual figures achieved by the 1922 advance figures was so close that the forecasters of the "Forum" can go on record as being something more than good guessers.

They tell us that 1923 promises well for house building, and for our part we hope that their figures will be realized in actual construction as closely as they were in 1922.



APRIL 22nd to 28th is to be observed as a National Garden Week. The Movement has been endorsed by President Harding and other prominent men and its details are being developed by the General Federation of Women's Clubs, which include programs for lectures and demonstrations. Behind this scheme is the fundamental fact that the beautifying of one's home grounds makes for better citizenship, that an interest in the preservation of our wild flowers, in the creation of school gardens and a general understanding of horticultural methods all lead to a fuller life and a better community living. If your local garden club is planning to join this celebration, give it your support.



THERE may be some wearied souls who are bored by this idea of a Garden Week or any sort of a "week." We pity them. Frankly we have never missed an opportunity for a party. We believe that life should be a series of celebrations, that the household should constantly be either looking forward to a fete or just recovering from one. The garden offers many excuses for such celebrations. Last month we suggested planting a tree or group of trees for each child in the family—and having a party to celebrate the event. Of course, we have always marked the legal holidays by garden events. St. Patrick's Day we celebrate by planting sweet peas; on Memorial Day we decorate graves and come home and plant dahlias; on Independence Day we have a little family shindig to mark the last planting of sweet corn; on Election Day we vote early and spend the rest of the time setting out bulbs. In a garden book which will appear very soon we suggest a way to celebrate the planting of a new rose bed—while part of the family is getting the plants into the ground, the other part is mixing a good fruit punch (with a dash of Jamaica rum in it) and, your labors finished, you all drink to the health of the roses.



SOME of our garden flowers are taken too casually, and not the least of them is the sweet pea. People say. "Of course, sweet peas", and forthwith neglect it or grow them in a careless fashion, with mediocre results.

The sweet pea deserves a revival in popular favor. It is an intimate flower, of delicate tints and form, of subtle fragrance. One enjoys it best close at hand. Its beauty stands as a rebuke to those garden monstrosities whose sole claim to favor is their size. We Americans are too much apt to gauge flower value by size.

To be sure, the sweet pea is not a flower to grow casually, and yet the preparations for its sowing and its maintenance are no more difficult or arduous than that demanded by the dahlia and other garden favorites. It requires and deserves good soil, speedy and constant growth aided by stimulants and cultivation, but its compensation is an abundance of flowers through a long season.

MOST countries have their bad days in architecture; especially in the matter of houses. England had hers early in the 19th Century. Ours followed England's quite naturally. Since then the curse fell upon France. Tradition seems to play no part whatever in these slumps. When England fell into the bad habits of building jig-saw Gothic and card-board Classic there were examples of beautiful and extremely sensible architecture all about which she might have followed. In the same way, when we took up the fashion here for pseudo-Gothic and neo-Classicism toward the middle of the century, and built the houses which we now refer to as belonging to the Garfield-Grant period, the Colonial work all along the Atlantic seaboard, whose lovliness of design and honesty of construction have still to be excelled, was completely ignored. In many ways this is the sort of thing in which France has been engaged until today. No other country has finer and more picturesque traditions in native domestic architecture than that of the stone and brick and half-timber *manior* and farmhouses of Normandy, the brick cottages of the North of France, and the stone and stuccoed houses of Burgundy. Very little of the splendid spirit of these, however, is encountered in the great majority of the domestic work of the past twenty-five years. But an encouraging note is now to be seen in the designs which are being made now for the reconstruction of the villages throughout the devastated areas. Ever since the armistice, competitions have been held in which the architects have devoted themselves to a sympathetic study of original native types in the districts concerned, and it is possible that the great calamity of the war will have a fortunate phase in the regeneration of the domestic architecture of a country that was, for a time, almost sterile.



WEYMER MILLS, whose name is familiar to readers of House & Garden and Vogue, is an essayist on furniture and antiquities, residing in Newport, R. I.

Miss Gheen, who writes of furnishing dining rooms, is a practising decorator whose work is known both in New York and in the Middle West.

Karl Freund, who writes on painted glass doors is a decorator and antiquarian, practising in New York.

A new department starting with this issue is a page of period furniture characteristics by Mr. & Mrs. G. Glen Gould. These pages are so arranged that they will show graphically the salient period points. Decorators and students of decoration should find them of value.

D. E. Newell, who contributes the article on Chinese furniture, is an authority on Oriental decorating and furnishing, and resides in San Francisco.

Lucy D. Taylor, who is writing a series of articles on the uses of wall paper in various types of rooms, is a lecturer on interior decoration. Her first article appears in this issue.

Julia Lester Dillon, who is doing a series of articles on gardening in the South, is the landscape architect of Sumter, S. C. She has recently published a book on Southern gardening, "Blossom Circle of the Year in Southern Gardens", which should prove of great service to our readers who reside south of the Mason and Dixon line.





Bruguiere

DISTINGUISHED FURNITURE

Like a well-bred person, well-bred furniture is at home in any company. This is especially true of furniture of the eras Louis Quatorze, Louis Quinze and Louis Seize, furniture that is almost essential for giving delicacy to certain types of rooms

In this view of the library in the home of Mrs. Edgerton Winthrop, New York City, a Louis XVth chair in needlepoint is grouped harmoniously with a table, fire screen, galleried stand and chair upholstered in cut velvet, all of Louis XVIth's time



THE THREE LOUIS IN NEW YORK

Since the Days of the Huguenots French Furniture Has Journeyed to the Metropolis to Play Its Part in the Early American Scene

WEYMER MILLS

THE writer attempting a Gotham chronicle of the furniture of three decorative periods known as Louis Quatorze, Louis Quinze and Louis Seize might do well to pause and contemplate his goose quill.

If a sense of history could give us very far reaching eyes into the past we might quicken into life the dust of forgotten centuries dreaming under lower Broadway skyscrapers. That far time of Governor Peter Stuyvesant and his French wife, born Judith Bayard, must have seen the arrival of the first French furniture at the Battery wharves. Before and after the Revocation of the Edict of Nantes, Stuyvesant held out welcoming arms to storm-driven French Protestantism. We read of thousands of émigrés journeying from Bretagne, Normandy and Picardy, and in the same ships came Walloons from Lisle, Mons, Antwerp, Ghent and Mechlin.

As the French congregation sat in the church of L'Eglise du St. Esprit, I know of one good man, a sturdy Freneau, whose thoughts must have wandered happily to his great cherry nuptial bed, and his stout oak cupboard fashioned from trees on his beloved domain and safe at last in a land of liberty.

Louis XIV ascended his throne at the age of five years in 1643, but in the history of art his reign does not begin until some twenty years later with the founding of the Manufacture Royale des Meubles de la Couronne. From then until the 18th Century the richest of the Huguenots no doubt brought many pieces of new and costly French furniture with their older *lares et penates*. The Quintards, Le Contes, Lorillards, Allaires and de Lanceys were all families of high condition. The Dutch, English and French exchanged their native fashions in that little colonial world.

In "The Furniture of our Forefathers," by that painstaking historian Esther Singleton, we read that the bedchamber of Cornelis Steenwyck, a Mayor of New York who died in 1686, held a cupboard of French nut wood. A descendant of Lord Bellemont, the early English Governor, possessed a cabinet of marqueterie work said to have been fashioned by the celebrated André Charles Boulle and brought by his lordship to New York. Later the Beekman family, who built Mount Pleasant, about 1763 imported French furniture for their ball room.

These are among the first frail records of French taste in New York. A search through old newspapers for furniture brought by the white winged ships,—those long vanished "Neptunes," "Nebuchadnezzars," "Roberts," "Marys," and "Swift Sallys" does not reveal much in the way of importations for the New York market.

Just before the Revolution, when Mrs. Belton taught French and French tapestry-making to our very great great grandmothers, French things were becoming more in demand. The Tory ascendancy may have atrophied the fashion, but when the war was over the arrival of a French ambassador and the constant stream of gifts to the fair



Bruguiere

A painted screen, Louis XV bergère a la gondole, a guéridon or stand of the Louis XVI era and a terra cotta bust dating from the 18th Century form this pleasing group in the home of Mrs. Edgerton Winthrop, New York City. The illustrations accompanying this article are all views in the same residence





In the library is found quite a mingling of eras—16th Century tapestries, 17th Century French mirror, 16th Century Italian bronzes, Louis XV needlework chairs and various other pieces of French and Italian furniture

The small lit de repos and the etagère or stand beside it are both characteristic Louis XVI pieces. The china on the etagère is old Swiss of interesting and unusual design. In the background are originals of the period

American charmers from Rochambeau's officers in Paris, caused its revival.

Before me rests a little carved gilt footstool of the Second Louis. Its covering is a bit of blue brocade—the blue of Nattier. Tradition has it that it was sent to a Livingston belle by no less a personage than the Duc de Lauzun. Time has not been very cruel to its covering, for probably few little feet in high heeled slippers have rested on it since it became a cherished treasure of its first owner. One can imagine it on the hardwood floor of some stately New York room—a vivid spot of envy for the fair ladies who made the Early Republican court. Probably it aroused a longing for French furniture in many a beholder.

It is said in New York today among the dealers in antique furniture, and the interior decorators, that the three Louis have not been very marketable this season. If a patron does ask for French furniture it is usually Directoire. All the hue and cry in furnishing has been for American things, or the English pieces that are their fine relations. For those who psychologize about the decoration of the American home for the American there arises the question: Can any of the three Louis or their bastard progeny enter the average mediocre New York



With a 17th Century tapestry serving for background is this music room group, consisting of a Louis XV commode a la Pompadour, two Louis XVI bergère. Even the modern marble on the commode seems at home here

dwelling without disturbing its serenity? "Show me the house!" cries the pleased, or outraged purveyor of French taste—the dealer in Cressent and Caffieri or their imitations born for the Paris Exposition—or is it, "just show me the purse!"

The man in the street who goes to his superior to be furnished in correct style and hears the term, French taste, is apt to visualize those rococo caves of engulfing gilt in some of our "palatial hotels", or perhaps he looks back with a shudder to a family mansion of about 1880, or 1890, with a hideously uncomfortable parlor in supposedly French pieces acquired near what was once called Louis Fourteenth Street, "No Louis period room for me!" he glares, and the conciliatory dealer agrees that the taste for Louis period rooms is on the wane in New York.

That erudite chronicler of French furniture, André Saglio, has written that the history of furniture is the history of the inner life of a nation, and although the traveled New Yorker is apt to speak French better than his English cousin, he may not know very much about the story of French furniture—that lengthy and diversified pageant with banners of all peoples that might be

(*Continued on page* 124)



A corner commode or encoignure and the chair beside it, with Aubosson covering, belong to the period of Louis XVI, as does the small lit de repos, the other of a pair in this valuable collection in the possession of Mrs. Winthrop



The south aspect shows an informal arrangement of windows and a broken roof line. Directly off the house terrace is a tennis court and lawn bordered with flowers



The planting both near and against the house, as seen in this view of the south corner, has been arranged so as not to detract from the lines of the building

AN ENGLISH COUNTRY HOUSE

OSWALD P. MILNE and PAUL PHIPPS, ARCHITECTS





"Merrymount", Huntercombe, Henley-on-Thames, the country home of Sir John Wimble, is a dignified Georgian design. This front is symmetrically arranged with windows well spaced. The walls are of gray brick and the roof of dark tiles

The entrance front faces the north. The interesting and unusual oriel windows seen to the left give light to the stairs. Glimpses of the garden can be seen from this entrance drive, but not sufficiently revealed to destroy privacy



The garden door is a simple Georgian design. Above it the sundial is so placed that it is part of the design made by the door and the side windows



The gable over the garage in red brick and weather boarding is developed into a pigeon loft and is surmounted by a weather-vane of a ship with all sails set

SPRING PILGRIMAGES

In More Than One Way We Can Prove
That Old Geoffrey Chaucer Was Right

CHAUCER was right. When April pours out her sweet showers and pierces the drought of March to the root, men do long to go on pilgrimages. In his day the pilgrimage was inspired partly by religious motives, partly by the desire to take a little jaunt. Behind it lay the urge to leave one's old and accustomed surroundings and seek something new and unaccustomed, something of beauty, something of romance. The pilgrimage was an expression of an effort to find a new environment.

A new environment cannot be had by merely wishing for it; one has to make a distinct effort of the will and an equally distinct effort of the body. Whatever it is that quickens us, it must find expression in the act of going and it cannot be satisfied unless, from the journey's end, we bring home something new and fresh and stimulating.

Chaucer's pilgrims brought back not only the palmer's shell and staff, but the remembrance of great deeds and unforgettable visions. In those times men had to go to the end of the earth for the beauty that they brought home. Today's pilgrims bring back equally unforgettable memories and, in their hands, equally tangible evidences of the journey, only the journey isn't so far because beauty is brought from the ends of the earth for them.

A SPRING morning. You feel the upward urge that is stirring Nature. Men who usually ride to their work prefer to walk. Women hasten through their household duties and get out of doors. The first day of spring in town stirs even the laziest to be up and on the go. And where do they go, these modern pilgrims? Where do they seek their new environment? Where do they hasten for their taste of adventure and romance. To the shops.

The man comes home with a new golf stick, the wife with a new hat, the boy with a new bag of marbles, the flapper daughter with a new cigarette holder, the studious aunt with a new and ponderous book. Each of these helps create a new environment. The purchase and owning of them impart a distinct thrill. They make life a little more enjoyable.

THERE are three states of mind that actuate buying things—a realization of necessity, a sense of generosity and a sudden desire to break bounds.

When a man or woman simply *has* to have a new hat, and goes forth sternly to buy it, then the purchase is actuated by necessity. Necessity may be the mother of invention, but she is not always the mother of romance.

When, as at Christmas time and on birthdays, one goes forth to purchase something for someone else, the motive is generosity. There is a distinct romance in this. There is adventure in seeking it among the myriad wares of the shops, assembled from the four corners of the earth. And happiness is acquired by anticipating the happiness the recipient will have in opening the package and thenceforth owning it. Some years ago a group of sternly sensible women tried to curb Christmas giving. The movement enjoyed its days of publicity and died, as it should have died. Because the very secret of Christmas giving is that it should never be utterly sensible; there should be a touch of madness in it; one should give what one cannot afford—and face the bills with nonchalance.

But the greatest of all motives in purchasing is that sense of reckless insubordination one can acquire from it. The wife really does not need that new hat; the husband does not actually need that new golf stick, nor the studious aunt the new and ponderous tome. One whose purse is lean finds some beautiful object, craves it, goes in willy-nilly and buys it—a vase, a picture, a yard or so of new cretonne, a chair in fascinating lines. She may have to skimp on other expenditures for a week or so, but what of it? She has thrown down her gauntlet of circumstance. She has leaped out of the bonds that held her. Having been so bold, she can then face her future with a courageous heart.

A man of our acquaintance was recently told that he would have to undergo an operation, an expensive and serious operation. Having received this pleasant news, he left the surgeon's office feeling very low. Life held no future for him. He would have the surgeon to pay and the hospital to pay—and perhaps the last bill would be to a lugubrious undertaker for planting him beneath some suburban sod. He hadn't the slightest notion how these bills were ever going to be met. A block from the surgeon's office he passed a book store. He passed it hurriedly because books were his weakness. Of course he couldn't think of buying a book; had he not to pay a surgeon and a hospital and possibly an undertaker? At the corner he hesitated, turned back and rushed into the shop. On the shelves he found a delightful old set of Fielding. He didn't own a Fielding. The shopkeeper said he would let the set go for $45. "Sold!" said the condemned man. And walking down the street with the books under his arm, he could have been heard to shout, "Bring on your ether! Bring on your knives!"

IN CHAUCER'S days there were doubtless people who thought spring pilgrimages the height of folly. The husband of the Wife of Bath probably told her that she ought to stay home and look after the children; the Squire's neighbors said that he was a fool to leave his farms just when spring plowing and seeding were being done, and what the wife of the Miller said to him would probably not be fit for print. Perhaps what the modern husband says to the modern wife when she comes home from her pilgrimage with a new spring hat would be equally unfit for print, and what the wife says to the husband about the additional golf stick.

Such assaults of sensibility need never dent one's armor. Go forth, then, on your spring pilgrimage to the shops that have brought beauty from the ends of the earth.





CONSISTENCY IN FURNISHING

In this old English interior each detail of the construction, furnishing and treatment is in harmony with the other. The floor, laid in flagstones, matches the robust, frankly structural spirit of the oak-beamed ceiling; sturdy lintels over the fireplace and casement are at home in the roughly plastered walls; while the Tudor refectory table, with its coffin-stools, holds its own, in the strength of its lines and the mellow tones of its old wood, with the great paneled door

ARCHITECTURAL PRINTS AS DECORATION

In Addition to Their Historic Interest, Architectural Prints Have Decorative Qualities In Many Kinds of Rooms

HUMPHREYS COOPER

THERE are two good reasons for collecting architectural engravings; they are beautiful in themselves—at least the best of them are—and they possess, if they are old, historical interest. What, for example, can be more interesting than a collection of prints showing the principal buildings of one's own particular locality as they were in the past? To those who are interested in foreign parts, or who admire the work of the great engravers of other countries, there is an even wider field. Italy, France, Holland, Germany—all have produced admirable examples of this type of intensely interesting work.

There are three main types of architectural drawing—the technical, geometrical drawing of the working architect and the knowledgeable amateur; the topographical drawing of some existing house and garden (generally a bird's-eye view); the fantastic architectural detail or complete design of the draughtsman's invention. All these, at their best, are worth collecting; it depends on the taste or knowledge of the collector which he chooses.



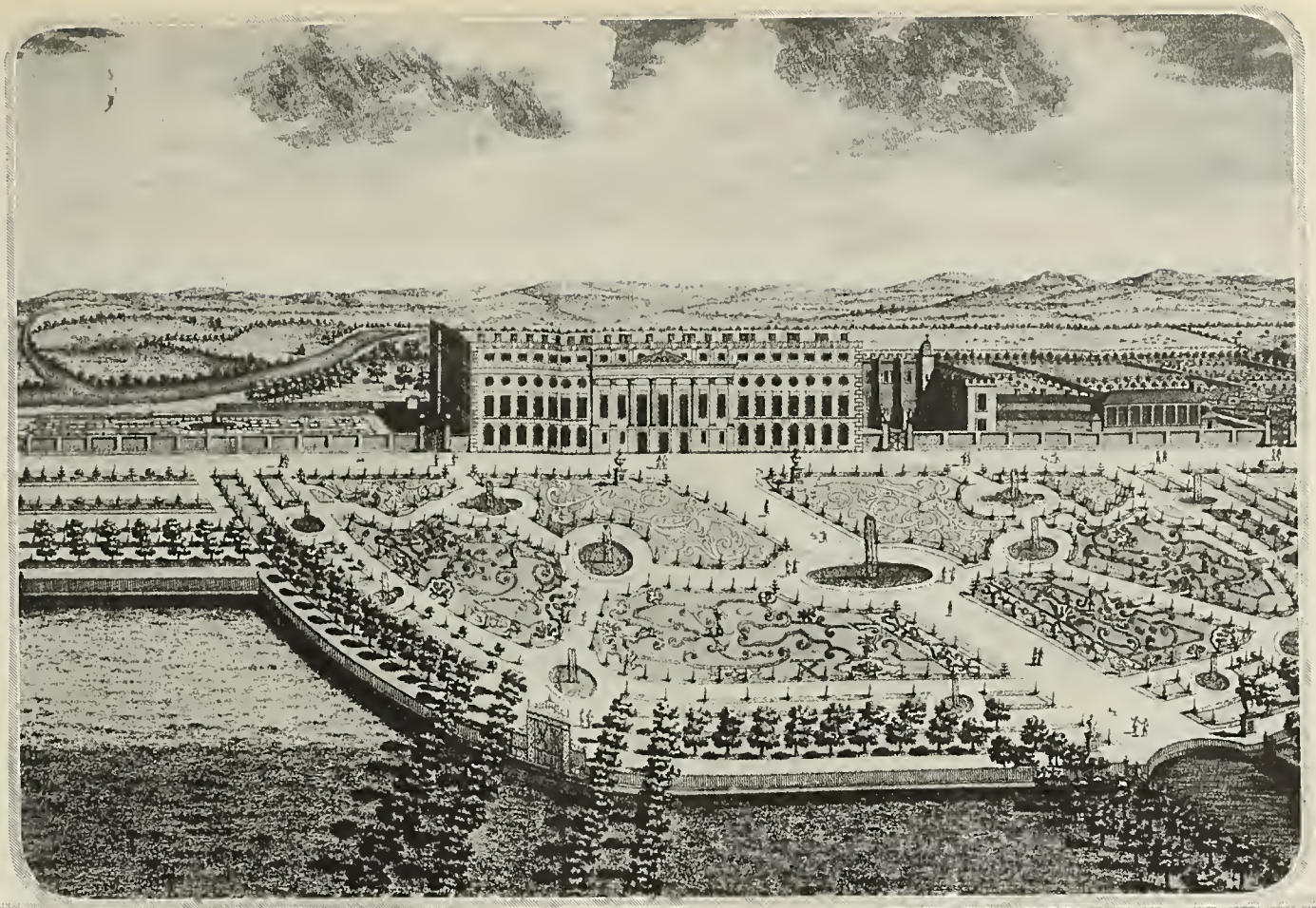
The harbor and town of Newcastle on-Tyne as it appeared early in the 18th Century. The print is from the Nouveau Theatre de la Grande Bretagne, London, 1724

(Below) This beautiful print of Florence, made by Zocchi in 1740, is remarkable for its topographical accuracy and its sense of atmosphere and composition

Architectural drawing in modern times—for we know nothing of Greek or Roman practice—begins, for all practical purposes, with the Renaissance. But from the collector's point of view this period of the early and high Renaissance is a barren one. Architectural prints and drawings of the period are very scarce and valuable. Of the superb engraving by Bramante, for example, there are only two known copies. Those who are not millionaires are advised to start collecting work of a considerably later date.

During the 17th Century the finest architectural and topographical draughtsmen were undoubtedly the French. Three of these deserve especial mention—Lepautre (1617-1682); Daniel Marot, who was born in 1650 and ended his life in the service of William III, having been expelled from France at the Revocation of the Edict of





(Below) Piranesi's feeling for the romantic is shown in this study of ruins at Tivoli

(Below) In this engraving of the Ponte Salarino we see Piranesi's romantic and accurate art



An example of the bird's-eye print is found in this view of Hampton Court in 1774, when Wren's additions to the palace were comparatively new

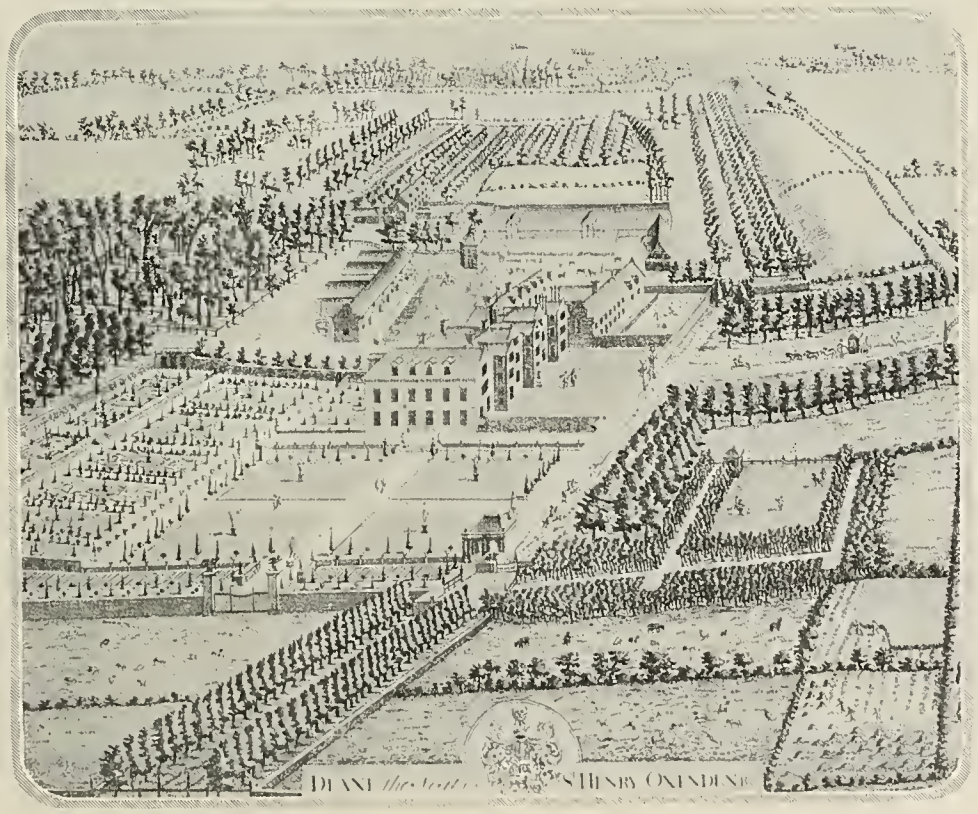


Nantes; and Perelle (the name covers two generations of engravers, father and sons, whose work is practically indistinguishable).

Lepautre was an inventor of architectural ornament rather than an architectural draughtsman in the ordinary sense of the word. His plates represent designs for ceilings, friezes, chimney-pieces, urns, all superbly imagined in the spirit of the most extravagant baroque. For the "Cabinet du Roi" he also engraved topographical plates representing battles and sieges.

Marot's work is not unlike that of Lepautre. At his best—as in his engraved designs for ceilings and in his finest topographical plates—he is almost superior to Lepautre. But there is no doubt that his skill declined after he left France: the court of the Prince of Orange did not provide the stimulus to swaggering invention given by the court of the Grand Monarch. Marot is also known as a designer of decorative furniture and many interiors.

With Perelle we come to architectural drawing of the topographical kind. His specialty was the bird's-eye view. His plates of such famous French chateaux as Chambord and Vaux le Vicomte are perhaps the most perfect things of their kind ever executed. In these beautiful engravings Perelle gives us not only an exact and map-like description of the houses and their gardens; he also catches the whole atmosphere and feeling of his subjects. His bird's-eye views are true works of art, whose beauty is enhanced by his fine drawing and grouping of figures.



Topographical work of the 18th Century is well illustrated by this bird's-eye view of Deane, an old English estate

It was in imitation of Perelle that the English engravers of the 18th Century made their elaborate topographical views which were so popular at the time and are of such great historical interest at the present day.

The earliest of these was Kip, a Dutchman by birth, who engraved from the drawings of another Dutchman, Knyff. Kip's volumes, "Britannia Illustrata", are of the highest interest, though they have, compared with

(*Continued on page* 132)

THE STEPCHILD OF ROOMS

The Dining Room Is So Called Because One Is Often Tempted To Leave the Decoration of That Room to the Last

GERTRUDE GHEEN ROBINSON

SOME one asked the other day why it is that the average English house, particularly the smaller one, is apt to be more attractive than the same type of house in America—whether the difference consisted in the fact that English people have more courage as regards color. That they have courage in using color is true, but I feel the real difference lies in the fact that the average house in England is more nearly finished.

We are very apt to build houses too large for us, and spend money in the beginning for construction and acres which ought to be kept to carry out and perfect the home as a whole. I do not know how many times I have been called to look at a house which was copied after some residence in England, only to be told that the owners had spent their all in its construction and had nothing left for the furnishing and adornment. Too often people are willing to have a fine living room and a beautiful bedroom but want to wait until they can "do the dining room as it should be done." It is because of this tendency that I always feel I should like to begin with the dining room first, and make this step-child of rooms the most charming in the house, before the money and enthusiasm have run out.

A living room is much less difficult and can be done quite simply, temporarily at least. Chintz, comfortable chairs, a sofa, flowers and nice lamp shades—and it becomes habitable. But one cannot compromise with a dining room. I think it much bet-



To admit as much sun as possible, the wide windows in the attractive breakfast room above have only one set of gauze curtains, embroidered in wool flowers. Miss Swift, decorator

When one has a beautiful old French console painted in classic design and an equally lovely English mirror, the walls behind them should be severely plain. Miss Gheen, decorator





A breakfast room done in the Tut-ankh-amen manner has gaily decorated walls, a modified Egyptian chair and an early Italian painted chair. Miss Gheen was the decorator of the room

ter to do it well once and for all, and by doing it well I mean finishing it to the last detail. We all know the average dining room throughout the country; six chairs or eight, a table, a sideboard and a pantry door. Even when there is a screen before the latter, it is often too low.

In the dining room we perform one of the most important functions of our lives—that which affects our health, raises or lowers our vibrations, cheers or depresses us, inspires us or makes us drowsy, and as so often happens, especially in town houses, this room is so placed that the sun very rarely shines in it. If it is a large and important room with an average amount of light, the first thing to do is to make the lines as good as possible. Close up any unnecessary openings, increase the wall space, put in a fine mantel (not too large), look for chairs of a period relating to the mantel and make any sacrifice to have an old sideboard or a pair of old consoles. If this is out of the question, find an old console and have it copied, for, as there is so little in a dining room with the exception of the furniture, such pieces as we do use ought to be of the very best.

If the walls in a dining room are paneled and painted a plain color, then one must rely upon the curtains, the rug and the covering of the chairs for interest. If chintz is used elsewhere throughout the house I should not advise its use in the dining room if it is to be a rather formal room, and by "formal" I mean if it is to be used as a dining room alone. Decorated walls, either painted or papered in one of the delightful and interesting scenic papers so colorful and effective can be depended upon to give unusual character to this type of interior.

In smaller households where room space must be considered, it is an excellent plan to have a dining room-sitting room, much on the style of those in English lodgings. I know the most charming little house on the Thames where the room looking upon the garden at the back, filled with lovely old china, a delightful Jacobean chest and chairs, and curtains of brilliant glazed chintz, serves as a sitting room in the morning and a dining room after one o'clock. The gateleg table placed in one corner of the room near the window, acts as a dining table, and it has always seemed to be one of the gayest spots I know. I always feel it would be more cheerful for the heads of a household, when the children have gone to school, not to have to face two or three times a day those empty chairs. Sometimes this is made easy by having an extra small, round table in the bay or before the window if the room is large enough. This is done very much in England where too

(*Continued on page* 122)



When there is so much interest beyond the windows the walls and curtains may be neutral in tone with one chair in bright chintz for contrast



A reproduction of an old paper in tones of gray, showing an exciting horse-race and old stage-coach, makes an effective wall covering for a wide hall. Mrs Gillette Nichols, decorator

WALL PAPERS FOR A VARIETY OF HALLWAYS

LUCY D. TAYLOR



This paper has a black ground and a design in vivid colors covering it

SUCCESS in decorating never depends upon what the object *is*; it depends upon what it *does* to an interior—to the other furnishings, to the light,—what it makes of your room. The materials that have stood the test of centuries are those whose inherent qualities have added some genuine bit of comfort, pleasure, advantage to the home. Their existence today depends upon no whim, no passing fad or fancy, no individual say-so and pressure. They exist because of their intrinsic merit and worth.

As such, wall paper holds a place which is absolutely its own. It helps make homes; it is pleasant to live with, it adds something that no other commodity of medium price within the means of most of us has—a richness, an interest of texture, a play and variety of color which can come only from judiciously adjusted pattern.

But it can be misused, its values misunderstood, its patterns, colors and textures placed where they give the least benefit, or it can be studied for its real worth, fitted to existing conditions, and prove a valuable friend and aid.

First let us consider the hall. Halls of all kinds there are, long and narrow corridors lighted only dimly from the windows in the front room and the ever present electric light of the apartment in the big city. Short wide halls in the bungalow type of house, leading directly into reception or living room, little more than vestibules. The old fashioned hall of wide spaces, with stately stairs leading up into seemingly limitless regions above. The little narrow cut-up hall of the small house, cozy, attractive, but requiring care and thought to get the most out of it in effect, and of course, always, that hall in medium-sized houses with plenty of wall space, good stair room, neither very large nor very light but, ample, still requiring care in the selection of its wall coverings to further the effect of spaciousness and create the desired atmosphere of wide open hospitality.

(*Continued on page* 126)



This brilliant paper might be set into panels. From W. H. S. Lloyd



Bradley & Merrill

This amusing Chinese paper in gray and black on a gray ground would make an effective hall. Thomas Strahan

Nothing could be gayer for a country house hall than this paper in tones of deep pink on white. Thomas Strahan

A LITTLE PORTFOLIO OF GOOD INTERIORS



Klein

There is a decided English atmosphere about the 18th Century drawing room of Mrs. Isaac Untermeyer in spite of the French, Italian and early American pieces of furniture used. Adam green walls and an Aubusson rug with a faded yellow-red ground and a design of leaves and flowers make a charming setting for the lovely old furniture. Decorations by Fakes, Bisbee, Robertson, Inc.

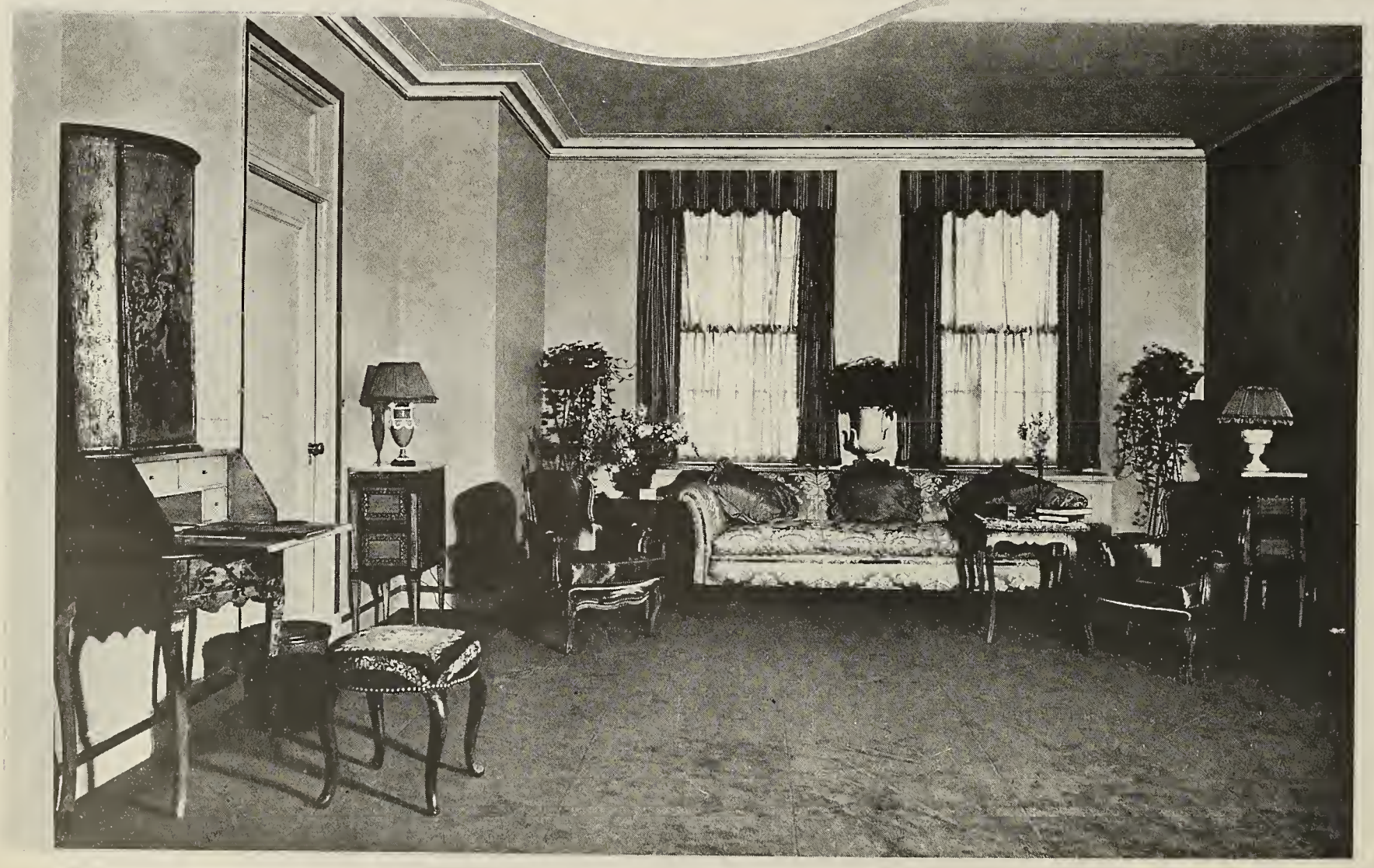


Klein

Delightful in color is the room above with its green walls, yellow taffeta curtains and sofa done in green and white chintz. Fakes, Bisbee, Robertson, Inc., decorators

The walls in the drawing room in the New York apartment of Mrs. James Wallace are green with gold moldings. Wood, Edey & Slayter were the decorators

Harting





Klein

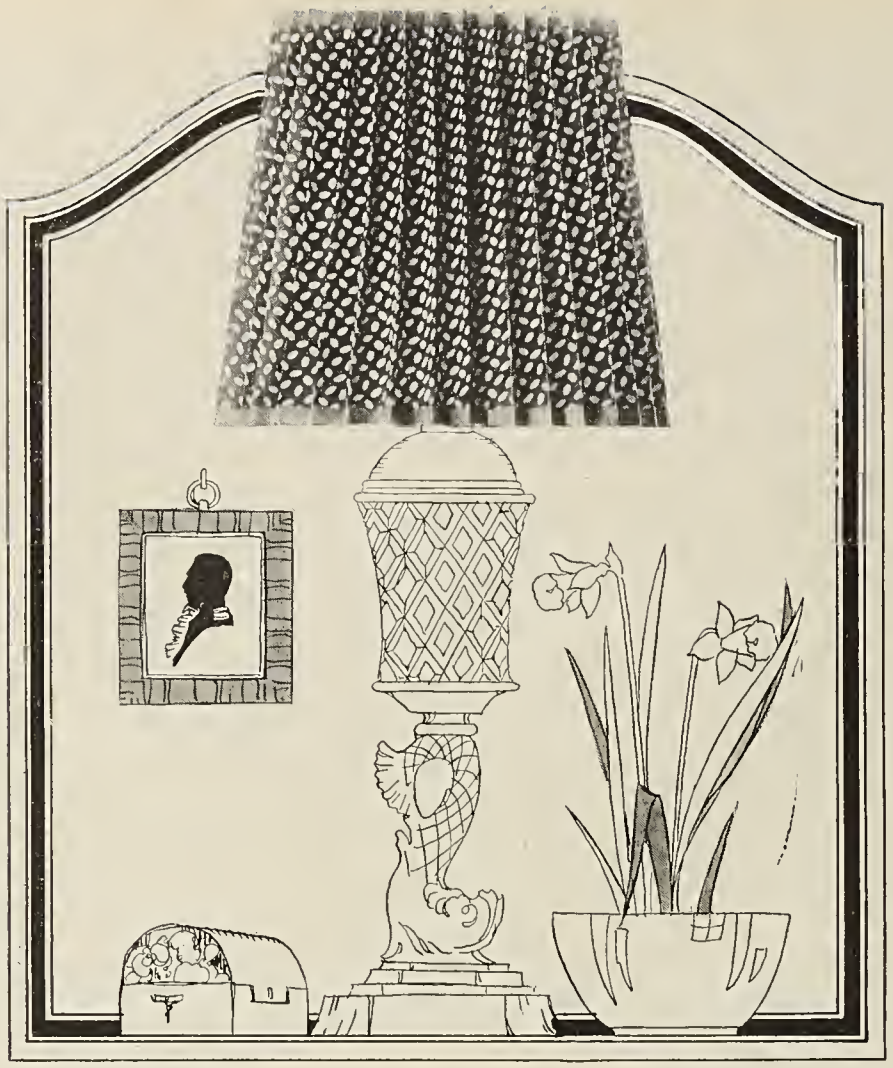
French, English and American furniture have been well combined in this wall group in the living room of Mrs. Isaac Untermeyer. Fakes, Bisbee, Robertson, Inc., decorators

Pale green walls effectively silhouette delicate crystal lighting fixtures and a decorative wrought iron and gilt console and mirror. Wood, Edey & Slayter, decorators

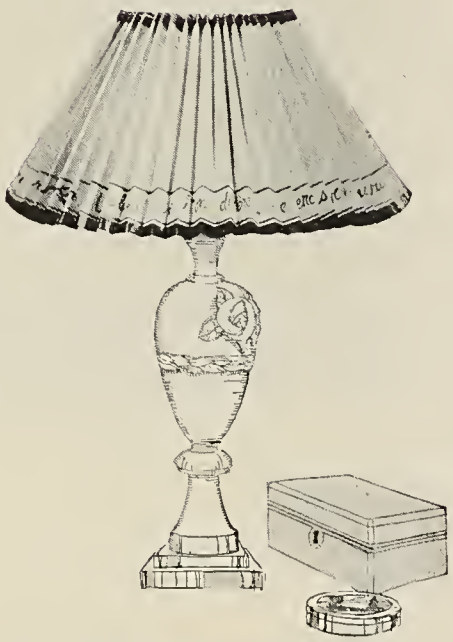
Harting



The smart pleated shade at the right is of red and white English print, the edges bound in French blue glazed chintz. 9" high and 10" wide at bottom, $16.50—It may be had in all colors



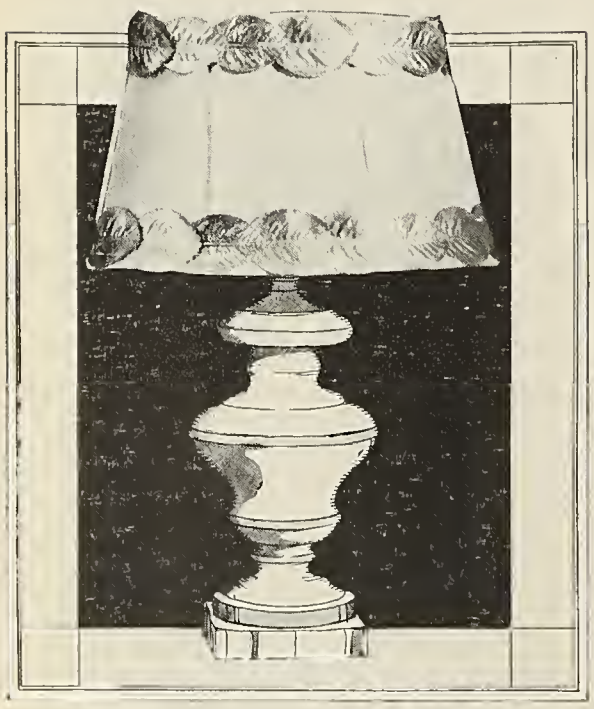




NEW LAMP SHADES FOR THE COUNTRY HOUSE

All the shades on this page may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City

The shade above is of pleated glazed chintz in linen color bound with old rose and edged with fringe. 7" high, 12" wide, $21.75; without fringe, $18.75. Can be made in any color combination



The simple and unusually effective shade on the lamp above is of white gauze trimmed with either silver or gold leaves. 5" high, 9" wide, and priced at $8



The parchment shade above has a Godey print and borders painted any color. 7" high, 12" wide below, $12

An old print of New York decorates the parchment shade below. 9" high, 15" at lower edge. The bands can be painted any color, $14



(Above) A pleated shade of glazed chintz in cream color has a French motto around the border in the same color as the rose binding. 8" high, 13" wide. $21.75. All color combinations



Marbleized paper in old blue and yellow on a pale rose ground makes the unusual shade above. Edges are bound with silver paper. 12" wide 7" high, $15



In the lily pools, which form an important part of the design in this garden at Manchester-by-the-Sea, Mass., such hardy water lilies as the varieties odorata sulphurea and pygmaea helvola have been used to maintain the golden-colored scheme

THE BEAUTY OF A GOLDEN GARDEN

One of the Most Effective Types of Planting Schemes is That Made Up of Cream-colored, Yellow and Orange Flowers

ANTOINETTE PERRETT

WE are living in a very active, color-loving age. We are drawn toward color that is alive and vibrating, and it is wonderful to see how we can work this new appreciation into our gardens. Take a yellow garden in August. You would quite naturally start it with coreopsis or sunflowers or golden glow and find yourself all tangled up in a deadly sameness. I have always wanted my little country door-yard garden to be all golden and friendly with yellow flowers, but, curiously, yellow flowers all of a tone didn't give that effect at all. It wasn't until I saw Mrs. M. Gardner Lane's yellow borders, on her place at Manchester-by-the-Sea, Mass., that I knew how to go about it. I sat down in front of them and began to work out my own yellow garden all over again. That is the beauty of gardens. You don't have to live forever with your mistakes.

The amazing thing I learned that morning was that to start a golden garden, you need not start with gold at all; for the two dominant tones in Mrs. Lane's borders were burnt-orange calendulas—the marygolds of Shakespeare's time—the annual summer chrysanthemums, the Northern Stars, with their cream rays that tone into brown and greenish old gold at their centers. You've no idea how beautiful they looked together.

Another delightful thing is that the plants of both the calendulas and the summer chrysanthemums have a way of growing in varying heights so that there are nice wavy lines to their individual color masses. There they were, then, clumps of calendulas, never over 2′ high, at intervals in the front line of the border, and, alternating with them, clumps of taller chrysanthemums which kept to the second line. Also in this second line were clumps of orange lilies, golden calliopsis, and the taller small-flowered sunflowers; while ferns and the feathery cream spiraea, with its elaborate leaf, and lots of good green foliage of plants that had bloomed earlier or were waiting for their autumn

(*Continued on page* 112)



Masses of calendulas, annual chrysanthemums, coreopsis, day lilies, and evening primroses fill the borders with yellow and orange, while for an early effect in the same tones, jasmine drapes over the wall



The darkest red of the hardy phloxes is Comte von Hochberg

AN ALL-AMERICAN FLOWER

A Wide Range of Color, Size and Season of Bloom Is Afforded by the Hardy Phloxes

JOHN L. REA

SOME plants are only occasionally to be seen in gardens and never quite succeed in overcoming the feeling on the part of the spectator that they are allowed to appear there rather on the gardener's sufferance than from any inalienable right of their own. On the other hand, there are those plants, more limited in numbers than one would at first perhaps suppose, upon whom the very existence of our gardens seems to depend. In the latter group the peony, the iris, and the hardy phlox are among the absolutely indispensable herbaceous perennials. If we take dependability into consideration, length of blooming season, abundance of bloom, color range, and possibly the amount of downright neglect the phlox will stand and still give color and substance to our borders, we shall be apt to award it first honors.

With this in mind one is likely to derive considerable satisfaction from the fact that in both its annual and perennial forms the phlox is an all-American plant, for the thirty species which the botanists recognize are without exception natives of North America, and most of them of the United States. Of these thirty, however, not above six are commonly found planted in gardens and some of these are seldom thought of as phloxes, being known under names that give no hint of their relationship to the tall brilliant plants of our midsummer gardens.

Many of us have blooming amongst our tulips and daffodils a plant bearing soft lavender flowers usually known as Wild Sweet William, phlox divaricata of the scientists. Opening at about the same time but of a redder tint, phlox maculata is not altogether unknown as a garden flower.

Perhaps the most useful and at the same time the loveliest of the early flowering phloxes is subulata, so-called from the resemblance of its short pointed leaves to the shoemaker's awl, the subula. This too

(*Continued on page* 162)



Phlox subalata, blooming in spring, comes in pure white and a number of delicate tints



A pleasing group for the border is made by planting Miss Lingard and Tapis Blanc



(Left) Frau Antoine Buchner is the purest white hardy phlox we have for the border



Tapis Blanc, a dwarf creamy white, has a long blooming season and does well as edging

GARDENS FROM TWO COUNTRIES



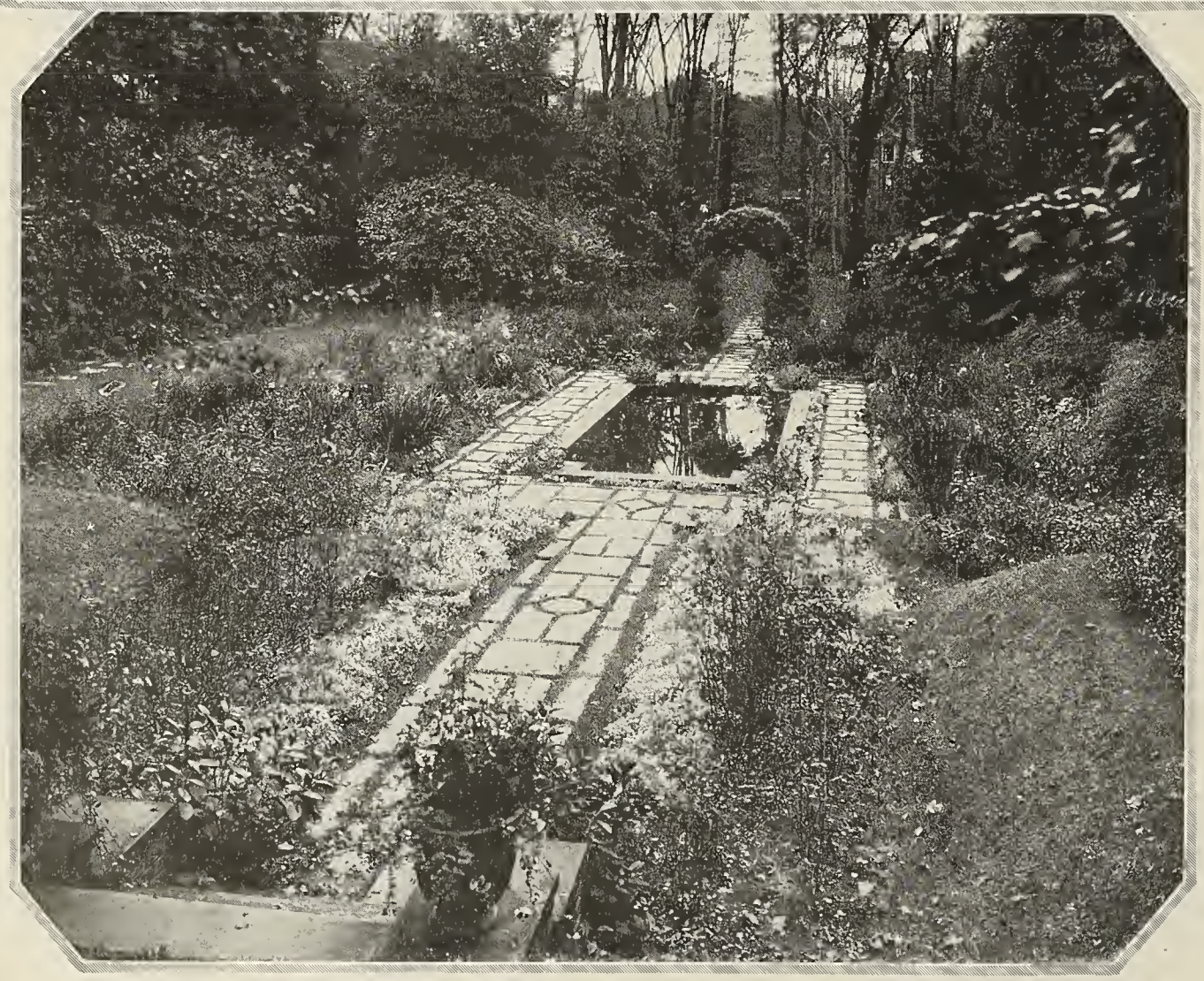
These great herbaceous borders are impressively centered upon the main entrance of a fine old Tudor house at Stoke Poges, England. Clumps of rock roses, in vividly contrasting groups of white and red, are flowering with the deep blue of speedwell, while hedges of clipped yew, the despair of American gardeners, form a background of exquisite color



At a little distance from the borders shown above, yet a part of the same garden scheme, this little lake lies in the midst of a grove of pines, chestnut and elms. In April it reflects the bold masses of red and pink rhododendrons in the foreground and the chestnut spires beyond, and in June its surface is studded with pale-faced water lilies



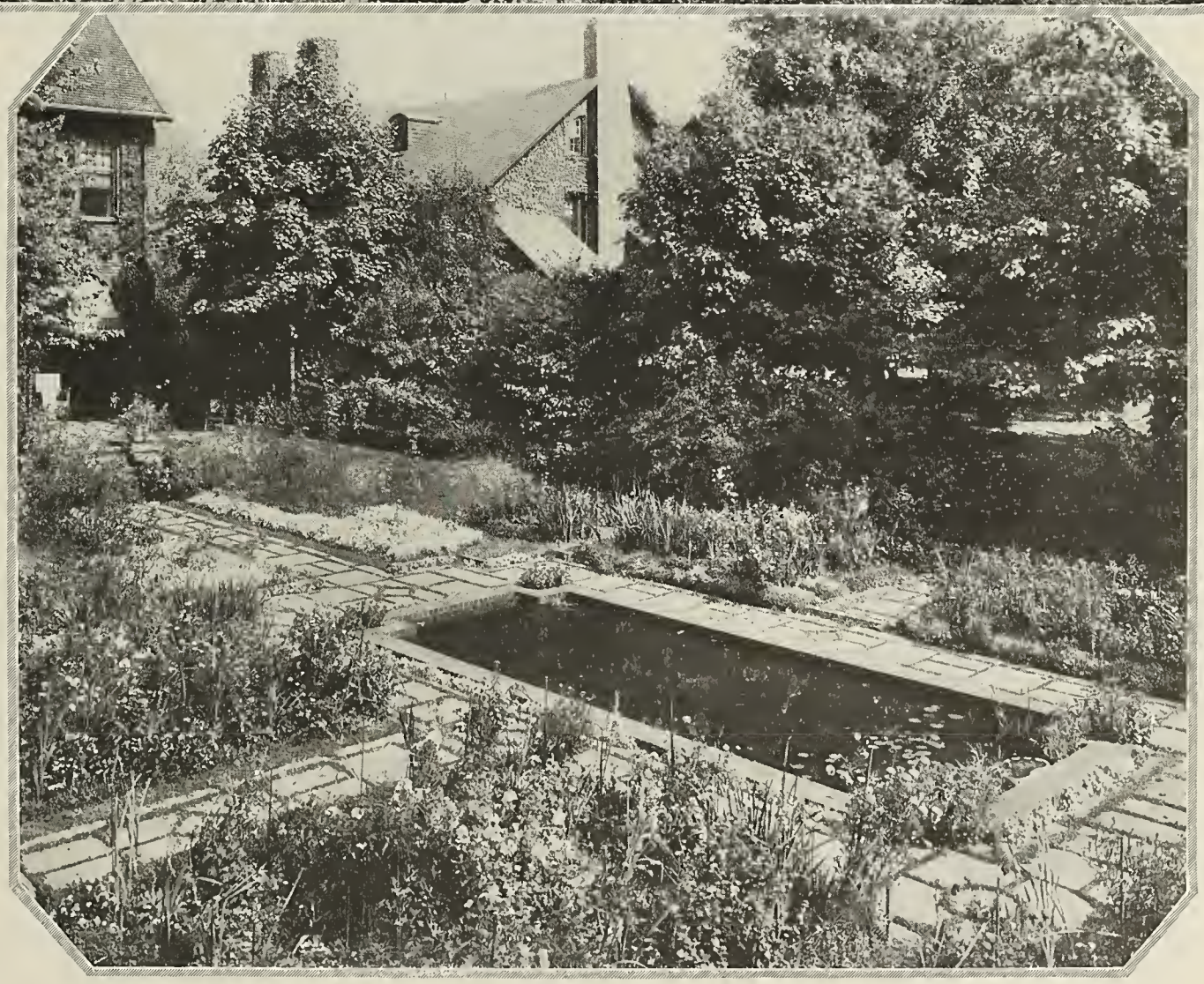
In lieu of an actual garden architecturally considered, it is occasionally possible and preferable to have a formally planned lawn which will serve the purposes of each, as that which has been designed for the grounds of Charles F. Lang, Cleveland, O., by A. D. Taylor, landscape architect



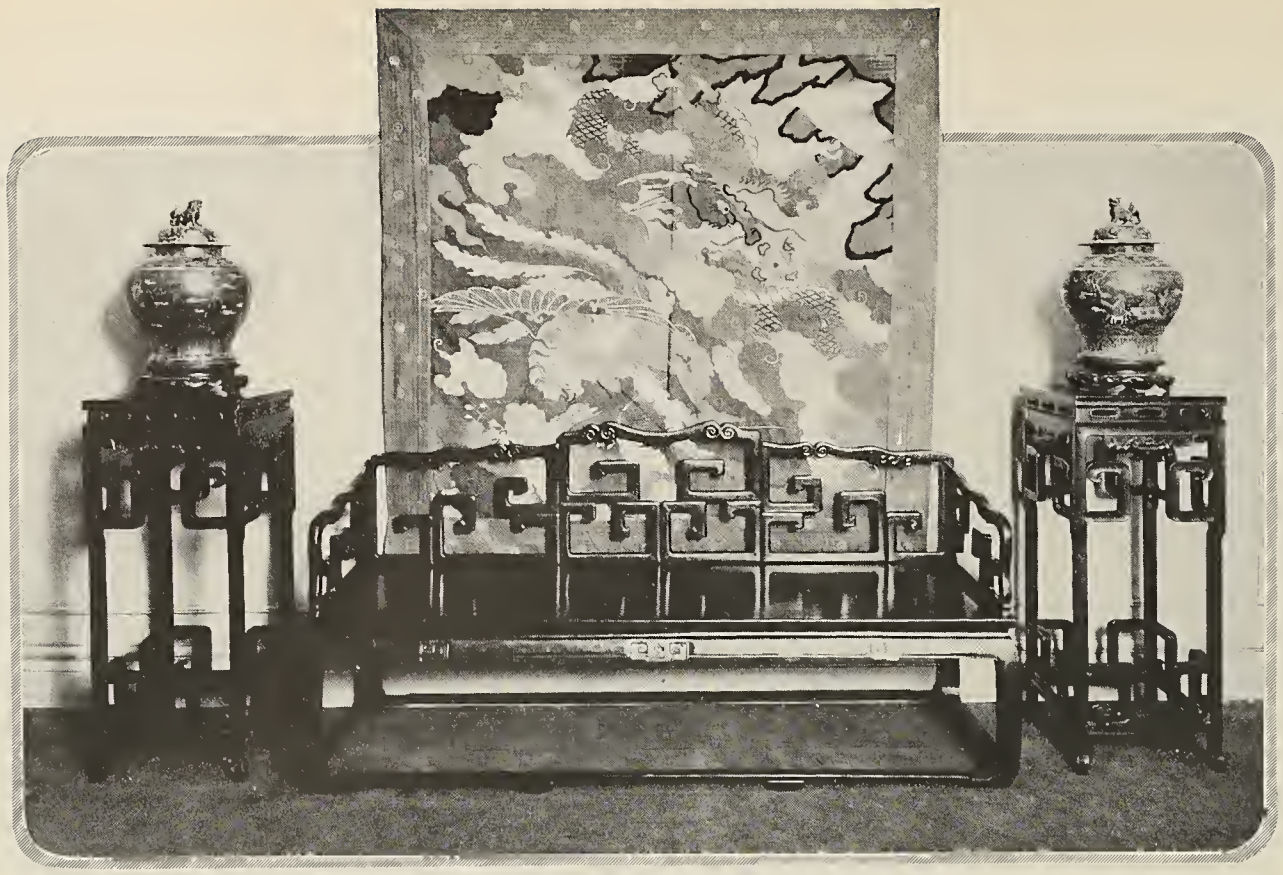
A flagstone path has been laid in a pattern both interesting and attractive to act as a frame for the pool in the Cleveland garden of Paul L. Feiss. The stones are cut to the pre-determined shapes and sizes and laid with a wide grass joint. A. D. Taylor, landscape architect



The garden of R. T. Meacham, Cleveland, O., is splendidly fitted to the house both in plan and in its easy connection by curved steps on either side, while flagstones are wisely and beautifully used to outline the borders. Wm. Pitkin, Jr., and Seward H. Mott, landscape architects



Another view of the garden on the opposite page shows the connection between the flower framed pool and the house and the clever way in which the formality of the central scheme is merged into the more or less informal surroundings by means of well planned beds of flowers



A dignified hall group could consist of a seat and high stands showing simple fret ornamentation, with Ming jars on the stands and an old tapestry for background

CHINESE FURNITURE FOR AMERICAN ROOMS

We Can Use Oriental Furnishings to Better Advantage When We Understand How the Chinese Use Them

D. E. NEWELL

TO THE average American, Chinese furniture suggests heavy ornately carved pieces called ebony by Chinese dealers and auctioneers. The country has been flooded with these atrocities and discriminating home-makers have given them a wide berth. Their existence is due to foreign firms in Canton who introduced European shapes some sixty or seventy years ago to the Chinese carvers who covered the forms with elaborately executed dragons, phoenixes and floral motifs.

Contrary to the prevailing idea, native Chinese furniture is, in the main, of extreme simplicity. Dignity and simplicity are the keynotes of Chinese taste, and native Chinese furniture, contrary to the prevailing idea, is of a distinctly simple nature. The Chinese, while willing to make anything for profitable export, never adopted the heavy, ornate type for their own domestic use.

The native architect's opportunity for interior ornamentation is confined to the richly carved entrances and window-grilles. The intricate gilded carvings of the doorways, with their designs of birds and flowers contribute more than the furniture to the rich effect of the Chinese interior.

The window grilles, in contrast to the doorways, are often very plain, though in certain parts of central and northern China there are variations without number. As paper is, in general, used to admit light, the grilles are naturally rather closely designed for practical reasons. The walls of Chinese interiors are almost invariably plain surfaces, which results in a sense of quietness and peace in harmony with the reflective mind of the Chinese and from the modern point of view, these plain surfaces for backgrounds cannot be improved upon and are accepted as a principle of interior decoration.

In temples and palaces the columns and ceilings are gorgeously decorated in gold and colors, but the decorative note of the dwelling is always the note of dignified simplicity.

In the better homes sets of four or eight Chinese paintings with long scroll-mounts

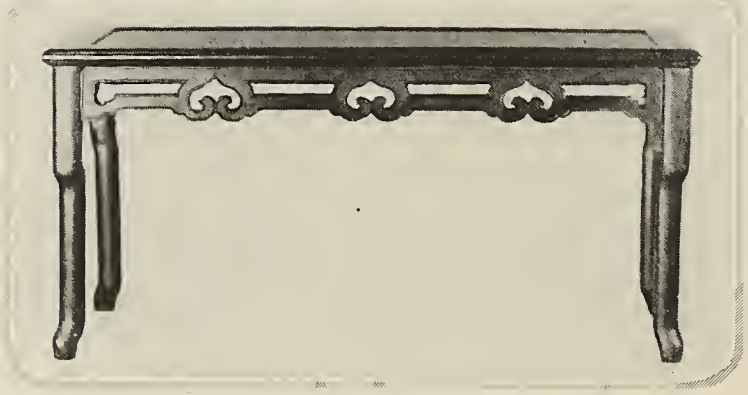


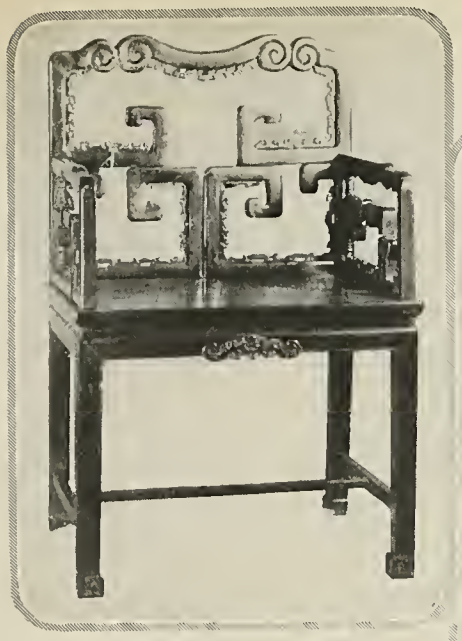
(Below) A rare model of a Chinese bench. The original belonged to the Silversmiths' Guild in Canton

(Below) An unusual bench with ornament in the form of a joo-e-head scepter, which symbolizes longevity



A simple model of the conventional size Chinese table, 18" x 36", with fret decorations





This armchair shows an interesting use of the bat motif on the apron and the simple Chinese fret back



An armchair with simple splat back on which is the hanging musical gong device



A side chair made from a rare old model found in the valley of the Yangtze



The usual Pekingese chair, with curved back showing the chow and bat, symbols of long life and happiness

are hung, either on the wall back of the household altar or on one of the other walls. These form the only wall decoration but their rare beauty shown against the plain background, gives a note of dignity that might well be studied by the western decorator.

Reverence for the past, for ancestors, and for ancient traditions is probably the dominant quality of the Chinese mind. Modes of thought continue through centuries without modification, and ancient rules of conduct are followed without question. The result is a formalism in arrangement of Chinese interiors from which there is little variation. Pairs or multiples of pairs always give a peculiarly

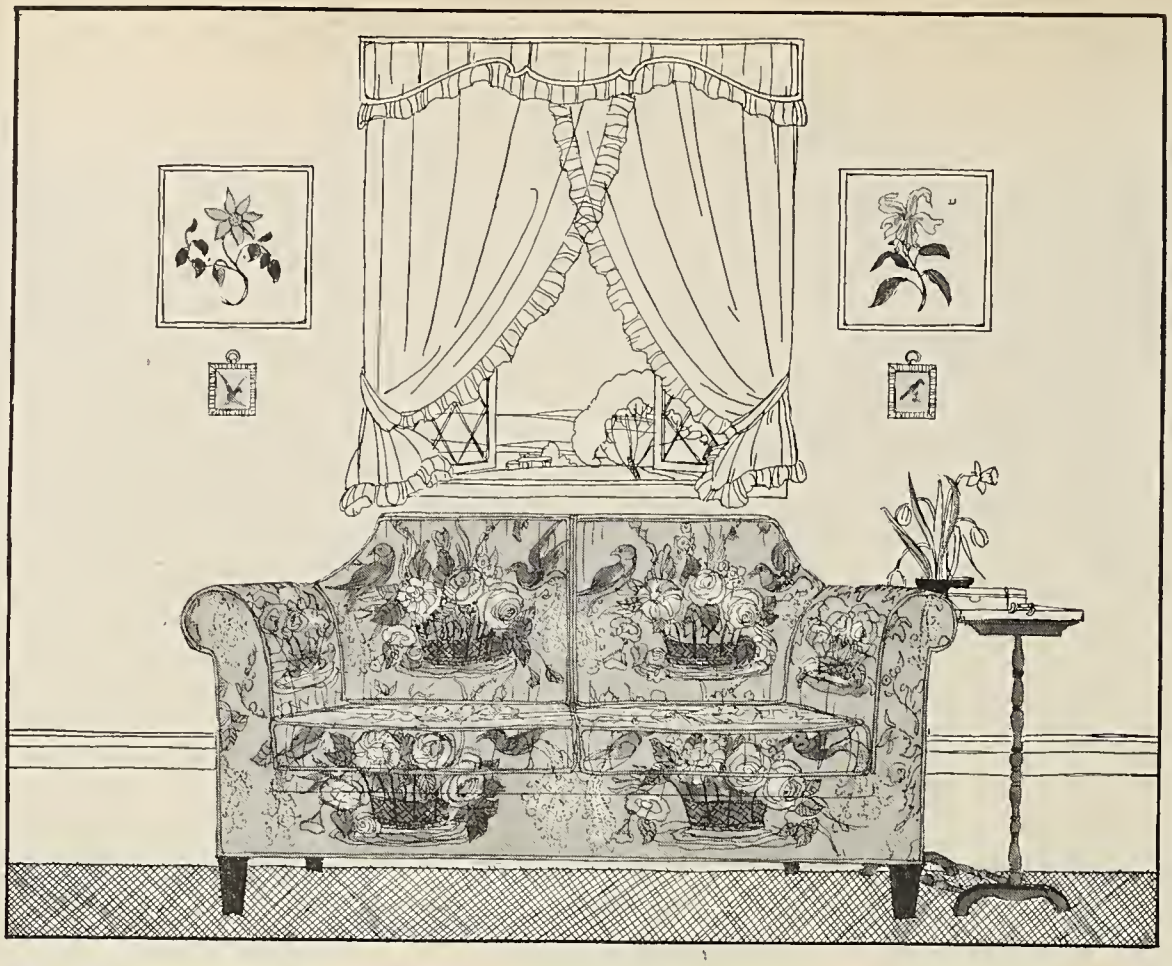
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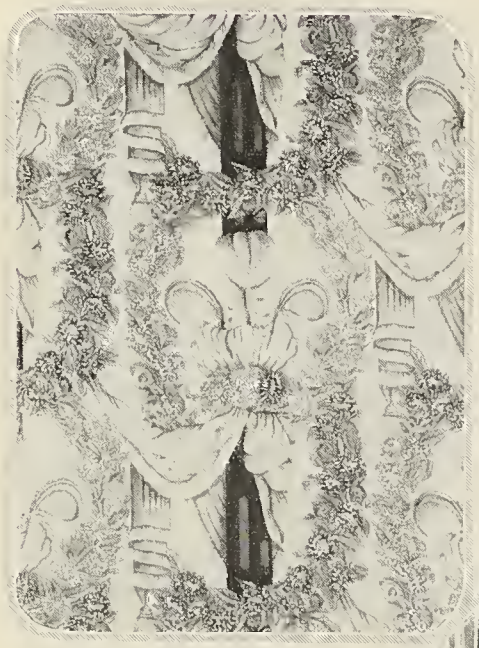
(Below) A group of unique Chinese table and chairs with inlays of colored marble

(Left) An unusual Cantonese chair with interesting treatment in the carved back





The sofa at the left is covered in glazed chintz in a design of baskets of flowers and birds, in soft colors on either a green, blue or yellow ground, 50", $4.50



The formal and decorative Prince of Wales glazed chintz above has a buff ground and design in rose, mauve, tan and burgundy, 38", $5.85



SPRING FABRICS

These May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City



A light silk makes charming country house curtains. The very modern design above is rose and blue on a pale yellow ground, 36", $7



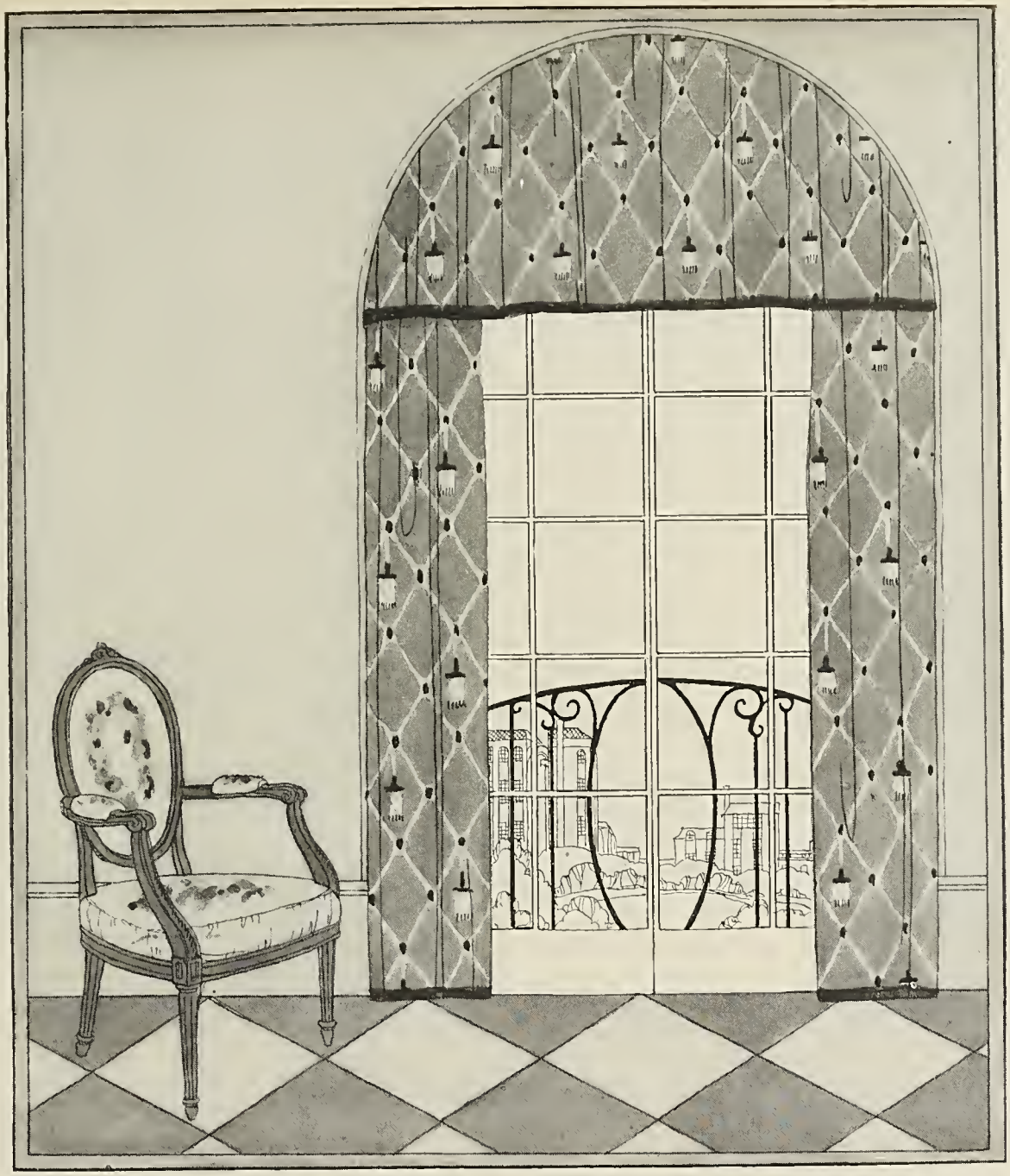


(Left) Glazed chintz with a pale gray ground and flowers in blue, rose and mauve, 25", $2.40

(Above) a delightfully cool glazed chintz has a morning glory design in blue, rose and green on a white ground, 25", is priced at $2.75



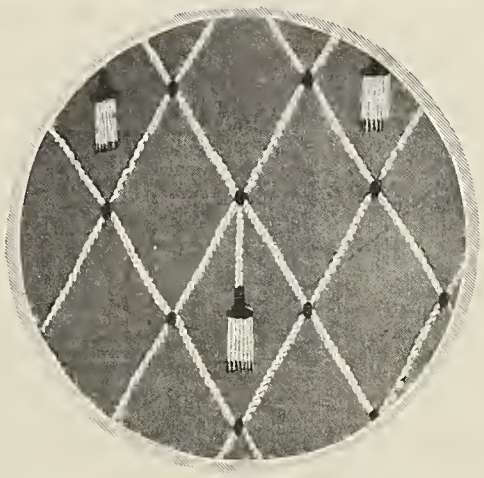
(Right) Linen with a decorative flower and bird design in rose, mulberry, blue and green, 31", $2.65



Below is an unusually effective living room chintz on a pale green and flowers and birds in rose, mauve and green, 32", $3.75

The glazed chintz below would make charming bedroom curtains. Flowers in mauve, pink and green on a buff ground, 25", $2.40





The French cotton material which makes the curtains above is unusually smart. The formal diamond and tassel design is in white and black on a green ground, 27", $3

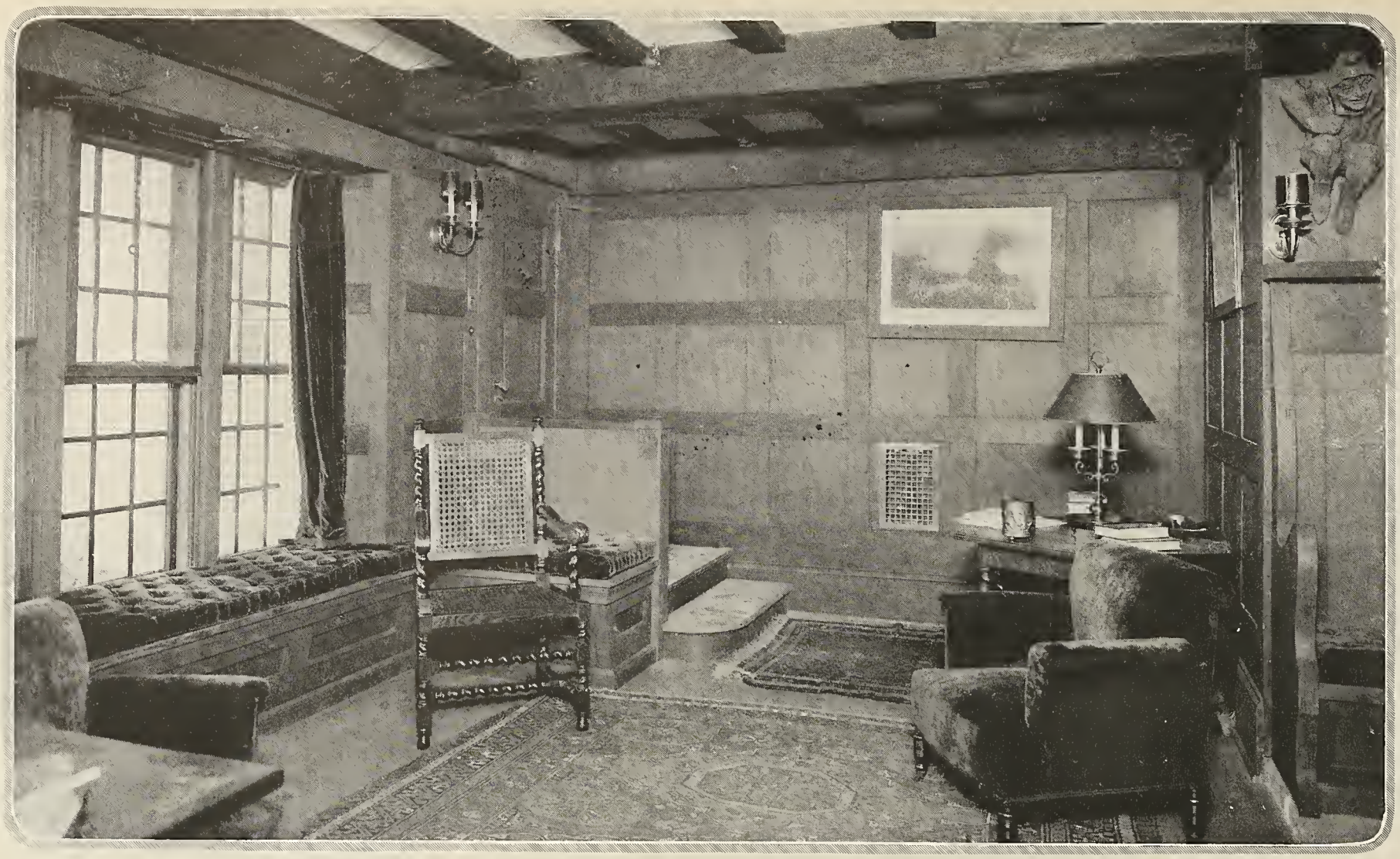


The chintz at the right in delicate tones of mauve blue and apricot would be effective in a country house bedroom, 31", at $1.80 a yard





(Left) A glazed chintz formal enough for living room hangings has stripes in deep blue and buff with flowers in dull blue, 50", $7.75 a yd.



The simplest type of oak paneling is used in this room in an effective and consistent way. There are no moldings, and the panels could be constructed in the manner shown in the lower diagram on page 152. This interior in a house at Chestnut Hill, Pa., designed by Mellor & Meigs, architects

WHAT TO KNOW ABOUT WOOD PANELING

The Simple Facts of Construction Should Be Understood by Those Planning to Build A Home

MATLACK PRICE

OF all the things that go to make up the interior architecture of a house there is probably not one more favored than the paneled room—paneled in oak, in most of our dreams, and recalling the fine, mellow old interiors of the English homes of the Tudor and Elizabethan periods.

Certainly thoughts of a library with an open fireplace are thoughts of a paneled room, of a room not too high as to its ceiling—probably a beamed ceiling—many books, some dark oak furniture and comfortable deep-seated chairs. But always the spirit and character of this dream-environment are dominated by the paneled walls, of rich, mellow old brown. The paneled room is so restful, so certain of being always in the same quiet mood. After it has been built it does not need decorations because it is in itself a decoration, and a fundamentally satisfying one.

Sometimes the house-to-be has more than an oak-paneled library. Its hall, too, is paneled, with tiled floor, or a floor of wide oak boards rubbed down and stained and waxed and rubbed to a fine deep gloss.



Colonial and early American paneling is usually of this type, with moldings and bevels, and was usually made of white pine, to paint. This type is also called a "raised panel"

But if these dreams have existed in the first stages of planning, it is often indeed that they seem not to reach execution in the finished house.

Generally paneling finds itself eliminated on the cost score, when it begins to become apparent to the prospective builder that economies must be made somewhere in view of the cost of the many necessary features and equipment of his house.

At this point, however, two things should be given full consideration: one, that paneling may not cost as much as you think it does; two, that even if it did, it would be worth it. There is, on the first point, a wide range in the cost of different kinds of paneling, from the elaborate carved kind to the absolutely plain kind, made without even a molding on the divisions between the panels.



Modern execution, in oak, of the early English form of carved panel called "parchemin", because its design was originally made to suggest a scroll of parchment

The "linenfold" panel, another early English type, seen here in a modern rendering in oak, is a secular survival of a type of paneling used in Gothic churches





Detail of a piece of well-designed oak paneling, the upper side of the horizontal "rails" being beveled

Before getting on with the less elaborate types of paneling, a definition of a few of the decorative varieties derived from early English work comes logically at this point. The first fine woodwork was made from the churches, and during the whole Gothic era woodcarving and joinery had ample opportunity to perfect itself for choir-stalls, rood screens, and all the intricate woodwork of the Gothic church interior. Panels, then, were carved with Gothic tracery in relief, and represent some of the most truly beautiful woodwork ever created by the hands of master craftsmen.

The "Linenfold" panel which began to appear during the last quarter of the 13th Century, was of ecclesiastical origin, and was symbolically based on the folds of the veil covering the chalice at the consecration of the Host in the Mass. From the church this type of panel became popular in secular interiors and furniture, and its fine intrinsic decorative quality has held it in popularity through the intervening years.

Contemporary with the linenfold panel was the "parchemin" panel, based in its design upon a parchment scroll rolled on two rods. These rods sometimes appear in the carving, but as both linenfold and parchemin panels were executed in ever increasing quantities, the distinction between them, in design, became somewhat confused and each often partook of the nature of the other. Both linenfold and parchemin panels are often seen in modern work, usually used to accent some portion of the paneling of a room, as about a fireplace or door, or in all the top panels of a wainscot.

An interesting early English panel which marks the transition from Gothic to Renaissance, or, more exactly the first appearance of Renaissance motif in English architecture and furniture, is the "Romayne" panel, which showed a crudely but vigorously carved head, either framed by an arch, or set in a circle. These heads were usually portraits and the term "Romayne" was derived from the semblance of the heads in circles to Roman coins and medals, and to the recognition of the fact that here was a distinct departure from the age-old Gothic motifs, and a beginning of an art as new to England prior to Henry VII as the art of the Viennese Secession was in 1900, or the Art Nouveau in its day.

Paneling came into secu-

(*Continued on page* 150)



Simple paneling in a library where built-in bookcases are also a part of the room gives a peculiarly satisfying effect. Aymar Embury II, was the architect

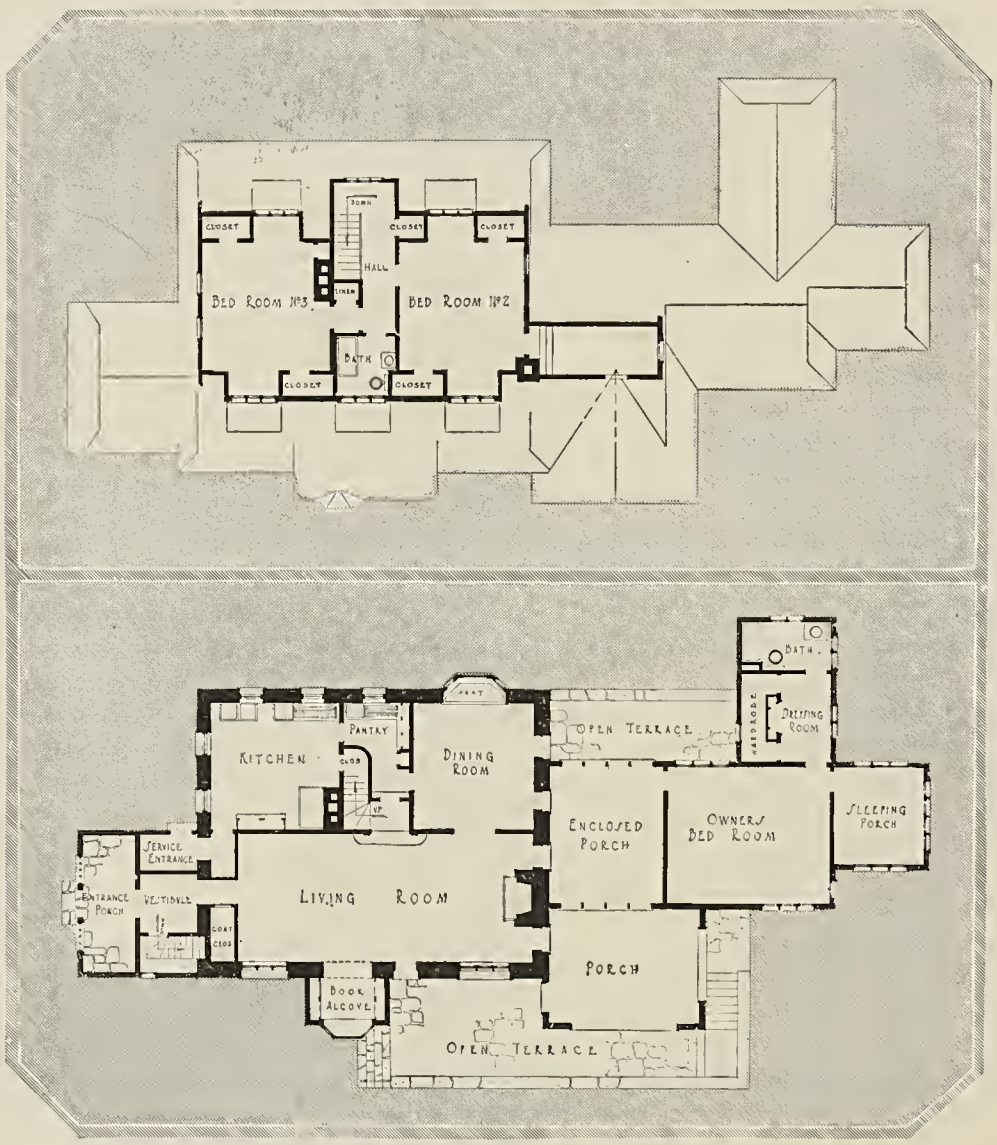




It is apparent in the plan that in remodeling the old house, the architects have virtually planned two houses under one roof. The spacious and well-arranged owner's wing is separated from the original section of the house by an enclosed porch

The steps up to the terrace, past the leaded windows of the book alcove—a study in simple exterior detail

An unusual alteration, in which white stucco unites the new portion with the old, a slate roof covering the whole





THE HOME
of
FRANK B. BAKER

Croton, N. Y.

Patterson King Corp.

Architects

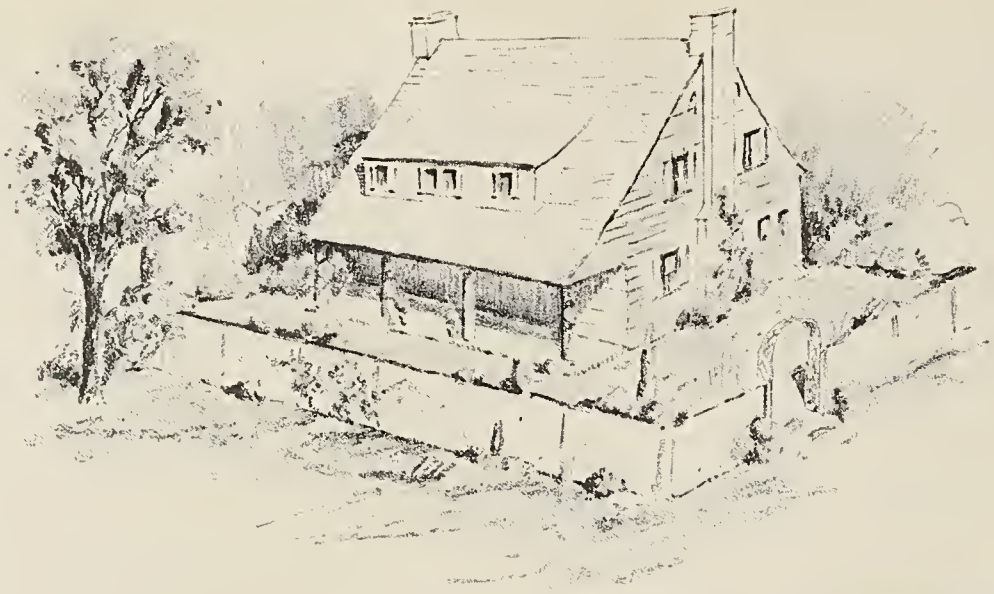
The long living room has restful walls of neutral colored, rough-textured plaster, with brown beams across the ceiling

Leaded windows and plain iron work add to the definite character of the exterior, and aid the consistency of the style



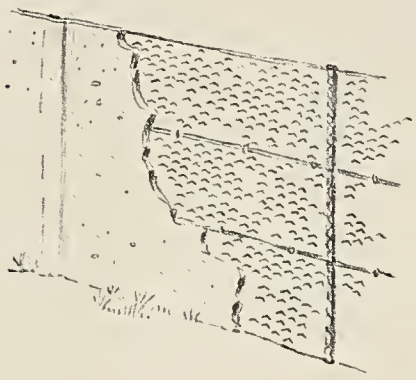


The same absence of elaborate detail that characterizes the living room is also apparent in the wood-ceiled dining room with its textured plaster walls. These interiors are excellently in keeping with the whole spirit of the alteration



An ingenuous and comparatively inexpensive wall to be built along an even grade is that made up of reinforced wire lathe and stucco, supported on posts of galvanized iron piping set, for rigidity, in concrete

In such a way as that shown below, a wall may be effectively heightened by a row of lindens set against its interior face and pleached in the shape of an arcade, with two of the arches coming over the entrance



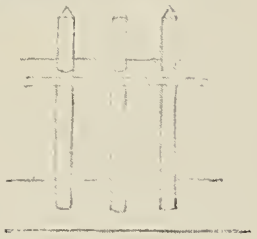


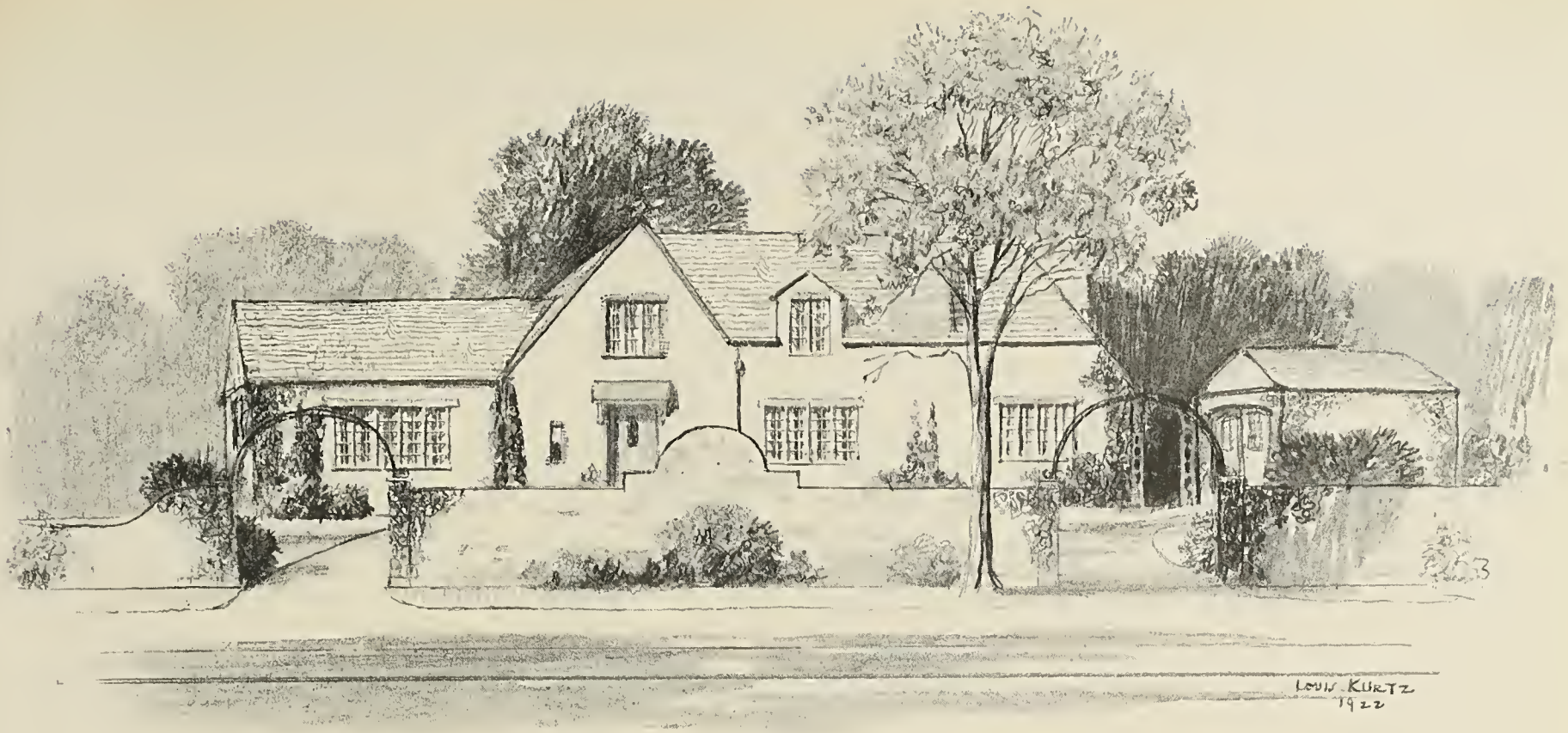


Another way to increase the height of a wall, yet avoid making it a too solid mass of masonry or stucco for the character of the architecture, is to set upon it a low paling fence









A wall of architectural leanings is this one, formally treated in the center and pierced by openings arched over with ornamental iron. It is a type particularly well suited to an extremely symmetrical layout of drives and lawn

SCREENING THE OBJECTIONABLE

How Privacy May be Achieved On the Small Place by the Use of Walls, Fences, and Formal Plantings

MINGA POPE DURYEA

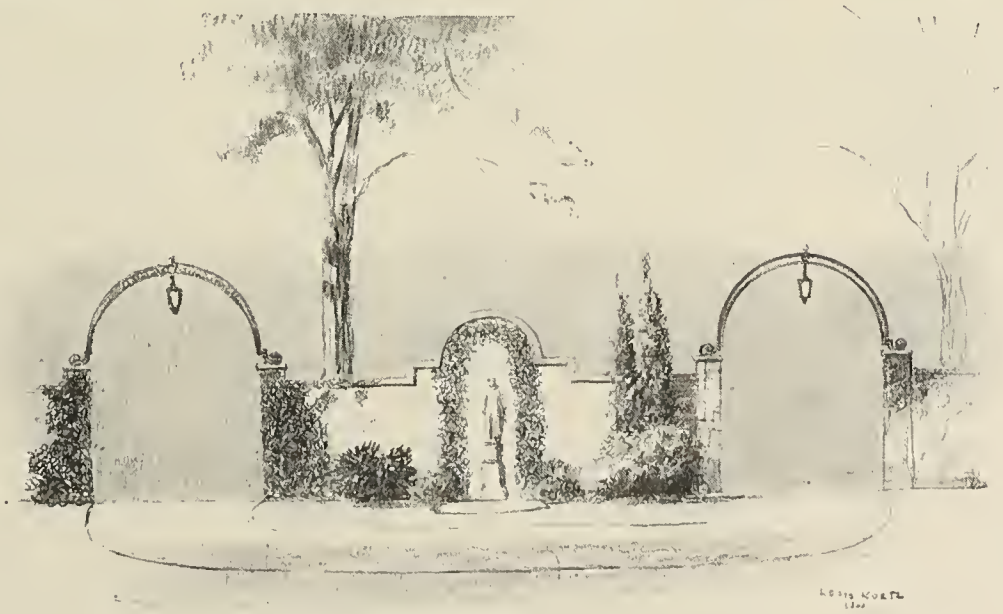
THE place on the edge of town holds a very important position in the garden problem of today, and is to be treated as a thing quite apart, since its problem is a different one in a great measure from other town plots. The sites there are generally larger than the lots in the city proper, but not so large as to afford all the advantages of the semi-country garden. Occasionally the space in the rear of the house is reserved for the children's playground and the garden proper. The garage and drying-yard have to be figured in this same area. This means that the house is usually set fairly well forward on the lot so that it will leave enough space.

These houses are generally expensive investments and for the most part great care is given to their architectural design and a comfortable room arrangement. It is logical then that equal care should be put on the design and arrangement of the grounds. A sense of space and the necessary sub-divisions can be obtained by the simple methods of applying to the ground the general idea of room arrangement that is found indoors. It seems more difficult, however, to handle the problem of the front of the property. In Europe it is the custom to build houses close to the road, but in practically every case, the space between the road and the house is dealt with in a manner different from that in America. A wall is generally provided, or a suitable screening. These walls or screens lend dignity to the beauty of the dwelling and add an air of mystery as to what is to be found behind them.

In England, particularly, this wall problem is given much thought and is worked out in many different ways. There, too, houses squat directly on the road; yet the Englishman maintains his privacy. Here we seem to have a horror of privacy; to have our houses so unprotected that the passerby can look directly into the dining room and see what we are having for dinner. Heaven knows, there is little enough privacy in the suburbs. Hold on to what little you can; make an effort to increase it. In short, why not cheat the world outside of this undesirable intimacy?

You may use the space between the house and the front property line for a small formal garden; or the lawn space can be edged with shrubbery and herbaceous plantings which will afford a pleasant outlook from your windows in both winter and summer. The front wall or screen can be made as decorative or as simple as your desire or purse demand.

On this page is shown a way to treat the front property line of a brick or stucco house of more or less formal type. The main garden in this case is located on the rear of the lot, where a garden room opens upon it. (*Continued on page* 108)



The interior view of a wall similar to that at the top of the page shows the use of sculpture and the planting

LOCAL MATERIALS AND LOCAL LABOR

The House That Appears At Home On Its Site Is Usually Made Of Indigenous Materials

IN traveling through the country byways of England and France, of Spain and Italy, and elsewhere up and down the world, and in many a book that illustrates the domestic architecture of the old countries, people who think of building a house are greatly taken with a quality called charm which they feel to be lacking in the modern dwelling.

It seems, indeed, an impossible thing to copy, and instead of creating it the usual procedure is to give it up as hopeless, and add another house to the row on this or that street. The crux of the situation does, indeed, lie in the difference between copying and creating, for the old houses of Europe, and the oldest houses in this country were not copied by the builders from other houses, nor were they a product of self-conscious, synthetic design.

The half-timbered house, for instance, was not evolved as a means of devising patterns in timber: the pattern was simply the exposed framework of the house, with the spaces between the timbers filled in with brick, and sometimes plastered. Its charm is purely accidental and purely an expression of structural facts and obvious means of construction.

In exactly the same way certain distinct styles have grown in certain localities through the existence of peculiar local materials and the methods of handling these by generations of local artisans.

The old inn at Tintagel, in Cornwall, is not built all of shaggy slate, walls and roof, because someone thought slate would be a clever thing to use in its construction, but because slate was the only building material at hand.

There is a distinct analogy between the stone houses of the Cotswold country in England and the stone houses of the Chestnut Hill vicinity near Philadelphia because both are direct results of building with local labor in local materials.

A VERY frequent query of the prospective builder is "What sort of a house shall I build?"—and the answer is not a difficult one because in many cases it hinges very directly upon the locality. What is the local type? And *why* is the local type? The earliest houses in any locality generally give the clue, because they were built before transportation facilities made it possible to import alien materials, and these early houses look as though they belong to their sites because they do belong, simply and logically.

Chestnut Hill, for instance, is fortunate in having a native ledge-stone which splits and shapes readily to lay up in a certain kind of masonry, and the earliest builders were not long in putting it to use. Succeeding generations of stone masons built with Chestnut Hill ledge-stone as their fathers had built, and so a distinct and colloquial style was involved which, with its minor variations, furnishes the real answer, in that locality, to the question of what "style" to choose for a country house.

Most of our communities and counties are architecturally polyglot, because of too many whims and unreasoned architectural fads and fashions, and too little architectural conviction and regard for consistency. From the dark days which began about the time of the civil war, when Swiss chalets, scroll-sawed Gothic castles and French mansarded "mansions" were considered quite the thing to build anywhere, there has been too much architectural self-determination, too much of what the higher criticism calls "eclecticism".

INDIVIDUALITY and self expression are all very well in architecture, and no one wants to see anything like architectural monotony or the blind following of a formula. I do not know of any architectural style, especially in dwellings, which is not susceptible to the utmost degree of personal expression, or of any valid reason for building a Spanish Mission villa in a New England village.

Discriminating and resourceful architects have taken local styles and evolved from them houses which are in every sense modern and in every sense individualistic, and in doing this they have taken local materials and, sometimes, local labor, as their surest means of attaining their objective.

Local types are not, necessarily, such definite models as the Italian villa, the French chateau or the English manor house; their similarity in type is more a matter of feeling. And, for that matter, all Italian villas are not alike, but vary with locality, just as French chateaux and English manor houses are not all alike. It is as great a mistake to have ideas too hard and set in the matter of stylistic types as it is to have ideas too vague and undefined. Wherever there is anything resembling a local type, the prospective builder will do well to study it, and to think of his house in terms of local materials, if there are any which could be regarded as characteristic.

It is not so easy to generalize on local labor as on local materials, because the nature of labor varies so greatly, and consequently, the advisability of its employment. Much of the picturesque quality of old buildings, both here and in Europe, is the result of the individual technique of comparatively unskilled labor. Materials were roughed out by hand, often on the site, and put together in a necessarily individualistic way. Unskilled labor did not mean poor labor, for no matter how unskilled were some of the old builders they were very thorough and conscientious. Time was when men built their own houses, or co-operatively helped with each others', and when poor and slovenly workmanship would have been like cheating at solitaire. Their day's work was not affected by wage scales, or by how much work (or how little) they should perform in a given number of hours, and something of their integrity, and their personal interest in the work was built into it for our own age to appraise and wish to revive.

TODAY, from the nature of the newer order of specialization in the building trades, local labor is generally no more than incidental, and principally confined to local stone-masons who have developed a special skill and technique in handling the stone of their locality. They have seen it used from boyhood and are naturally adept builders in it. Wherever local stone plays a conspicuous part in local building, there is usually an old stone-mason who goes about the countryside, building walls and chimneys and foundations, and to secure his services is to achieve not only the best possible vernacular use of the local materials, but to relate your house to its locality more closely and humanly.

These old country artisans take a personal pride in their work, not only because they are uncontaminated by competitive methods, but because they will have frequent occasion to pass by and see their handiwork, and have it commented upon by their cronies. "See that there chimney? . . . .I built it. They ain't no better built chimney anywheres aroun'." This kind of pride in artisanship is seldom to be found in outside local labor, and to utilize the local stone-mason is also to make many friends through the countryside, for every one of them is an inveterate gossip.

Local carpenter work, especially for interior finish, is not so likely to be as good as local mason work, though many have utilized it with profit and entertainment. Maxfield Parrish built his own house at Cornish. according to tradition, with only one local carpenter to help him, and it is safe to say that it means far more to him than any half-million dollar "show-place" can mean to its owner. But the exceptional instance is not the general rule, and local carpenter labor needs a great deal of supervision on anything but plain work.

In relatively simple building projects, especially in the remodeling of old farm houses, local labor in all possible parts of the work often represents a distinct economy. The carpenter, who may also be a farmer living near your site, will give you a figure on the whole job, and, with a

(*Continued on page* 110)



IN A PHILADELPHIA GARDEN

Those who build in the vicinity of Philadelphia are fortunate in having native ledge stone, which is used in walls and terraces, and which picturesquely combines its rough texture and varied coloring with brick, cut stone or molded cement. In its affinity between material and style, this garden treatment is typical of the nice quality of balance between formality and informality attained in recent work by Philadelphia country house architects. The pavilion and bit of garden terrace, designed by Mellor, Meigs and Howe, and shown at the Architectural League, are in the garden of Francis S. McIlhenny at Chestnut Hill



Gillies

Because of its pictorial possibilities the English half-timbered house is one of the most popular of all transplanted architectural types. The service wing is frankly treated as a wing, with its hooded entrance, which is the kitchen door, facing the front





Residence of

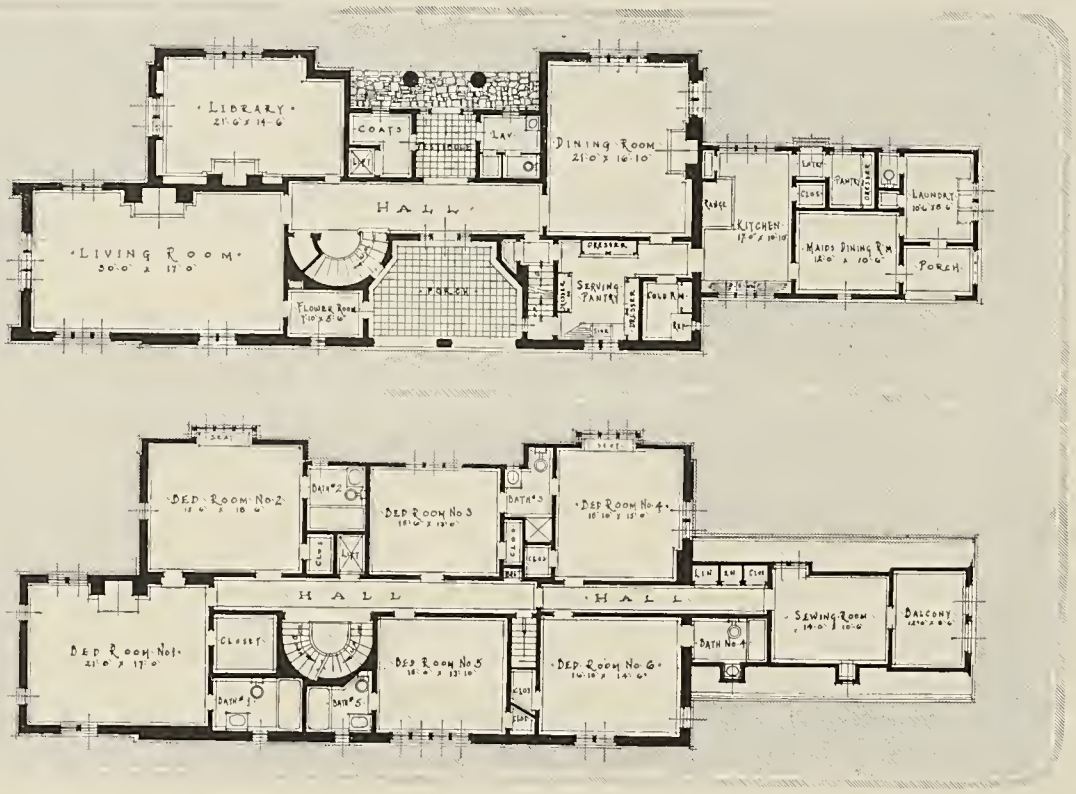
G. LEONARD JOHNSON

Englewood, New Jersey

Aymar Embury II

Architect

The gables are designed in the characteristic manner, with timbered and plastered cove at the second overhang and the plaster has been given a very interesting rough texture



The plan of this house is distinctly an unusual one, particularly in the treatment of the stairs. The "flower room", behind the curved staircase, is a thing too seldom seen in house plans

The interesting structure of the timber-work framing the leaded casement windows can be seen in this photograph, and also the unusual round brick columns of the flagged entrance

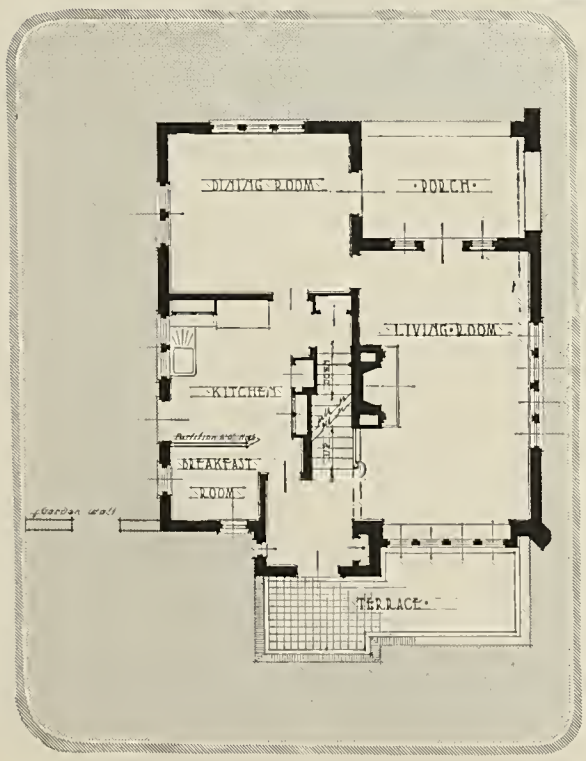
Six large bedrooms and five baths are provided on the second floor, with hall and stairway space reduced to the minimum. The upstairs hall attempts to be no more than a corridor



The house built entirely of brick represents the ideal of many home builders. The color scheme here is a blending of the brown, purple, deep orange and red of the brick, and the green, purple and yellow of the slate roof



The most significant developments of modern brick-building have been the achievement of texture and color in the individual brick, and the designing of patterns in the laying—a return to the original technique of the craft



Residence of

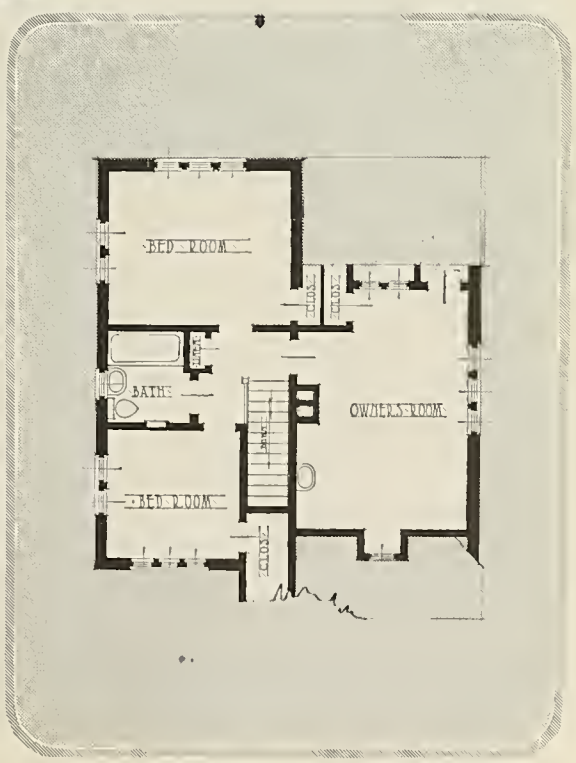
S. CALHOON NOLAND

Atlanta, Georgia

J. Floyd Yewell

Architect

The plan represents the utmost in compactness and convenient arrangement of a small total floor area. The work of housekeeping in a house of this type is reduced to the minimum, and reflects a careful study of the practical possibilities of the planning problem







The wide, translucent glass doors are painted in gold and colors to harmonize with the walls. The walls are painted canvas taken from an old Queen Anne house. Karl Freund, decorator

A decorative glass door, made conspicuous by its place between two narrow bookcases has a formal design of peacocks and flowers in gold and soft colors. It was done by Karl Freund

Hewitt

The PAINTED GLASS DOOR

KARL FREUND

THE interior door has its fascinating history often concealed by "arras" hangings. It started humbly as a hinged section of the wainscot, small but sturdy; sometimes studded with huge nails and fitted with cumbersome and complicated locks, made to be readily defended against the habitual intruder of the Middle Ages. Its purpose was to be inconspicuous, whereas the exterior doors were majestic and often richly carved and moulded.

The low door passed away with armor and mail.

The invention of fire arms assured, in the hands of public authority, a great personal safety, which obviated the necessity of barricaded entrances, and the difficulty of passage through low and narrow openings for corpulent kings and ladies with

(*Continued on page* 106)

HOW TO KNOW THE FABRICS

Simple Definitions of the Materials Constantly in Use for Hangings and Upholstery

ANTIQUE SATIN, a reproduction of an old weave made from the silk of the wild silkworm and woven with a linen thread. This gives an uneven, lumpy look, characteristic of the old damasks and satins. Used mostly for coverings.

ARMURE, generally a fabric of mixed silk and cotton, or all cotton, with usually a small, overshot design. Used for both curtains and upholstery. Appropriate for bedrooms.

ARTIFICIAL SILK, a fabric with much the appearance of silk and made out of wood fibre. It has a high lustre and is now made sunfast. Comes in various patterns and is effective and durable for upholstery and curtains.

BATIK, an old Javanese process of dyeing materials. The designs are obtained by dipping the fabric in dye again and again, covering the parts not to be dyed with wax. The crackle effect of the background is caused by the dye coming through the cracks in the wax. Silk, cotton or velvet can be treated in this manner.

BROCADE, a fabric with a satin or taffeta ground and a raised design of flowers, stripes or foliage in various colors. The pattern often has the effect of being embroidered on. Used for both hangings and upholstery in formal types of rooms.

BROCATELLE, heavier than a damask although much the same type of material. Sometimes woven with a linen thread, making a heavy, raised design. The patterns, usually in two colors, are of the same type as the designs of damask.

CASEMENT CLOTH, a closely woven cloth used for window hangings. It comes in cotton, wool, silk and cotton or silk and wool.

CHINTZ, a cotton cloth printed in designs of different colors and often glazed. The word comes from the Hindoo "chint" meaning full of color. Painted and printed calicos made in India were the earliest forms of the modern chintz. Heavy, block printed linens are often miscalled chintz. At present widely used for curtains, upholstery, slip covers, luncheon sets, bags, etc.

CRETONNE, the French word for cotton cloth printed in colored designs. In this country we are apt to call all printed cotton materials either chintz or cretonne. Cretonne is a heavier cloth than chintz.

CREWEL WORK, embroidery in different colored wools on a linen or wool background. In wool this material is used for chair seats and backs. In linen for hangings and upholstery. Usually sprawly, Jacobean designs.

DAMASK, a material with a raised figure usually in the same color as the background. Sometimes the pattern will be in a contrasting color and occasionally Roman stripes are found in the background. This fabric comes in silk, cotton, or wool or a combination of silk and wool or silk and cotton. Named for Damascus, a city in Syria famous for its silks and steel.

DENIM, a coarse, inexpensive cotton material used largely for first coverings on furniture. Comes plain, striped or in allover designs.

DOTTED SWISS, a cotton cloth with a raised, embroidered dot in self or contrasting colors.

FAILLE, a heavy taffeta, with a fine rib, used for both hangings and coverings.

FRIEZE is the word applied to a pile fabric made with loops instead of a nap. Often the loops are cut and uncut to form a design. There are silk, wool or mohair friezes and these may be plain, figured or block printed. For upholstery only.

GAUZE, a very thin, light, transparent fabric of silk, artificial silk or silk and cotton. Is now made sunfast and dyed all colors. Used for glass curtains.

GINGHAM, a cotton cloth in plain colors, stripes, plaids, or checks. Sometimes used for curtains in an informal country house or for kitchen or bathroom curtains.

GROS POINT, a fabric made of worsted embroidery. It is entirely worked by hand in pictorial designs and used to cover chairs, cushions, stools, etc. Imitated in machine tapestry sold by the yard.

LINEN, a cloth made of flax. It comes in plain colors, stripes and block printed designs. Used for hangings and upholstery.

MARQUISETTE, a very thin cotton or silk fabric resembling voile with a slightly more open mesh. Used for glass curtains.

MERCERIZED FABRIC, a high finish on cotton to give it an effect of silk.

MOHAIR, the name of a yarn made from the fleece of the Angora goat. It enters into the construction of some of the best wearing furniture coverings such as friezes, velvets, etc.

MUSLIN, a soft, fine cotton cloth either plain or dotted, used for glass curtains. This cloth was originally made in Mossul, a city in Mesopotamia, and later, a fine, sheer variety was manufactured in India.

NET, a fabric woven in open meshes of silk, cotton or linen. Used generally in white, cream or ecru for glass curtains and is sometimes dyed strong colors.

PONGEE, a thin soft silk from India or China used in its natural color for curtains.

POPLIN, a corded material of silk and cotton or silk and wool. Can be dyed any color and owes its name to the fact that it was originally made in Avignon, a Papal town.

PETIT POINT, a fabric made of worsted hand embroidery, the stitches being particularly fine. Pictorial designs. Used for chair coverings, cushions, etc.

REP, a ribbed fabric of silk, cotton or wool or a mixture. Used for upholstery.

SATEEN, an all cotton fabric with a mercerized finish giving the effect of satin. Used sometimes for furniture coverings and to line curtains.

SATIN, a silk fabric of a thick close texture and a glossy surface.

STRIÉ SATIN, a satin with a small, faint self-colored stripe in the background. Often gives a two tone appearance. Taffetas, velvets and damasks come in strié effect.

SUNFAST, the process of treating materials to make them fadeproof. Cotton and fibre can be so treated but very few silks are guaranteed sunfast.

TAFFETA, one of the oldest of silk-weaves—a fine, smooth fabric with no lustre to speak of. Many taffetas are artificially weighted with tin or some other metal to give them more body. These naturally will not wear as well as when dyed with unweighted dyes.

TAPESTRY, a fabric originally of worsted worked on a warp of thread by hand, the designs usually being pictorial. Now made by machine in either cotton or wool.

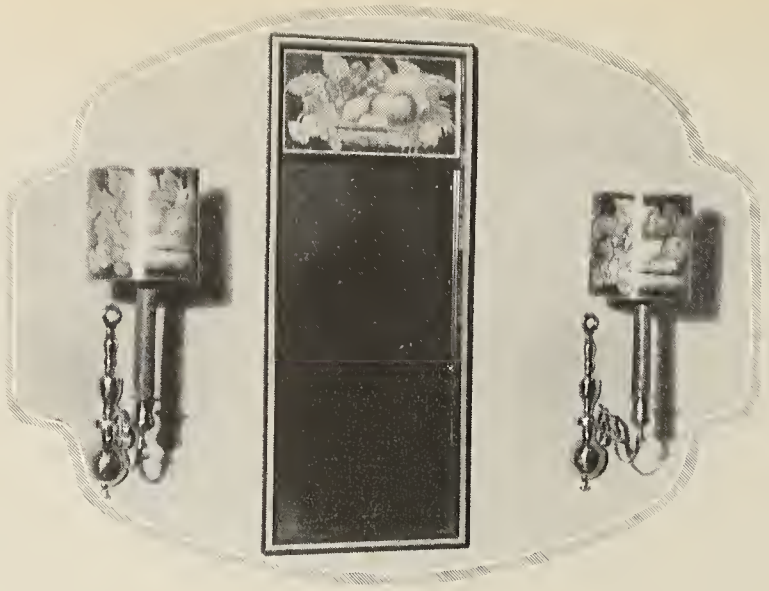
TOILE de JOUY, originally a cotton cloth with designs of pictorial or classic scenes. Derives its name from the town of Jouy in France where this material was manufactured under the leadership of Oberkampf. The designs often commemorated some historical event. Now printed on both cotton and linen.

TUSSAH, a silk produced by the Asiatic silk workers. It is coarse and does not take dye well so is usually used in its natural fawn color.

VELOUR, the general name applied to pile fabrics of any kind. It is made of all kinds of yarns, is heavier than velvet with a thicker, longer nap. It comes plain, striped or figured.

VELVET, a cotton, silk or wool fabric with a very short close nap of erect threads, forming a thick, soft pile. Plain, striped or figured.

VOILE, a very sheer, soft material, closely woven of cotton, silk or a mixture of both. Can be dyed any color and is used for glass curtains.



The decorative fruit and flower design of these candle shields and mirror panel copied from an old chintz. Courtesy of Darnley, Inc.

INCIDENTALLY INCIDENTALS

Proving That Accessories Have Much to Do With the Lived-In Look So Necessary to a Successful Room

JOHN J. GATJEN

WHO cannot recollect rooms without number, architecturally correct, color and furnishings harmonious, but still without that most important note of all, the "lived in" look? They were interiors evidently intended merely to be passed through, for one could not imagine living contentedly in surroundings so lacking individuality.

The accumulated interest of a room should not be the decorator's task; some do succeed in giving all the personal notes a room requires and expert advice as to decorations and furnishings cannot be discounted. Knowledge of the source of things, a sense of fitness and gift of arrangement make the professional decorator invaluable, but how often after he has gone and we have settled down to live, does the feeling of strangeness about our surroundings come upon us? The nerve-racking period of samples, tours to warehouses, showrooms and antique shops over, the time is ready for



Drix Duryea

The group above owes much of its intimate charm to the variety of accessories used—delicate porcelain figurines, a crystal candelabra and French prints framed in black glass. From Darnley, Inc.



Bradley & Merrill

A note of red is the feature of the group at the left—a red lacquer table, wall pocket and mirror in red and gold



Bradley & Merrill

A sandalwood sewing box, flower vase and Staffordshire figurines fit in with this old mahogany table and English prints



Bradley & Merrill

Many accessories bring interest to this tiny living room. Blue bowls and mauve colored china birds on the window sill carry out the blue and mauve tones in chintz. Mrs. Gillette Nichols, decorator

bringing the personal touch into the scene, one's likes and dislikes, hobbies or vices. For it is these things which will eventually make the room individual, instead of merely a setting for furniture and hangings in the most modern taste.

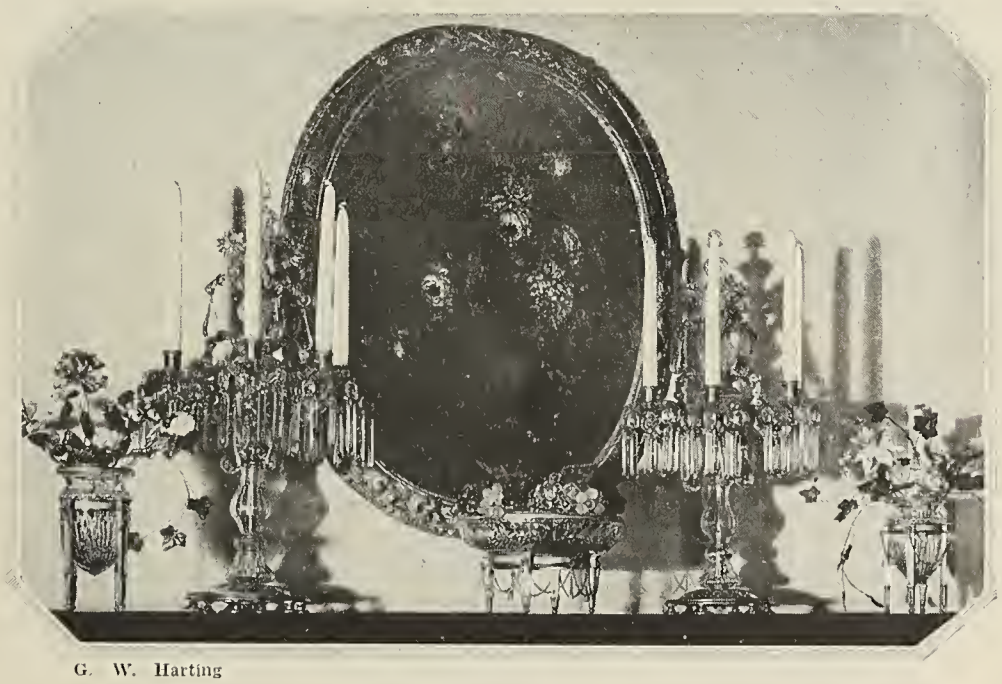
With all its faults, the Victorian Age was far superior to the Golden Oak Era. A room cluttered up with furniture, wood work, flowers and birds under glass, highlighted by crystal pendants and a "God Bless Our Home" was a picture of the life of the time. Every new addition made the room just that much more "cozy." After the limit of this quality had been reached, there was scarcely room to move about. A reaction was necessary—and along came the Oak.

During the reign of light oak the furniture stores ruled taste, few decorators were in existence, and rooms became cold propositions of shining surfaces starched laces and cut glass. Into the attic went the walnut and moths feasted on the needlework of years' efforts.

And then about ten years ago, the movement for better homes began. There were revivals of the best designs in furniture, decorators were called in to assist, and magazines showing examples of rooms in good taste helped to bring people back to the importance of an artistic home setting. This movement has grown now to such proportions that all over the country one finds beautiful homes, and if they are all more or less cut to a pattern they but reflect but a national characteristic.

That as a nation we are imitative and apt to follow along like sheep can be seen by studying the groupings of furniture and accessories in the average hall. For example, there will be the console with its pair of candlesticks and bowl or centre card tray. How much more interesting and decorative would be a

(*Continued on page* 156)



G. W. Harting

An effective mantel arrangement of crystal and gilt girandoles with vases to match and a colorful flower painting. Darnley, Inc.

FAUCETS AND THE WASTE LINE

This Simple Piece of Equipment Is Well Worth Understanding by Those Who Plan to Build or Remodel

ETHEL R. PEYSER

THE tearful faucet is even more irritating than the weeping woman.

If you have ever been annoyed by the drip! drip! drip! of a faucet nearby, you will probably realize why the manufacturers of brass goods and plumbing have been, all through modern times, devising and arriving at means and methods to prevent faucets from leaking.

However, a leaky faucet is generally due to the need of a washer or washer adjustment. The washer being truly a wedding ring, uniting comfort and workability.

Another cause for leaking faucets is the sand hole which will appear in the best of regulated moulds at times. No one can tell if there is a sand hole until time "tells", for it is only revealed later and is caused by erosion and the wear of the water rushing through the pipes. The hole then occasions the drip from the faucet.

BUT there are other things for faucet ease which we can consider here, if perchance we intend to build or rehabilitate our old plumbing system or relieve some special faucet disease in some plague spot in the home.

After all what we want from our faucets is water—water, going in one direction in a firm, unrebellious stream. This is the first and most necessary thing. The splashy faucet may have its beauty points but has no utility factors. To have our clothes, floors and walls in a continual irreligious baptism is not only wasteful of water but a deteriorating influence among your possessions.

In order to obviate this splashing habit some makers place a little piece of tin about 14″ long wound in a coil and released in the mouth of the spout of the faucet. Its springiness holds it in place and the water comes through in a solid phalanx without the dew-drops splashing house and garment.

This is one way of ending the "splash", but when you buy faucets always remember to get the non-splash type; however, this may be accomplished by your particular manufacturer.

The leaky faucet is an extravagance too. Have you ever stopped to think of the waste of water and of money, that leaking faucets provoke? One set of figures we have on this matter, computed by James B. Clow & Sons, tells the following:

Water just leaking drop by drop	Cost
15 gallons per day	$.00375
105 gallons per week	.02625
5475 gallons per year	1.36875

Water just leaking through ¼″ aperture	Cost
17,425 gallons per day	$4.356
121,975 gallons per week	30.493
6,360,125 gallons per year	1590.031

Water just leaking through ½″ aperture	Cost
70,488 gallons per day	17.622
493,416 gallons per week	102.354
25,728,120 gallons per year	6432.03

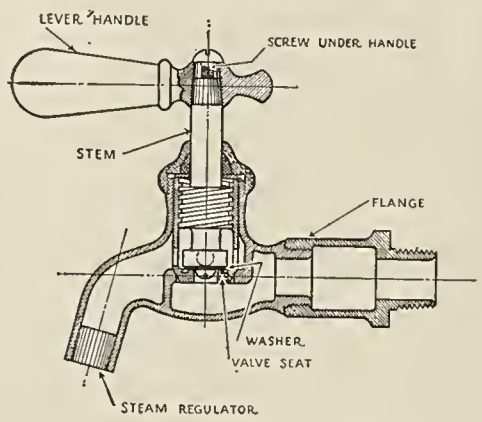
All these figures, of course, are taken under a normal water pressure condition and is the same for each set of figures.

AS far as we are concerned, a faucet has a handle, a "spout" valve, valve seat, stem escutcheon (the visible flat back of all enclosed plumbing to hold it to wall) and an index, usually of china, to tell you whether the water is cold or hot. The size, shape and style of all these and their adaptability are geared in accordance with our conditions.

One thing delightful about the faucet is that there is so little difference in the price between the various kinds, that you can have what you like!

In the old time faucet and probably still in left-over stocks, the faucet was so threaded that if the lining wore out or the thread wouldn't hold, the whole faucet had to come out, be remodeled or renewed in full. It was not only a long job but an expensive one.

The new faucet, instead of having the thread on its own walls has a lining which fits in it (it looks like a cartridge in shape) which if it gets worn can easily be lifted out and another lifted in—simply by unscrewing the nut under the handle. Then too, if the washer wears out in these new faucets it is quite simple to renew it, because with a screw-driver you off with the old and on with the new!



The seven points indicated on this diagram are desirable features in a faucet. Courtesy of the Standard Sanitary Company

Another element in the later fashions in faucets is the fact of an adjustable flange, that part of the faucet between the valve and shaft of the faucet where it goes into the back or wall. In the "ancient" regime the faucet flange would have to be pulled, pushed or hammered to make it "stick out" just the right distance from the "backing." Now by a series of nuts, which can be easily wrenched the faucet is spaced and without danger of destroying enamel backs or metal or plaster backs by undue hammering, knocking or straining.

LAUNDRIES, slop sinks, lavatories, kitchens and bath tubs are as carefully fauceted as the diamond is faceted and almost as "nicely."

What then is to be the choice of faucets for all these various destinations?

First of all, when you start buying faucets you may hear the word "bib". Don't for a minute think it has anything to do with an infant's life. It hasn't. It is simply a plumber's term for faucet and it is generally used in connection with laundry, kitchen and slop sink faucets.

There are about four large types of faucets. First, the compression type, a faucet in which the action of closing the water supply is done by screwing the stem of the handle down into the seat of the valve. This takes about two and one-half to three turns to close. It also gives a steady stream. The handle for this is better equipped with the non-lever or turned style.

Then there is a quick compression faucet on the same principle except that it takes but one turn of the handle to do the trick, and the water gushes out suddenly and well. A handle of the lever type is best here because one swoop effects the shutting off or opening up of the water.

The Fuller Faucet or bib always has a lever handle, and it is a faucet where the washer at end of the stem is drawn to the opening instead of being pressed down against the valve seat. In other words, it is drawn back and forth by the lever. It often makes shutting off the water quite difficult, yet it has admirers.

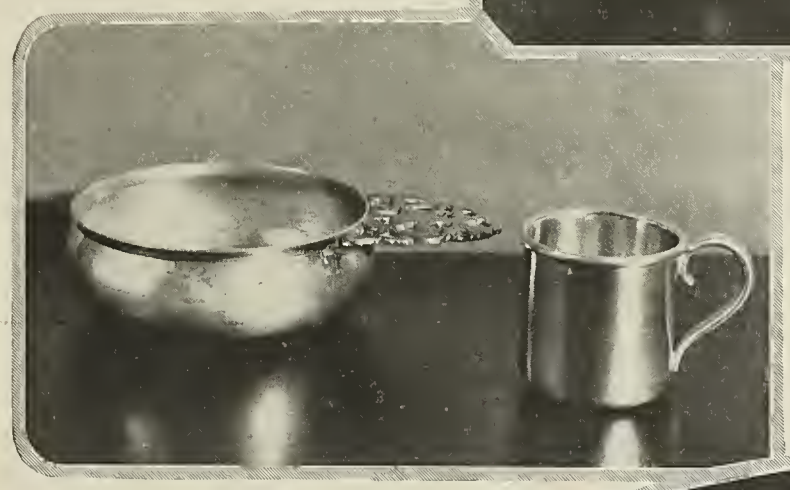
There is another faucet too, the one that shuts itself off as soon as you draw your hand away. This is only good for places where you know water is going to be wantonly wasted. But, I adjure you, if you want to keep your sanity, never have it affixed to anything that is used by responsible, self-respecting water appreciative people! For to have a faucet which stops run-

(*Continued on page* 148)

NEW PEWTER *in* OLD DESIGNS

The Pieces On This Page May Be Purchased Through The House & Garden Shopping Service, 19 West 44th Street, New York City





The sturdy candlesticks above are 6" high and $5 a pair. The bowl is 7½" across and 2" high, $4. The 10" plate is $6.50



The porringer above is a faithful reproduction of an old design. It is 5" across and priced at $6. The baby's mug, 3" high, may be purchased for $4



The graceful bowl in the picture above might be used for strawberries. It is 4" high and 7" wide, $5. The sugar shaker 7" high, is priced at $6.00



(Above) Salt and pepper 6" high, $8 the pair. Bowl against wall 7½" wide, 2" high, $4. Other bowl 5½" wide, 2" high, $2.75



The graceful bowl above holding the fruit is 9" across and 4" high, $9. The other one is 8" wide and 3" high, $8. The sturdy mug, taken from an old design is 5" high. It may be purchased for $7.50



In certain types of old houses nothing is so effective as pewter. These reproductions, beautifully made, are faithful replicas of old pieces. The tea caddy above is $5. The cream and sugar, 3" high, are $12.00

Such an arrangement as this of modern pewter would be effective on a man's desk. The candlesticks are 8" high, $10 the pair. The plate on the back is 11" across, $5. The inkwell has a 7" base, 3" high, $6.50



Hanging bookshelves often solve the problem of the long wall space above a sofa. In a room with a flowered paper where pictures cannot be used they are especially effective when painted one of the tones of the paper

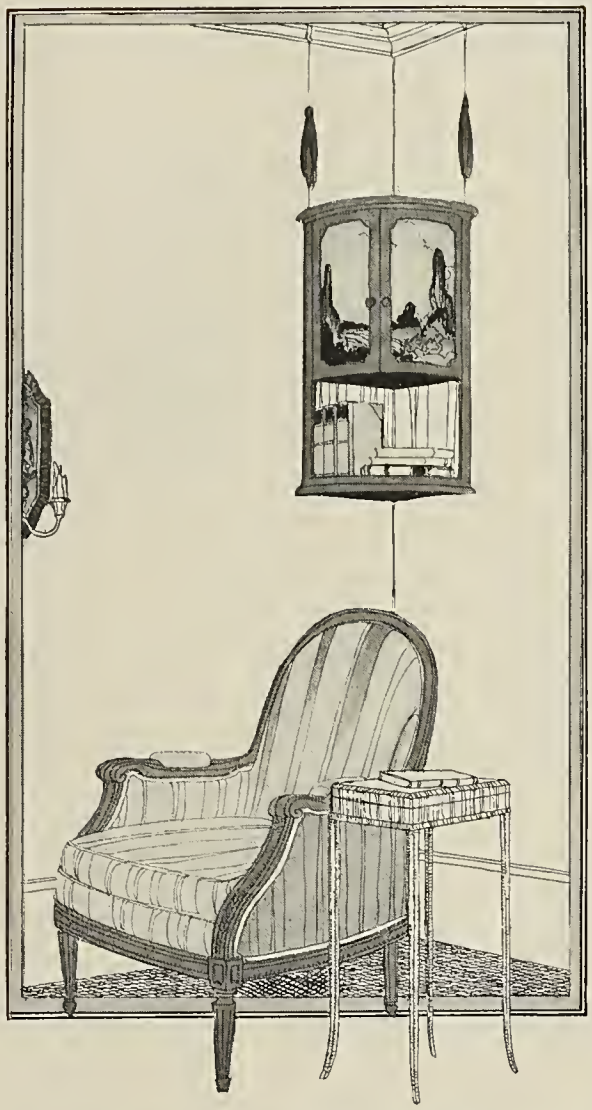
The VOGUE *of* HANGING SHELVES



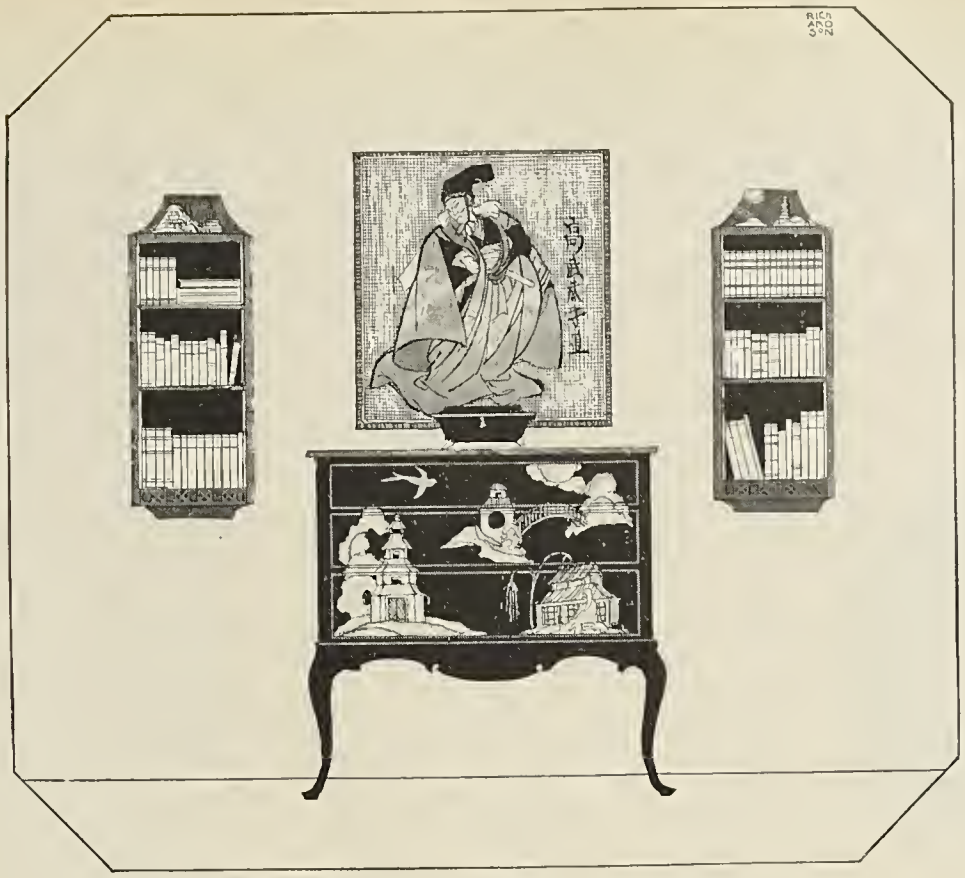
The graceful bookshelves in the picture above are old walnut. They are charming in a man's study. From John Hamilton, Inc.



Chinese Chippendale shelves, when used like this are quite in keeping with the Chinese screen and porcelain figurines. Miss Gheen, decorator



A small hanging corner cabinet may be used for either china or books. The one above is antique green with decorated doors





(Above) A group after the Chinese manner consists of a painting on parchment and two narrow lacquer bookshelves, decorated in gold

The top shelf of a hanging bookcase is often used for decorative objects d'art. This brings variety and interest and prevents top-heaviness



The shelf in the man's room at the right was made for the space above the daybed. It is painted black with red lines to match the bed

The GARDENER'S CALENDAR for APRIL

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., need very little effort and are worthy a place in any garden. They may be planted any time now, the gladioli at biweekly intervals.	2. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.	3. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.	4. Seeds of the more hardy flowers such as snapdragon, asters, alyssum, calcudula, centaurea pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.	5. That unproductive orchard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 2′ high.	6. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.	7. Early planting is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Firm the plants well in the soil and don't allow them to suffer from lack of water.
8. Weather conditions vary, but usually it is safe to start sowing seeds of the more hardy types of vegetables now. Peas, spinach, radishes, onions, parsnip, beets, carrots, Swiss chard, etc., are all seasonable.	9. Strawberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.	10. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the preceding sowing is above ground.	11. The secret of success with potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.	12. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, mellons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.	13. Bean poles can now be put in place for the limas. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4″ above the adjoining grade.	14. Raspberries, blackberries, currants and gooseberries that were buried last fall can now be unearthed. An application of good manure worked into the border now will materially improve the fruit.
15. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.	16. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the lime between the labels. Soil cultivation is more necessary with young plants than old.	17. If you have not pruned the hardy roses, it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4″ of new wood on the teas.	18. This is the proper time the have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the woodwork should be protected by at least one coat of good exterior paint.	19. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top dressing of pure cow manure can be applied to them.	20. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, cyclamen, snapdragon and many others should be started now and grown during summer in frames.	21. The lawn should be looked over carefully to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.
22. Have you spraying materials on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.	23. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the bed a top-dressing of raw crushed bone.	24. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.	25. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden. You are sure no essential has been forgotten? This is the time to check them up.	26. If you grow any crops for the livestock the ground for them should be made ready. Mangles, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.	27. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.	28. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4″ high. Supporting them should not be postponed until they have been flattened by wind or rain and damaged.
29. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.	30. Frames for the melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.					

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south, there is a difference of from five to seven days later or earlier in performing garden operations. The dates are for an average season.

If it were not that April came along to break the spell of Winter, gardens and flowers might never exist; and if it were not for gardens and flowers, poetry would very soon languish. So, April and poetry being pretty closely joined, it has seemed a splendid month to celebrate the poets on this page.

The seven men here, from Herrick to Dobson, are of those whose lyric moods were colored by the first fragrance that blows from fresh blossoms, by daisies and sensitive plants and daffodils, and by the shadows and sunlight and seclusion of gardens. And their poetry is hardily perennial.



PERCY BYSSHE SHELLEY

Gardens and flowers were celebrated by Shelley in many passages of soaring ecstacy and tender beauty, and throughout his poems they form more often than anything else his exquisite figures. In 1822, *at thirty, he was drowned in Italy.*



ROBERT HERRICK

Although they are wrapped up in thoughts of his Julia, Herrick inscribes many of his loviest verses to flowers, as in the poems "To Violets," "To Daffodils," "To Blossoms," "The Primrose," and "To Daisies." He was born in 1591 *and died in Devonshire in* 1674.



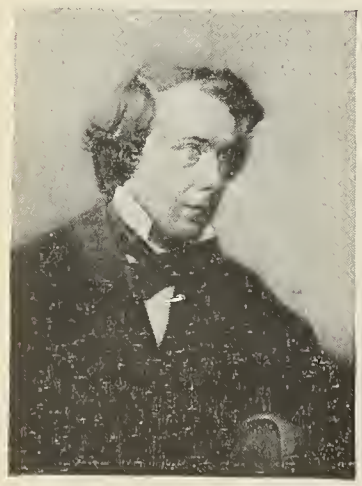
WILLIAM WORDSWORTH

One of the greatest nature poets, Wordsworth has made it almost impossible to come upon a scattering of daffodils in the Spring without thinking of his verses on those delectable blossoms. He died in 1850 *at the age of eighty.*



HEINRICH HEINE

The most famous of the German romanticists, Heine was chiefly concerned with the human emotions — principally love, both sad and sweet; but his verses are crowded with allusions to flowers, and one of his best is written to "Die Lotosblume." He died in 1856 *at* 59 *in Paris.*



THOMAS EDWARD BROWN

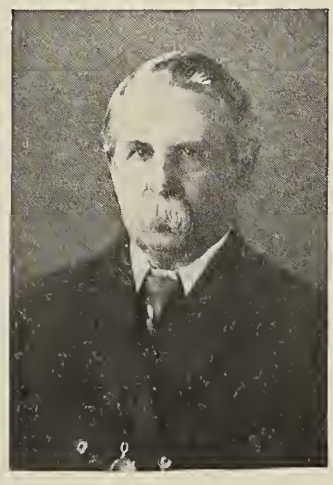
Probably the most popular verse in the garden anthology is that of Brown's, "A garden is a lovesome thing, God wot;" yet little is generally known of him—that he lived on the Isle of Mann, wrote of ships and the sea, made poems and tended his garden.



JOYCE KILMER

On the Oureq, during the July advance in 1918, *Kilmer fell; the first writer in the American army to be killed in battle. One of his finest poems, "Trees," begins:*

I think that I shall never see
A poem lovely as a tree



AUSTIN DOBSON

When Dobson died little more than a year ago, he left behind some of the most delicate and delightful poems of the past few decades. All garden enthusiasts should know "A Song of the Four Seasons," and "A Garden Idyll" from the cycle called "Vignettes in Rhyme."



"Companions of Spring-"

It's the season for pleasure, for color, for the good things of life. People who know the best in sweets will often have a friendly argument as to which is the most attractive package in Whitman's famous Quality Group. But you will never hear any difference of opinion about the *goodness* of the sweets. In all of these packages it is the same *Whitman's* —famous since 1842.

The Sampler—best known of all candy packages—quaint, original, unique in its make-up, the favorites from ten leading packages of Whitman's.

Salmagundi—latest member of the group—luscious chocolates in an art metal box prized as a keepsake as well as for its charming contents.

Pleasure Island—romance in chocolates—pirate's sea-chest freighted with treasure from the Spanish Main—rich booty from the tropic islands.

Fussy Package—for fastidious folks—nuts and nut combinations enriched with Whitman's far-famed chocolate.

Super Extra Chocolates—the Standard package of sweets which first made Whitman's reputation—the package which stands for all that is good in candy-making.

Library Package—book-shaped—odd—luxurious—an eloquent volume of sweet thought and good taste.

Seek the Quality Store in your neighborhood which has been selected as Agent for Whitman's Quality Group—usually a drug store.

STEPHEN F. WHITMAN & SON, Inc.
Philadelphia, U. S. A.

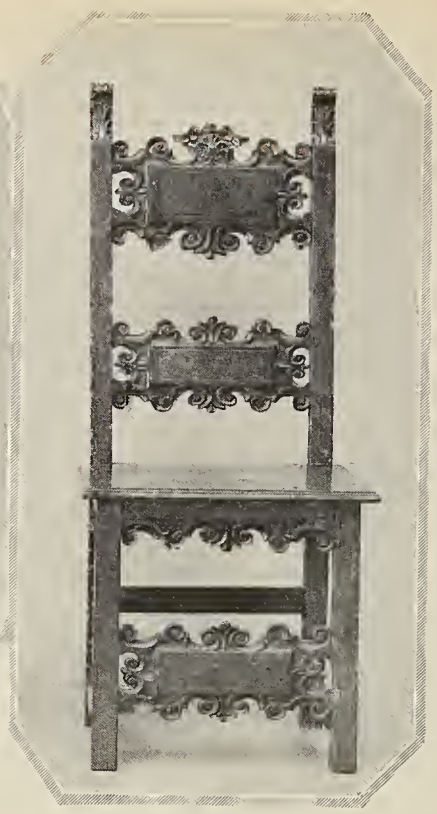
Also makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip



An Italian side chair of the 16th Century, with characteristic leather back and nail-heads, scrolled pierced underbracing and acanthus leaf finial



Armchair of the late 16th Century, with metal lions as finials, intarsia decorations, and crimson velvet upholstery



Characteristic carved horizontal splats, acanthus leaf finials and a broad carved underbracing are found in this late 16th Century side chair

FURNITURE *of the* ITALIAN RENAISSANCE

MR. AND MRS. G. GLEN GOULD

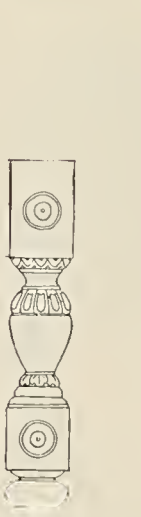
FEW phrases are so battered from mouth to ear with little comprehension of their meaning as The Italian Renaissance. Symond took five volumes to set it forth. Without such continued effort we can get a general impression of what it means in furniture design by looking at these three chairs and at this superb carved walnut chest from The Metropolitan Museum of Art, New York. Here we can see the characteristics which mark this revival or re-birth, as the word Renaissance signifies, of the designs of Greece and Rome, which took place in Italy about 1400 and delighted the Italians for over two centuries.

Two qualities distinguished its expression in furniture design: simplicity, which is achieved by precise and nicely balanced construction, illustrated by these three chairs; secondly, beautiful and elaborately ornamented surfaces on a simply designed structural form, as in this chest.

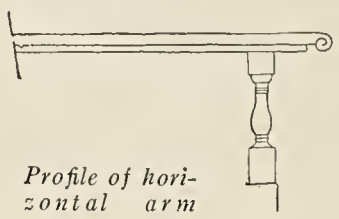
These are the principal characteristics of Italian Renaissance furniture:

Construction: Architectural—a balancing of horizontal and vertical lines, as in a house; fine proportions. Underbracing low or on floor plain, flat, carved, solid or pierced. The underbracing on floor between front and back leg of chairs is characteristic. Wood is chiefly walnut.

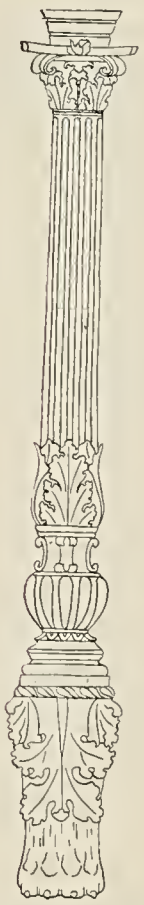
Ornament: Reproduction and adaptation of classic Greek and Roman motifs and designs. The acanthus leaf and scroll are the most distinctive. Moldings, panels and columns. Festoons, rosettes, human figures, masks, mythical figures and animals. Carving, spirals, turning, inlay or intarsia; upholstery, nail-heads; few metal mounts.



Turned and carved table leg



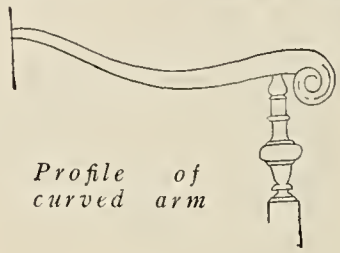
Profile of horizontal arm



A carved bed post of the period



A gracefully turned chair leg



Profile of curved arm

Tops: Chairs—straight, carved scroll, crested.

Back: Low, medium or high according to the type of chair. Vertical or very slightly raked; flat. Side supports above top-rail with acanthus finials very characteristic. Horizontal splats, broad, upholstered or carved.

Arm: Horizontal, flat and broad; curved slightly downward with scrolled or carved end.

Seat: Rectangular, flat, upholstered; octagonal and scooped in *Sgabello* or stool chairs.

Leg: Straight, reversed curves in *curule* or folding chairs, lion's leg; rectangular, turned, spiral, ornamental. Ornamental, spiral, and combined square and turned leg is characteristic. Solid carved table end supports; center pedestals.

Foot: Block, rectangular, bracket, paw, ornamental ankle, ball and bun.

Proper spacing is the first requirement in the use of Italian Renaissance furniture. As an advertiser will put a fine portrait with a simple caption on a costly blank page of a magazine, confidently relying on the blank space to add value to the advertisement, so, without crowding, must Italian Renaissance furniture be placed in rooms and halls, with considerate regard

(*Continued on page* 162)



A characteristic carved figure



A cassone or chest, dating from the mid-16th Century. Rectangular, simple construction, molding and elaborate carving on moldings and panels, acanthus leaf and scroll with griffins and carved lion's paw feet are marks of the period



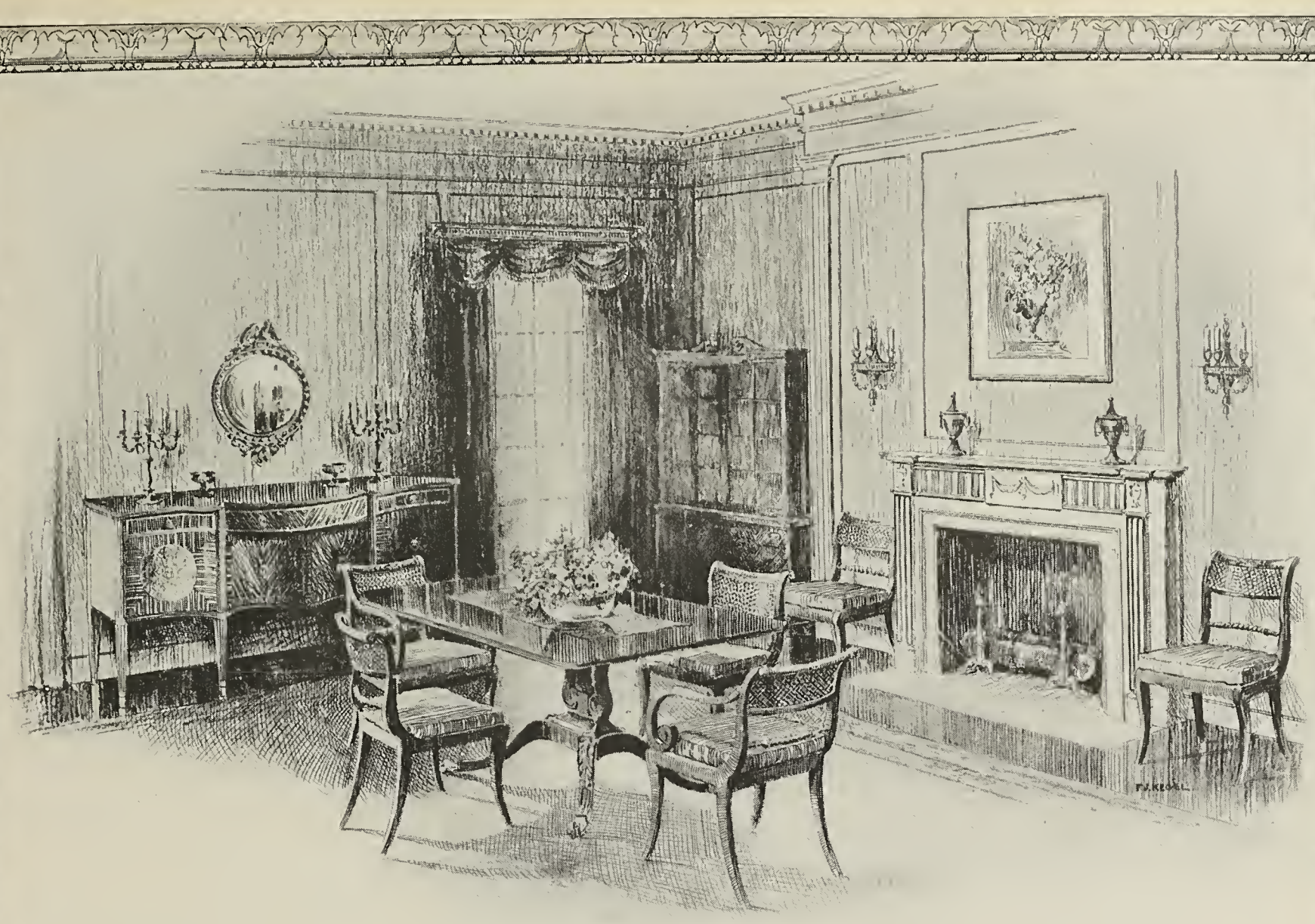
A carved foot bracket



A carved foot scroll



An acanthus corner



Furniture

transcending the commonplace, well within moderate cost



De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

ARISTOCRATIC New York, during the first quarter of the XIX Century, was not long in discovering the genius of Duncan Phyfe—and according him recognition as "America's Foremost Cabinetmaker".

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Painting on glass is not confined to doors. Here an ornamental screen is used to good effect in a living room with painted canvas walls. Karl Freund, decorator

The Painted Glass Door

(*Continued from page 94*)

mountainous coiffures and increasingly radiating garments brought the high and the double door into existence.

Madame de Rambouillet, the captivating feminist, bent upon promoting newly discovered charms of her hitherto but primitively appreciated sex, is said to be the godmother of the door as we know it today. No woman who had been taught to emulate the upright grace of Pallas Athena could be expected to follow, hunched and compressed, the announcement of her well-sounding name.

Thus, under Louis Treize and Anne d'Autriche the interiors of palaces were remodeled "for the enlargement of doors", and by their dimensions as well as their dominating positions these doors were responsible for a new court etiquette which may explain the lavishness of door enrichments unknown heretofore. The question of whether both or just one leaf should be opened by the usher announcing a royal or a serene highness, an "ambassador at audience," or one at unofficial call, the anomaly of admitting a princess royal through doors thrown wide open while her consort, a mere duke, has one wing shut before his eyes, or the refusal by the Duchess de Berry to grant two leaves (les deux battants) to her own mother, the Duchess d'Orleans, naturally fastened the eyes of all present on these doors and their silent symbolisms.

The great master designers, carvers and painters of the 17th and 18th Centuries had to perform miracles of entertainment on these hinged wooden panels. The doors at Versailles by Caffieri and Temporiti after the cartoons of Lebrun and Marot, the doors by Mansart and Cotte at the Hotel de Toulouse (now the Banque de France), the doors of Rousseau de la Rottiere at Fontainebleau and those of Percier at the Palais Royal, are brilliant memoirs of their importance in court life.

But a pair of door panels in the Pompeian style painted by Rousseau de la Rottiere in 1787 for Hostein, an American gentleman of Paris, and the impressive quantity of highly decorative painted Italian doors, demonstrate that, towards the end of the 18th Century, the bourgeoise had followed the fashionable example.

Contemporary with decorated doors and as a costly extravagance, are glazed and mullioned doors, which in most instances were mirrored. They were generally placed to balance and reflect windows, and curtained in the same fashion as one can perceive in the "Grand Gallerie" of Versailles. Mirrored doors with divisions of wood, lead, or iron were quite commonly installed in the second half of the 18th Century though the value of "Bohemian crystal" may be learned from the coachman, who, according to the "Mercure Gallant" of July, 1764, each evening replaced the glass panes of the carosse in his care by wicker panels—"in fear of cats".

Transparent glass doors were rarely employed in former days unless to pass a "jour de souffrance" from a well-lighted place into a closet or alcove without light. Such doors found great favor in England and her colonies and were conceived in the most delicately mullioned patterns by the brothers Adam.

Today the transparent door has invaded nearly every modern interior where one room has to borrow light from the other. Economy of space has taken the daylight from foyers and halls and the average dining room draws its share of diverted sunshine from the adjoining living room.

The blessing of the glass door, though, is mitigated by the blatant exposure of what goes on behind both sides of its leaves and the problem of screening the panes without injuring the force of light has become the source of many more or less successful experiments. To create "privacy" for ourselves and our servants one resorts to net, gauze, taffeta, or when more pretentious, to filet or lace panels, mostly gathered and stretched down the whole or part of the length of the glazed sections. These beheaded curtains would recall aprons hung up to dry.

And these little curtains screening the

(*Continued on page 108*)



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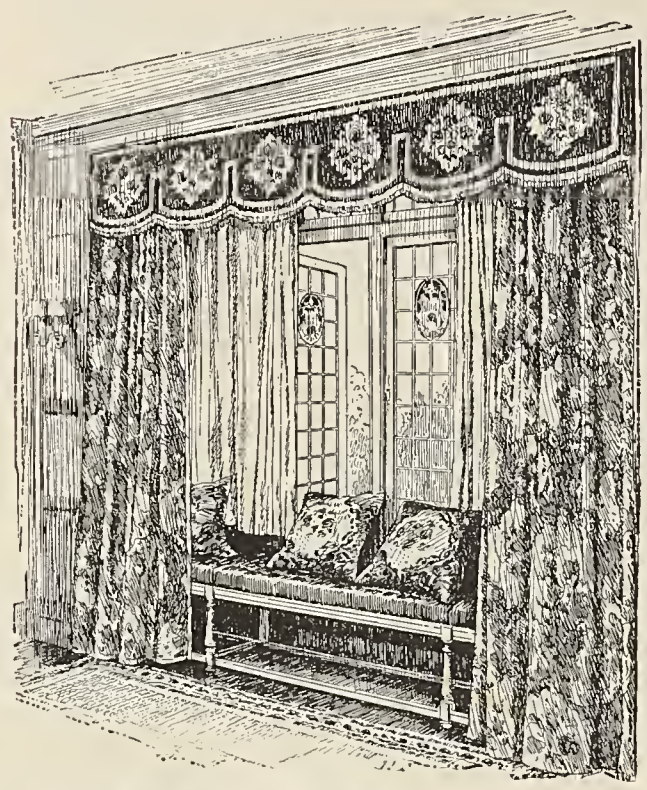
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The Painted Glass Door

(*Continued from page 106*)

glass doors have brought up the problem of which of the two sides had the greater claim on the little rods and pleats. Should they strike you when you enter the hall or should they meet you in the living quarters? Having decided in favor of the latter, the strife between the two rooms connected by the glass doors and leading into the same hall creates an irksome uncertainty. Which room was entitled to a greater share of tidiness? There seems to have been a great difference of opinion about the question, whether the living room required more attention than the dining room, or vice versa. Truly, door curtains are troublesome.

Nothing can be more distasteful to the honest decorator than the play of the ostrich. Throwing a chasuble over a radiator does not eliminate its evil silhouette, but accentuates it. Stretching a set of towels on door panes tempts one to forget all about the much wanted privacy and leave these doors widely ajar, with their leaves obstructing the pretty things one may have placed on the wall spaces in their wake.

The writer has tried to solve these vexing problems by devising the translucent glass door painted on glass plates without divisions or accommodating the conventional mullions in design and scale. These doors resemble portals of wrought and gilded iron while the matted ground attracts reflections from the colors which pervade the room. They achieve the purpose of easing the "suffering" of the "jour de souffrance" by guiding it through pleasing scrolls and arabesques, gates, arches, and landscapes. They achieve the purpose of making the closed door add to the completeness of the interior instead of injuring it when timidly furnished.

There is, in the translucently decorated glass door, a wide range of possibilities in achieving conformity with a color scheme or specific period of decoration, or with the general type of interior and mode of life.

Screening the Objectionable

(*Continued from page 89*)

On the right is the garage, which has its own little court, where also, at the end of the house, is the enclosed drying yard. The archways of ornamental iron in the wall mark the driveway openings. The street view of this wall is shown above, while an interior view, showing a somewhat narrower arrangement, is given below.

The wall in the illustration may be built of brick or hollow tile, stuccoed and coped with brick or flat tiles. Against the wall on the street side, vines can be planted which will cover its surface with green tracery. On the house side of the wall the central motif forms an opportunity for a focal treatment and gives an effective outlook from the windows of the home, both in summer and winter. It can be treated as in the illustration, with an arch formation, of metal or wire lattice, on which can be trained creepers or roses to form an arch, thus providing a setting for a piece of statuary or a fountain and bowl. The planting along this wall should be as much as possible of evergreen so as to give a green effect in all seasons. An iron lantern hangs from each ornamental arch; a detail often needed as a means for lighting the roadway when its sweep is narrow and complicated.

It is desirable that the wall or screen should show some of the architectural character of the house itself. For example, there is an old Colonial house which has been remodeled but which, unfortunately, is placed almost directly on the street. There are numerous beautiful examples of just such houses which we covet for historical associations and for their true artistic and architectural merits. They were built in times when the road was not a constant procession of motors as it is today. Or it may not have been one of the main thoroughfares. It was not necessary in those days to take into consideration the discomfort of the noise and dust; in those days also the passer-by was not a menace to one's privacy, but a desired relief from the monotony of the almost deserted highway.

For the screen which now is needed to shut out the confusion and bustle, a simpler type of wall has been chosen. The design on page 88 may be made of wood or of stucco tile, surmounted by a wooden picket. From posts on either side of the entrance drive swings the painted battened wooden gate of green, whose upper panel is ornamented with a knocker.

In the sectional drawing can be seen a line of planting-box, to be placed on the top of the wall. In these boxes can be planted ivy, which is trained through the railings and allowed to hang against the wall or fence on the street side. In summer, the boxes are filled with geraniums or some bright colored annual, or if you prefer, an all-year-round planting of evergreens. This type of wall is particularly happy for the true Colonial style of architecture.

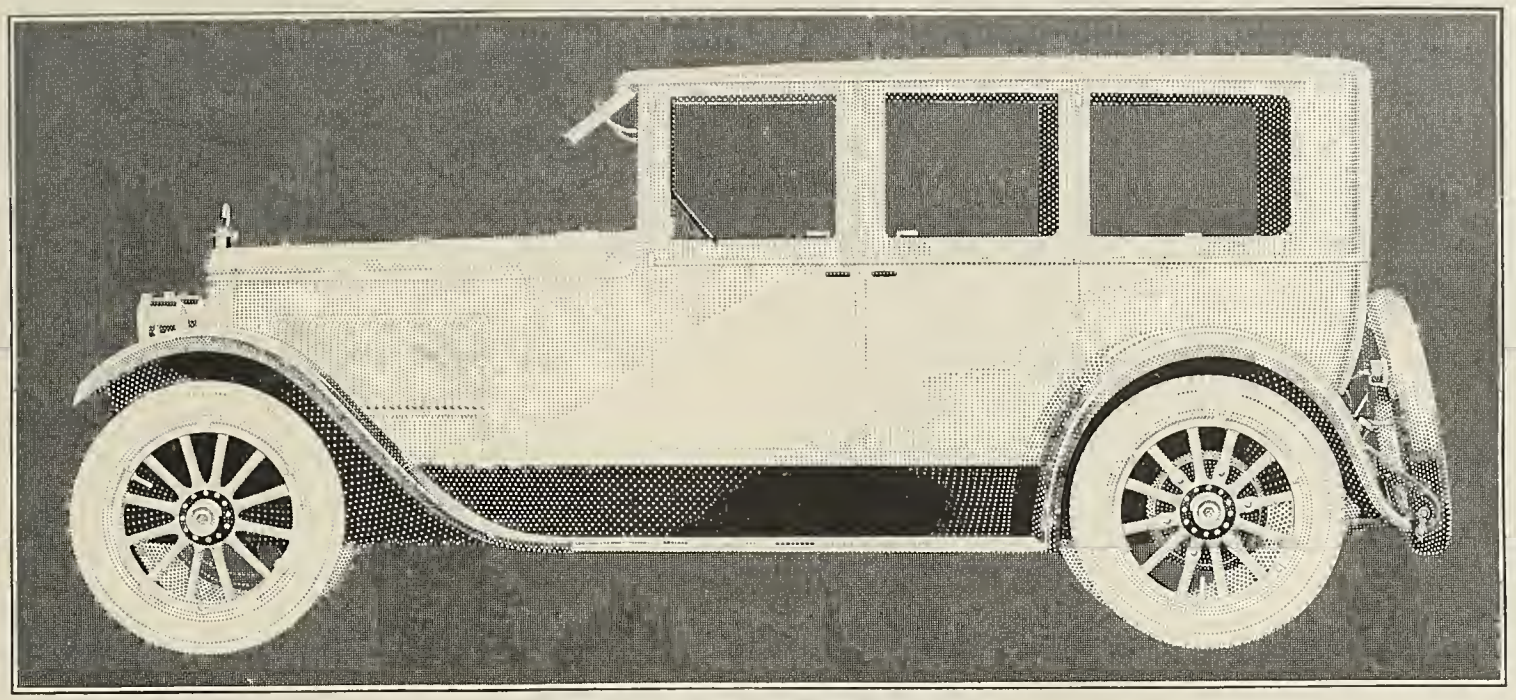
Still another arrangement for the treatment of the plain, straight stone, brick, concrete, or stucco wall, is the line of pleached trees. Behind the wall, on the house side is a row of linden trees, clipped in a square formation, yet in such a way as to form a series of arches. These arches are very decorative from the street side, and on the house side give an opportunity for an interesting treatment with statuary. This type of screening lends itself charmingly where a formal architectural type is desirable, such as the French or Italian style of house.

Still another and more simple form of screening can be made by using iron piping as a support for metal lath. This is a basis for a concrete finish; making, as illustrated on page 88, a simple and effective wall-fence and one suitable for many types of architecture and many sizes of purse.

Simpler yet than any other form mentioned is the beanpole fencing which can be obtained by the running foot. This fencing comes with the bark still on the poles, and is ready to be placed. It is irregular at the top, but can be cut as in the drawing at the top of the page, to suggest points or curves. Behind this screen, on the house side, may be planted various kinds of vines which in time will find their way through the openings between the poles. Such a planting, of course, gives a softening effect to the surface of the fence and a decorative relief to its vertical lines.

There are two more methods which while not architectural, are equally serviceable—the shrubbery hedgerow and the formal evergreen hedge. For

(*Continued on page 110*)



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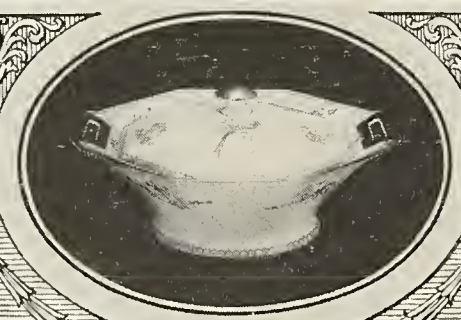
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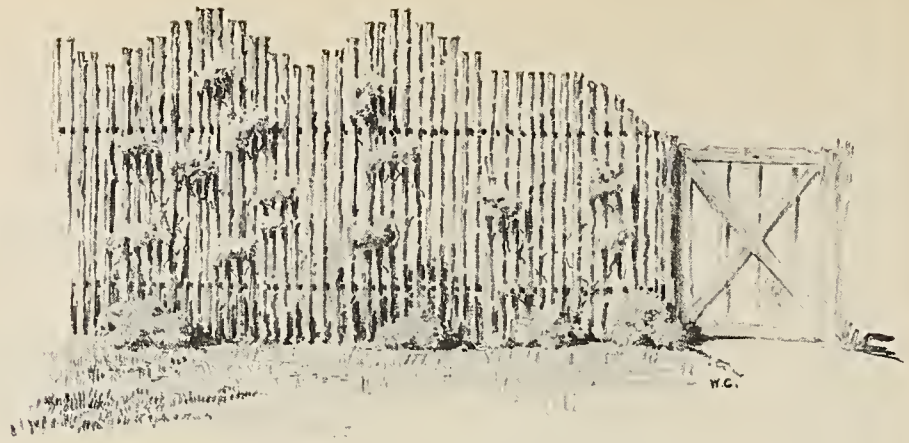
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An informal screen for the garden is made with bean pole fencing, slender poles fixed on two lines of stout wire, which may be trimmed to any outline

Screening the Objectionable

(*Continued from page 108*)

the latter purpose arborvitae, hemlock and cedar are splendid. They can be sheared to any desired shape and remain green throughout the year. Buckthorn also serves this purpose admirably, as it is hardy, tall growing, and, when properly clipped, forms a dense hedge. There is also the ubiquitous privet which can be allowed to grow a screening height by judicious yearly shearings. In this same category could be placed honey locust, which can be pruned into shape and is not unlike privet in appearance and is quite as hardy. A beech tree hedge is a wonderful thing to look upon, but it is a dream that requires time, patience and a faithful gardener to reach fulfillment.

While all of these types of material can be clipped to an architectural formality of line, which may be desirable to present to the public side of the property, additional and lower planting on the house side of the hedge would give a more interesting view from the windows. In this case the front hedge would serve as a tall background to a planting of other shrubbery, preferably the flowering shrubs and broad leaved evergreens. Against such a wall of greenery how beautiful would appear the sucession of these plants—corneilan cherries, rhododendrons, lilacs, spireas, viburnums and Japanese honeysuckle.

All over the world, people have chosen, for numerous reasons, to build close to the highways, yet they have taken great care to make the enclosed space as attractive as possible. When this splendid practice is followed it is unwise to allow your garden wall to "close up" for the winter season, but realize that by the use of evergreens you can make it as much a delight in winter as in summer. A little statuary, an ornamental tub, a vase of terra cotta a fragment of marble or bronze, can be used in many delightful ways. I particularly advocate the use of terra cotta, as it gives in winter, by reason of its delightful warm color, a very pleasing effect against the evergreen planting. It is further delightful to have an irregular row of bulbs to follow the line of the fence or wall, so that spring may sound its welcome note of color under the protection of that wall.

It is most important to indicate with the screening what is to be found behind it. A fence or wall or hedge too ornate or too formal for the house which it screens is apt to seem incongruous.

Local Materials and Local Labor

(*Continued from page 90*)

"helper", will gradually get the work done. He may stop carpentering now and then to get in his hay, or perform some other necessary farm work, but he has no "overhead" as a contractor, or any payroll. If time is not an economic factor, local labor is to be recommended on minor building projects in remote localities, because the contractor, in the nearest town, must give a figure necessarily out of proportion to the work involved in order to allow for bad weather, waiting for materials by freight, and other inevitable delays.

To get acquainted with the ability of local labor, it is well to be shown some work already performed in the neighborhood, and before engaging it, to go over the plans very thoroughly, in order to be convinced that the country carpenter quite understands them, and is sure he can do the work. This can be done only in each separate instance, because the abilities of local workmen differ, and the projects on which they are to be engaged differ. There can be no general rule as to the advisability of local labor, no rule either of safety or of danger, and each prospective builder must use his own best judgment according to his project and the evidences of ability shown by local carpenter-builders.

Reverting to the question of local materials—these are confined, in this country, mostly to local stones, the use of which, especially in remote sites, represents a distinct saving in transportation.

Certain kinds of woods are of special appropriateness, as redwood on the Pacific Coast, and cypress in the Gulf States, but transportation and organized distribution are such today that all woods are being used in all localities, and little thought is given to their geographical availability. In England not only stones, but certain slates and tiles are of local origin, and add much to the picturesque character of English cottages and country houses. Our only approximation to this quality here lies in the present tendency of makers of manufactured building materials to disguise machine finishes and to get away from too great a standardization of sizes, color and textures. Brick, slate, tile and many other materials are being developed constantly toward greater variety in sizes and in colors, and especially in the matter of texture.

As long, however, as houses are built in country localities, the greatest charm and suitability will come from the use of local materials, and the greatest individuality in certain details of workmanship from the use of local labor.

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The Beauty of a Golden Garden

(Continued from page 75)

flowers, were used in back of the calendulas. Calendulas are so striking and effective that they can be used with green foliage in a way that some purely yellow flowers can't.

The cream spiraea has just the tone that goes well with yellow and orange; but the color must be chosen with great care. There are some plants like eupatorium, the thorough-wart, with its attractive foliage, hesperis or sweet rocket, and the white South African daisy, which should be better known in this country, that are splendid for a white August garden, but when you put them in a yellow garden, you find the white of eupatorium too white, the white of hesperis too blue, while the African daisy has a brownish tinge. Spiraea, on the other hand, is just right and gives an invaluable elusiveness to the garden.

I have been mentioning the flowers of the second line, so to speak, first, and, to tell the truth, they are easier to manage than the flowers along the edge, though not quite so fascinating. There is always something peculiarly intimate about these smaller edging flowers. And in Mrs. Lane's border, there was a good deal of the charming cheiranthus allionii, the Siberian wallflower, exactly the same burnt-orange as the calendulas, alternating and at times replacing them along the edge, low all-over and even in effect, with little four-petaled flowers. They are general favorites in Europe, but only exquisite little strangers in this country, though they would grow willingly if given half a welcome. And with these two burnt-orange flowers, there were pale yellow evening primroses, slipped in here and there as though they were very scarce instead of the little encroachers they are. There were clumps of the golden bedder, calceolarian, little bunched lady-slipper-like flowers, a few early yellow chrysanthemums, and the sunroses that have such a profusion of flowers in hot weather. Not all flowers love hot weather as sunroses do and have leaves and stems so fond of the cold that they are called frostweeds. But that is one of the things I was especially interested in.

There were mimulus along the edge of the garden; yellow trumpet flowers, something like the snapdragons, but precious-looking like the salpiglossis, and beautifully patterned, as with batik, in marvelous reddish browns. I must admit that for all my insistence upon a healthy lavishness for my main-effect flowers, I was ready to pamper and nurse the mimulus, they looked so amazingly rare and high-bred, as though they were textured in a world too tender for our human dreams. But the mimulus are quite unspoiled, quite athletically modern. Some of the finest plants have been self-sown on a rubbish heap, and their seeds have such vitality that they will germinate years after they have fallen by unpromising waysides.

In addition to the foregoing, there is a great variety of plants from which to make up a golden garden such as this one of Mrs. Lane's. In fact, a complete list of the yellow and orange flowered perennials alone is so long that only a few typical kinds can be given here. To begin with one for the back of the border, there is the tall American senna with its yellow pea-like flowers blooming in July and August against the lovely mass of its finely cut foliage. Both this perennial and the fern-leaved yarrow, which grows to a height of 4′ to 5′ and blooms yellow in July, are somewhat too coarse in their habits of growth to be set in a border of small dimensions or in a garden whose tendencies are toward refinement; but in an appropriate environment they are splendidly effective.

One of the finest of the perennials, one that has both neatness and bulk, is golden-spurred columbine. It grows to a height of 3′ or 4′, and sports flowers and leaves as lovely as any in the garden. Tritoma, too, or red-hot-poker, with its flame-colored, torch-like bloom, should be considered an ingredient as necessary in the garden as seasoning in food, for it adds a zest to a border like a dash of cayenne. Then there is butterfly weed, a clump of which will glow in mid-summer like a sheet of red hot iron. It should be put in the middle ground of the border and in such quantity that it can make a stunning effect. After it has finished flowering the space it leaves will have to be hidden or filled, for it is one of the plants which know only the extremes: it flourishes or it languishes and when it droops it is unsightly.

Two splendid low-growing plants for the edge of the border which will maintain the color of the golden garden are the early spring blooming basket of gold, *alyssum saxatile compactum,* and the buttercup-like Spring Adonis Jasmine should be grown to drape gracefully over the enclosure to the garden if the enclosure is a wall or lattice, and, for very much the same sort of early yellow bloom, forsythia or golden bell might be clumped in certain corners. If the borders are roomy enough to contain shrubby plants an ideal one to combine with the herbaceous perennials is the yellow flowered corchorus, *kerria japonica.* It is a shrub that may also be used on either side of a gateway or arbor. If climbing roses are to be used in the garden they should be selected from the yellow blooming varieties. Likewise, if there is a pool, it should be planted, like the pool in Mrs. Lane's garden, with yellow and flesh-colored lilies.

In this way a generally golden color scheme may be consistently carried out. It is probably the best of the planning arrangements in flowers of a similar tone, for the gorgeous effect of all the yellow and orange blooms against the various shades of green in the foliage can never become monotonous.



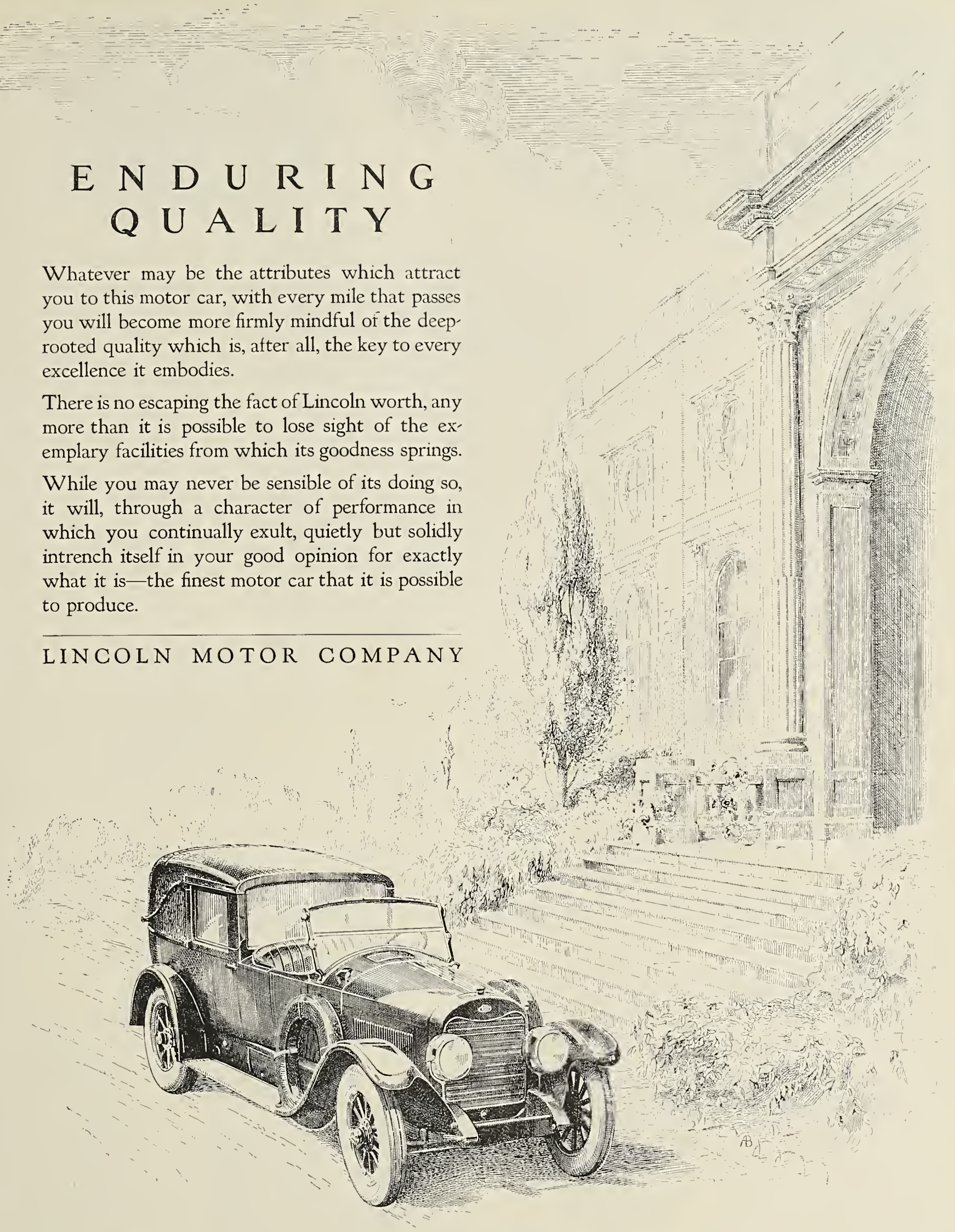
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Whatever may be the attributes which attract you to this motor car, with every mile that passes you will become more firmly mindful of the deep-rooted quality which is, after all, the key to every excellence it embodies.

There is no escaping the fact of Lincoln worth, any more than it is possible to lose sight of the exemplary facilities from which its goodness springs.

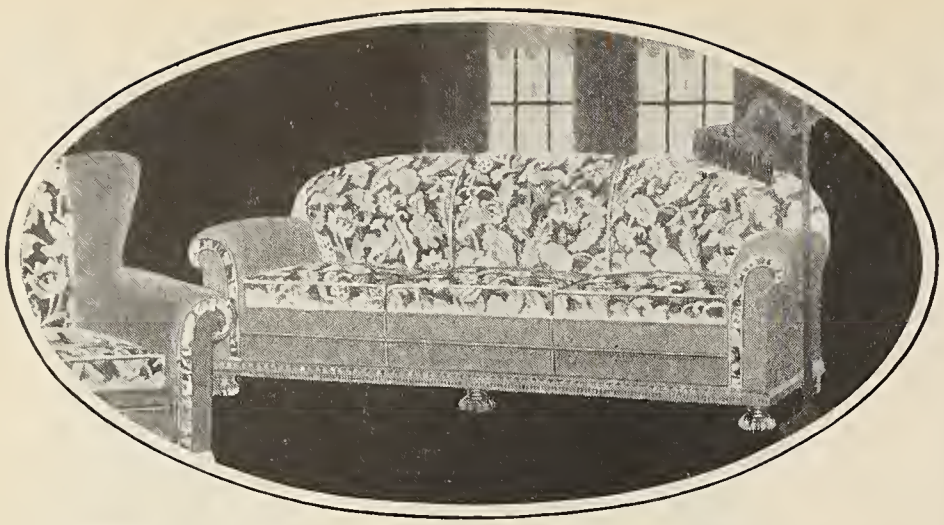
While you may never be sensible of its doing so, it will, through a character of performance in which you continually exult, quietly but solidly intrench itself in your good opinion for exactly what it is—the finest motor car that it is possible to produce.

LINCOLN MOTOR COMPANY



LINCOLN

DIVISION OF FORD MOTOR COMPANY, DETROIT, MICHIGAN



When You Choose a Bed Davenport

Your family will demand and your guests appreciate the soft, low seat of a Northfield. But the authoritative design, style and rich coverings Northfield offers will appeal to you as much as their comfort.

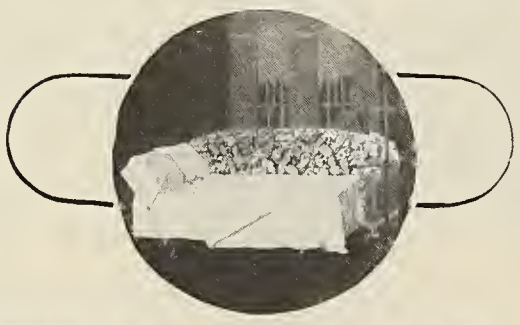
Overstuffed designs of several types, period patterns with cane or upholstered backs, or the wonderfully chic and decorative fibre styles, all with low, cushion seats—your choice is a matter of what is appropriate. For the living room, sun parlor or lounging room you will find a happy choice of design and covering among

Northfield Bed Davenports

Each Northfield design is by a Master Designer. And each detail of design and upholstery is carefully carried out by men trained for this work. So, to the Furniture Merchant "Northfield" means quality, while to the user Northfield means good style, comfort, convenience, economy.

The full size bed in each Northfield is cleverly concealed and the deep cushioned seat gives no hint of the secret it hides. Your dealer will gladly show you how easily the bed opens for use.

"The Davenport with a Secret" illustrates many Northfield designs. A copy will be sent on request together with the name of your local Northfield dealer.

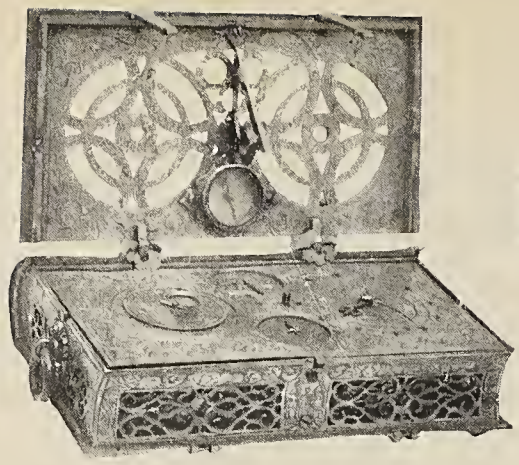


THE NORTHFIELD COMPANY

Makers of Good Furniture

SHEBOYGAN · · WISCONSIN

18th Street at Martin Ave.



An early Dutch watch, in ornate form of a book, made by Hans Schnier, about 1580

COLLECTING OLD WATCHES

MADAME DE SEVIGNE once said that she disliked watches with second-hands; "they cut up life into too small pieces." Certainly the ancients were not pestered with second-hands. Nevertheless, their consciences were of the sort that exercised themselves under the prod of the substitutes of their day for the nagging timepieces of our own.

Before ever progress had invented clock or watch, the ancient Athenians were adept in marking time by the sun. The few minutes either way of the "hour" did not trouble them and the public sundial served them sufficiently. In his Life in "Ancient Athens" T. G. Tucker says that the Athenian public sundial consisted in a vertical stall, "which threw a shadow upon a marked floor, and the time was denominated by the length of the shadow, recorded in feet." Thus a guest was invited to come to dinner when the shadow was "ten feet" or "twelve feet", as the case might be. It is recorded of one hungry and greedy person that, when invited for the hour of a twelve-foot shadow—which means the evening shadow—he measured it in the early morning and came soon after daybreak. In the better houses there was often a sort of giant hour-glass, through which however, there ran water and not sand, and the progress of the day was estimated by the quantity of water which had run through.

The clepsydra, or water-clock and the sand-clock were in general use through Greece and Rome and their colonies. They were considered an enormous improvement on the horoscopus of the Egyptians of a still earlier time, an instrument which consisted of a palm-branch, broader at one end than at the other, provided with a handle and a plummet. At the broader end there was cut a sight-slit which was, in some manner, adjusted to the eye for the purpose of observing the transit of a star over the meridian, by which means the hour was fixed.

How strange seem all these cumbersome devices to us who have but to pull out our watches and tell at a glance the hour to a second! And when we reflect that the first watches were not in use until after Peter Henlein (or Hele) of Nuremberg (1480-1542) invented the first portable timekeeper. This was probably in the first decade of the 16th Century. These first timepieces by Meister Henlein were portable clocks driven by a mainspring with balance escapement, timepieces too large to be carried about the person except when sus-

(Continued on page 116)



French square watch by E. Mayben, 1680



A Dutch painted-enamel watch of the 17th Century. Made by Johannes von Ceulen of the Hague



An early Dutch watch with decorated dial face, dating from 1600, and made by Johann George Reinhold

SOHMER

Reproducing Grand



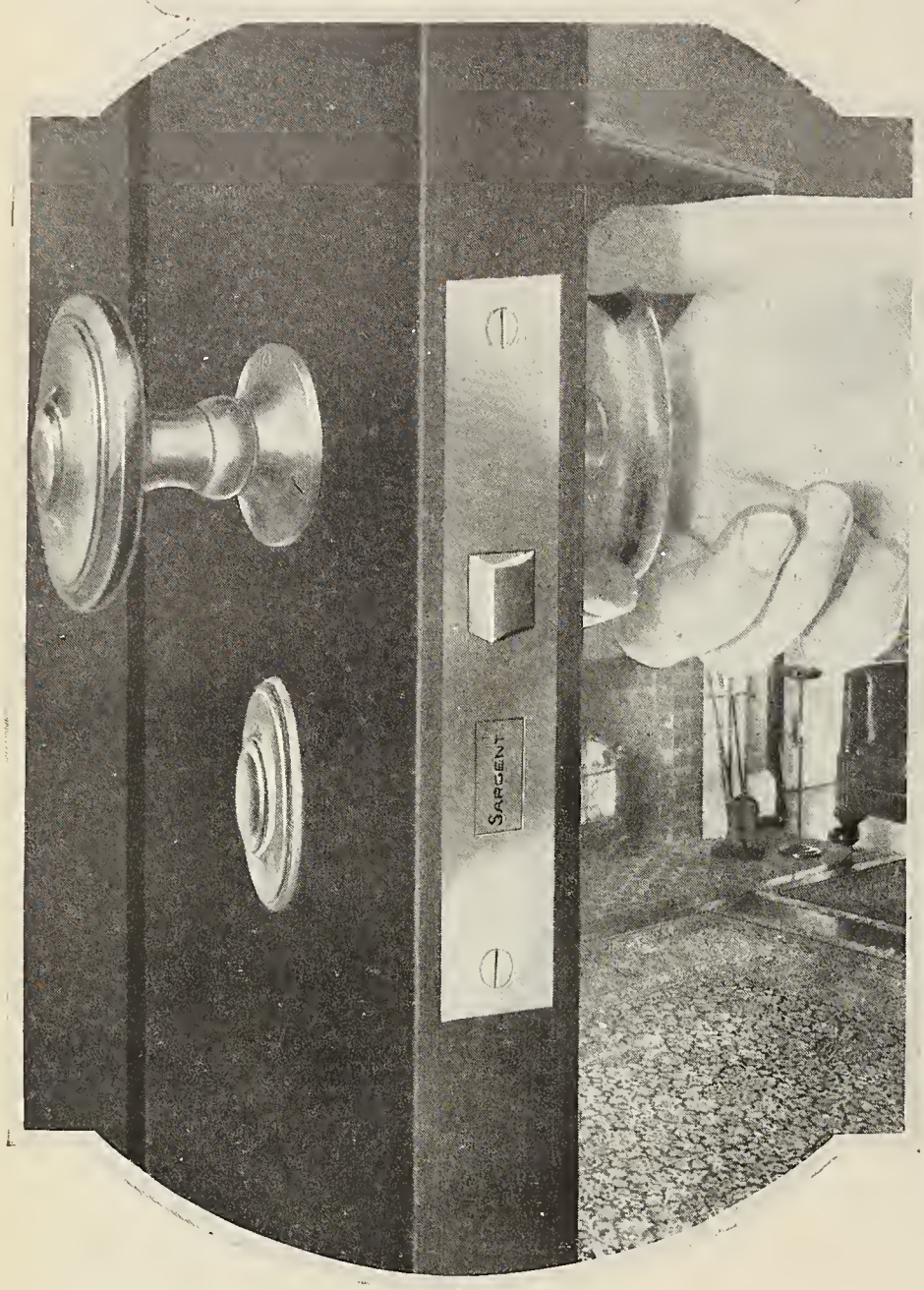
THE SOHMER REPRODUCING GRAND is a modern musical miracle. It replays classical compositions, ballads, popular melodies, songs, exactly as rendered by the master performers of each school—in effect these great pianists are actually seated at the piano before you.

The house of Sohmer has supplemented the wonders of the Reproducing Grand with encasements of period design that skillfully adapt the spirit and artistry of the great furniture designers of earlier days. The acquisition of this piano not only adds to the home a never failing means of musical entertainment but also a piece of furniture expressive of the highest ideals in interior decoration.

Write for Illustrated Brochure

SOHMER & CO., 31 W. 57th ST.
NEW YORK

SARGENT
Locks & Hardware

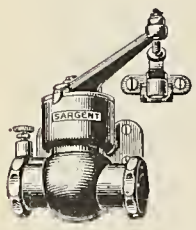


You demand much of hardware

PERHAPS you take hardware for granted. Only when the hinge squeaks, the knob sticks or the lock-set refuses to work, do you become conscious of them. But hardware to function smoothly day in and day out must be carefully designed and made of the best materials.

It will more than pay you, therefore, to select Sargent Hardware for the uninterrupted service it will give. Sargent easy spring lock-sets for doors inside the house will work perfectly every time you use them. Sargent cylinder locks for exterior doors give unquestioned security. And it is also a wise investment to buy knobs and escutcheons of solid brass or bronze. The additional cost is almost negligible in the total building expense.

There are Sargent styles to harmonize with every type of home. Write for the Book of Designs and select Sargent Hardware with your architect.



Sargent
Door Closer 520
Small in size and reasonable in price, is most convenient for use inside the house, on lavatory, cellar, back stairs and refrigerator room doors. Use it on the screen door, too. It closes the lightweight door silently and surely.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.



French watch in form of a cross, made by Abraham Bobinet, about 1600. This and other illustrations from the Metropolitan Museum of Art

Collecting Old Watches

(*Continued from page 114*)

pended, as they were, from the girdle. The globular form of these "watches" occasioned the name for them of "Nuremberg Eggs". Only the rich could afford these novelties.

The word "watch" appears to be derived from an Old English word, *waecce,* from the word *wacian,* meaning to guard, to watch, and from *wacan,* to wake. In the earliest times the term watch shared usage with the words clock and orologue as applied to clocks and watches alike.

The military division of the night into watches by the Greeks and by the Romans, likewise the watches on ships associated the name with the passage of time as mechanically marked at a later date by the pocket timepiece.

By the end of the 16th Century the watch had been reduced to a pocket possibility and French makers produced timepieces quite the equal of those from the hands of the German watch-makers. It would seem, in these early pieces, that interior workmanship was not at all comparable with that bestowed upon the cases. While the exteriors of these watches were richly ornamented and executed with marvelous skill, crude enough were the interior parts in comparison.

The English were quick to take an interest in Continental watches. Queen Elizabeth had a remarkable collection of them, gifts from ambassadors and courtiers. However, popular as watches had become with persons of quality in England, we do not find record of an English watchmaker before the end of the 16th Century. While certain of the watches could be carried in the pocket, it was more common to find them suspended from neck chains.

With the advent of Puritanism and its stern censure on display of any sort, the watch found refuge in the pocket, and there remained until these later years which have witnessed its journey to the wrist band. It was about the time when watches were concealed in pockets that the fob came into use. The word was derived from German, *fuppe,* signifying small pocket.

The forms of the watches of the Elizabethan period were myriad, devised to the utmost of ingenuity as applied to design. Naturally when extravagance in dress came to be curbed, the watch became simpler in form.

It remained for Thomas Tompion (1639-1713) to Invent a dead-beat watch escapement, improved upon by George Graham (1673-1751). John

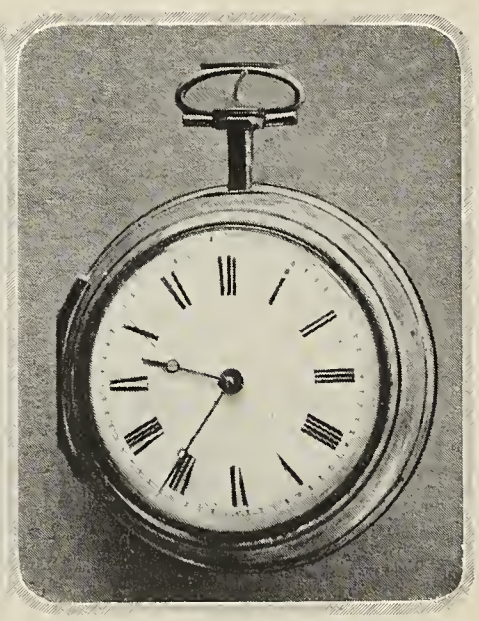
(*Cont. on page 118*)



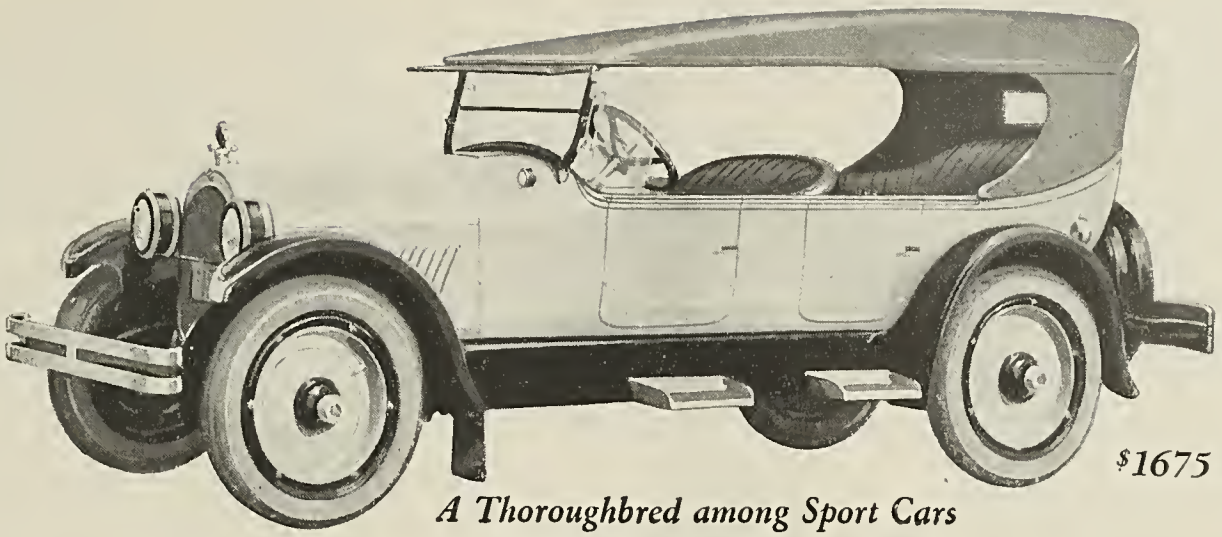
A lyre-shaped watch of the 18th Century



A remarkably ornate watch case made by the French designer, Baptiste le Nom, in 1760



A more utilitarian form is found in this Swiss watch made in the late years of the 17th Century



A Thoroughbred among Sport Cars

$1675 at factory

OLDSMOBILE

SUPER-SPORT

The Super-Sport! The very name fits this Oldsmobile Eight perfectly. Beautiful to the eye, and beautiful as an engineering masterpiece as well, it has no serious rival in the entire sport car field.

The color is original with Oldsmobile—a rich green shade known as Weathered Bronze. Lavishly equipped, and with its brown Spanish leather upholstery and clear-vision top of imported olive Burbank, the Super-Sport is designed for the maximum riding comfort of four people.

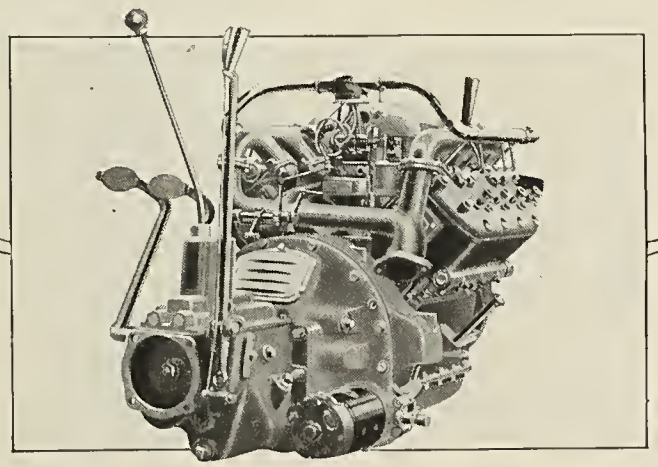
In keeping with its dash and beauty, this fine car sets a high standard of performance. To take the wheel of the Super Sport is to find amazing reserves of power and a velvety responsiveness which only an Eight can offer.

Built by Oldsmobile and endorsed by General Motors, the Super-Sport is a car you will drive with pride and satisfaction—it is a thoroughbred among sport cars.

OLDS MOTOR WORKS, LANSING, MICHIGAN
Division of General Motors Corporation

EQUIPMENT—Cast aluminum steps; Tuare wheels; bumpers front and rear; cowl ventilator; cigar lighter; step lights; rear vision mirror; sun visor; drum type legal head lamps and cowl lamps; windshield wings; rug in both compartments; windshield wiper; motometer; spot light; combination stop and parking light; rear guard rails; double tire carrier, gasoline gauge on instrument board; walnut steering wheel; transmission lock; top boot; compartment for side curtains in back of front seat; walnut finish instrument board.

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The Super-Sport owner takes pride in the knowledge that under the hood of his car is the most powerful engine of like size in America—proved by test in the great General Motors Research Laboratories.

A PRODUCT OF Oldsmobile GENERAL MOTORS

From Generation to Generation



It's a Gracious Little Hostess in Itself

STORY & CLARK MINIATURE PLAYER PIANO

is the ideal instrument for entertaining your house guests.

Occupying but little space—only four feet, two inches high—beautifully designed—having an exquisite tone—and an instrument of highest quality in every respect, the *Miniature* fills an important niche in the appointments of the home, apartment or summer cottage.

Those "week-end" guests who cannot play the piano can entertain themselves singing, dancing, to the music of the *Miniature*—so simple is it to operate.

Even if you already own a piano—your home needs a *Miniature*, too, and its price is so moderate you can well afford it.

Near-by is a Story & Clark dealer who will gladly show you the several styles of Story & Clark pianos and player pianos, and from whom you can purchase one on terms within your income.

Instruments of finest quality since 1857

The Story & Clark Piano Company

General Offices 315-317 South Wabash Avenue, Chicago, Illinois

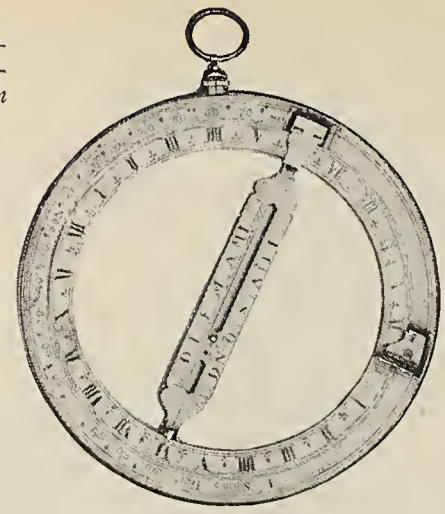
We'll be very glad to send you a copy of our beautiful little book, "How You Can Tell the Difference in Pianos," if you are a prospective purchaser.

Story & Clark Piano Company, Dept. HG-315-317 So. Wabash Ave., Chicago, Ill.
Please send me FREE your book, "How You Can Tell the Difference in Pianos," because I am interested in buying a grand ☐ An upright ☐ A player piano ☐.

*Name*_____

*City*_____ *State*_____

A 17th Century English universal ring-dial watch by Sisson



Collecting Old Watches

(Continued from page 116)

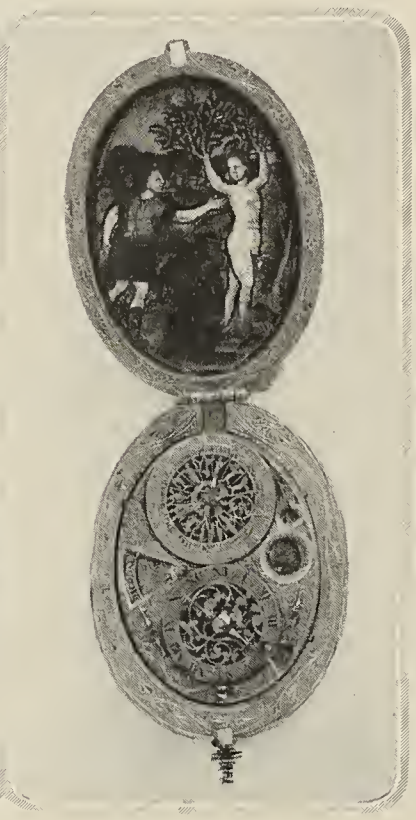
Harrison (1693-1776) contributed the invention of the curb-compensation for the hairspring. In connection with the mechanical development of the watch it may be interesting to note that in 1713 the British Government offered rewards of £10,000, £15,000 and £20,000 each for timekeepers (chronometers) which would determine longitude within an error of ten, twenty and thirty geographical miles respectively. This was accomplished by John Harrison and his son in 1761. Nicholas Facio introduced jewelled bearings in watch movements around the beginning of the 18th Century, and in the latter part of this century Thomas Mudge invented the lever escapement for watches, an adaptation of the clock dead-beat escapement already in vogue. In 1770, a Geneva watchmaker introduced the well-known engine-turning decoration for watchcases, devised to offset the appearance of scratches on plain cases. This form of decoration of the repetition of involved curved lines has maintained popularity down through our day. Finally, mention may be made of repeating watches which came into vogue with their invention in England during the last quarter of the 17th Century, during the reign of James II. It was about this time that all sorts of ingenious mechanical devices for entertainment began to make their appearance as embellishments to the watch dial.

The reader may well imagine that in the course of these several centuries an enormous number of watches have been produced, in fact an incalculable number. Fortunately for the collector, many of these have survived and it is still quite possible to form an interesting collection of "old-fashioned" watches at an outlay that is not prohibitive. Of course, old watches do not grow on hazel bushes, nor yet do they disport themselves amid the anemones of the field! Their ingathering is, of necessity, the pastime of metropolitan browsings or of foreign travel. It is not possible to tell one just where to look for old watches, but they do find their way to antique shops, curio shops and like emporiums, as well as frequently turning up in that perennially hopeful field of discovery, the pawnshop.

GARDNER TEALL



An early English silver-gilt watch clock made in 1600, by Michael Nouwen, a London watchmaker



Limoges enamels are used to decorate this 17th Century English watch, by David Ramsey



DANERSK MARLBORO DINING ROOM SET

Danersk Furniture

The importance of beauty of wood and finish in 18th Century furniture

THE ancients discovered that no two thumb-prints are alike, and long ago English cabinet-makers discovered that the grain in no two logs of wood is alike.

Much of the beauty of English Furniture of the 18th Century was due to the methods of selecting the wood. In those days the cabinet-maker purchased a specific log which was sawed to his ordering. Thus all the wood in one group of furniture came from one log. Today the wood we buy is graded from hundreds of different logs, each with different grain or figure. Common commercial practice is to conceal this disparity of grain by dark, muddy fillers that hide the beauty of the wood as well.

In Danersk Furniture we have devised a method of returning to the original ideals of the 18th Century. All the wood showing in the classic Marlboro Group comes from one log. It is finished in our own factory with the same methods as long ago, by our Scotch and English finishers, so that the full beauty of the wood is visible. The table standards are carved in the delicate leaf design characteristic of the days of Duncan Phyfe. The drawer pulls and claw feet were made in England from old models of the period, and toned with the patina that as yet has not been achieved by American makers of hardware.

As in designing this group we studied originals in the Metropolitan Museum and private collections, so in the making of our Early American Groups for Bedrooms and Living Room, we have given care to the subtle details of design and finish that make a piece of furniture really choice.

The only places where you can see Danersk Furniture in its entirety are our salesrooms in New York, Chicago and Los Angeles. Danersk Furniture must be seen to be understood. Decorators and their clients are always welcome.

ERSKINE - DANFORTH CORPORATION

2 West 47th Street, New York

315 No. Michigan Ave., Chicago

643 So. Olive Street, Los Angeles



No other public improvement makes such a big difference for such a little cost as better street lighting.

Is it 1816 in your town?

In 1816 the Cologne Zeitung published seven arguments against street lighting, of which these four are typical:

1. Artificial lighting is an attempt to interfere with the divine plan which has preordained darkness during the night time.
2. The fear of darkness will vanish and drunkenness and depravity increase.
3. Illuminated streets will induce people to remain later out of doors, leading to an increase in ailments caused by colds.
4. Horses will be frightened and thieves emboldened.

Your electric light and power company will tell you how to get in touch with one of the General Electric Company's street lighting engineers. He knows what other communities have done, how they did it, and what it has meant to them.

GENERAL ELECTRIC

REPRODUCTIONS *of* OLD BROCADES



A CHARMING, new solution for the problem of the hangings or upholstery for the country house is to be found in the effective materials shown on this page. These are only a few of a large collection of fabrics recently sent to this country from Venice where they are made by Mariano Fortuny, the son of the well known Spanish artist. For years he has been experimenting in dyes and textiles and has succeeded in reproducing in cotton the wonderful old brocades of the 15th and 16th Centuries. Some of these have the pattern stenciled on, while others are made more elaborate, owing to the presence of a silver or gold thread woven through the design.

These fabrics make charming hangings or coverings for furniture in an Italian or Spanish type of house. The small designs can also be used to upholster certain types of French furniture. In the summer, when one wants a light fabric and yet one with the semblance of a luxurious brocade, nothing could be a better choice than these materials of durable cotton with their interesting designs and soft, faded colors.

The fabric at the top of the page comes in dull, old blue with the design in soft buff. It is 25″ wide and $3 a yard. The one below at the left is blue and silver with a metal thread in the design. It is 25″ wide and $5.50. The other has a buff ground and the pattern is deep mauve, 25″, $3 a yard.





These materials that reproduce the colors and designs of old Venetian brocades are made entirely of cotton

The fabric at the left is blue and silver. A metal thread woven through the design adds richness



Assurance of Result in Home Building

TO create a beautiful and individual home with economy of both time and cost, involves a highly complicated administrative problem.

When it is realized that the responsibility for this problem is usually divided between Architect, Builder, Landscape Gardener and Decorator, it is not surprising that home building has come to be regarded as uncertain and troublesome.

The Patterson King Building Service, by directly combining in a single organization the functions of Architect with the craftsmen in all of the phases of the structural work, is able to assure the result of a building undertaking as to beauty, quality and economy.

The prestige of The Patterson King Organization is founded on a record of over 500 country houses already designed for clients, among whom are some of the most prominent owners in the East.



Who Can Benefit by Patterson King Service?

Patterson King houses may be constructed in any part of the United States under the direct supervision of our Field Staff.

Houses built by Patterson King will not be duplicated and plans are never sold to be built by contractors.

The Patterson King name on a house, thus invariably represents a proven standard of quality in both design and construction.

A cordial invitation is extended to the readers of House and Garden to call and inspect examples of the work of Patterson King or to write concerning their individual building problems.

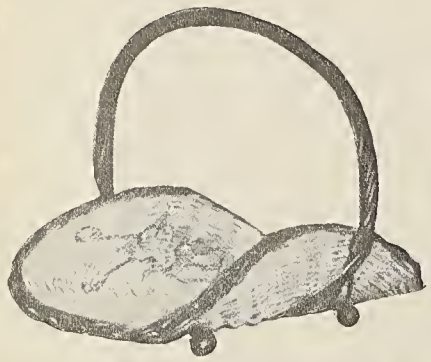
THE PATTERSON KING HOME BUILDERS' QUESTIONNAIRE is sent upon request, entirely without obligation.

Complete Building Service
From Plan to Possession

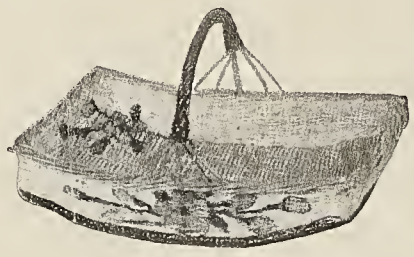
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Every Mary Lucy Banks Basket Beautifies The Home



No. 300—20 inches in length
$11.00 postpaid



No. 301—18 inches in length
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Two styles of very smart Gathering Baskets, also useful for Magazines. May be had in Ivory with black trimmings or Black with orange Floral designs in harmonious coloring. Or may be painted to order to suit individual taste.

Mary Lucy Banks,
10 Warren St., Hollis, L. I., N. Y.

Decorate Your Walls With French Scenic Papers

Beautiful scenic papers, made from wood blocks engraved in the luxurious France of Napoleon's day. These papers give the effect of mural paintings, and in beauty and distinction are vastly superior to even the highest type of formal design. They depict such subjects as El Dorado, Scenic America, Italian Landscape, Fetes of Louis XIII, etc.

If your decorator cannot supply you, write for illustrated booklet.

A. L. DIAMENT & CO.
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Antique Oriental Rug Certainty

Because Persia is exhausted and other sources nearly so, resulting in importers not receiving 1% of former supply of antiques, and BECAUSE: *through foresight based upon consular reports,* I own a large stock of thick antiques, including Persians, you are invited to know these glories by writing for new descriptive list, prices at the low.

Read the list, note the credentials indicate your preferences. I adhere to your requirements and pay express on approval, thus making your final selections free of hypnotic salesmanship. My books show that my customers invariably buy more than they anticipated.

L. B. Lawton, Skaneateles, N. Y.

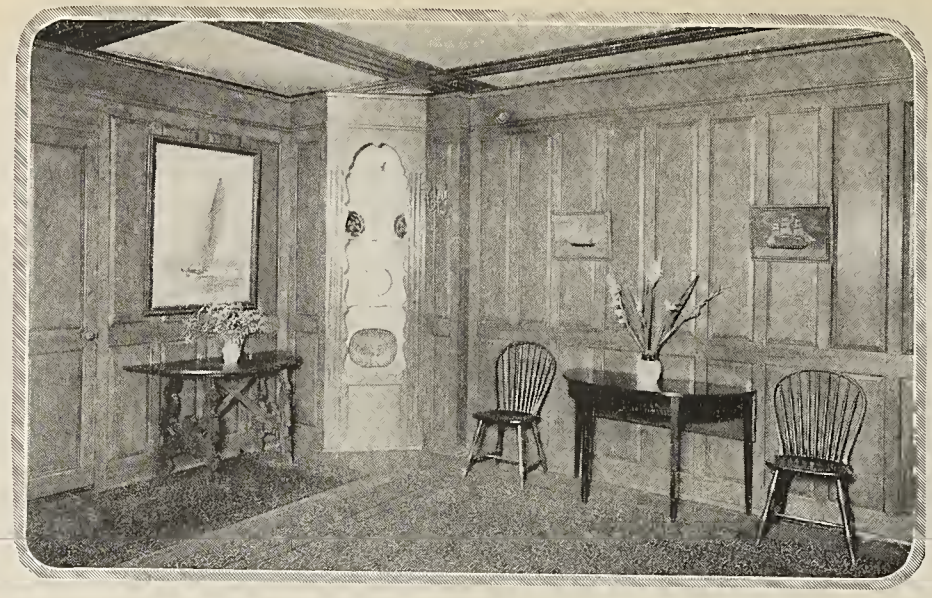
Your Garden

From the commonplace to the interesting is but a short step Even the ordinary garden may have charm and individuality through the addition of a bit of statuary, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone. Study the possibilities of your garden.



The fountain illustrated here is priced at $137.50 (F. O. B., N. Y.) Our catalog illustrating a great variety of fountains, bird baths and other garden ornaments, executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

THE ERKINS STUDIOS
Established 1900
240 Lexington Avenue, at 34th Street, New York



Walls paneled in old pine and pictures of ships done in colored wools are the features of this attractive dining room. Miss Gheen, decorator

The Stepchild of Rooms

(*Continued from page 69*)

they adapt themselves by using one end of a long refectory table. Our sun porch is helping to work out this problem and admits of a variety of treatments.

In the Egyptian room on page 69 (which was planned by the way, before the thrilling news of the recent discovery in Egypt) you will see that the detail, all of which is taken from old documents, has been adapted to the uses of the room as well as to its size. It is interesting to note how well the little painted chair on the left, which is Italian, fits in the atmosphere of a civilization so much older than its own. The chair on the right is copied from one of those found in the Egyptian tombs; everything about it remains the same as the original except that the leg itself has been elongated. When the leg is as short as that in the original, it is an adorable chair to put by the fireside in place of a bench.

This breakfast porch with its bright color and gay design looks into the dining room shown on page 68, in which the walls are severely plain. They make an excellent background for the beautiful old French console on the right with its painted classic design and the decorative mirror above it. The chairs and the crystal birds holding the flowers on the draw table and the iron bench in the window with its crimson velvet cushion show the charm of old things even in the photograph. Here is a room with an Italian chair and stool, French console and English mirror, with a table which is related to them all and is still suited to modern every-day life. It is not necessary to stick to one period in the pursuit of harmony. The days of strictly period rooms have passed, and while there is a great danger in this mixture of periods, there is also marvelous opportunity for interesting ensembles. Here it is necessary to have knowledge, not only of the detail and building of furniture, but of its history.

In the sunroom on page 69 a charming effect has been obtained by using simple curtains of neutral color with a chair done in a vivid chintz. No hangings obstruct the view of the lawn and lake beyond and the waxed brick floor and sturdy Normandy chairs are unusually effective.

The little breakfast room on page 122 is a copy of an old room in a Connecticut farmhouse. The paneling is in pine with a rich uneven finish. The principal decoration of this room is pictures of ships embroidered in wool. They are all of the same period and are rare both in this country and in England. They give a quaint note and tie in with the salt glaze china and the old glass, also early American. The table is copied from one in the museum at Guilford and the carpet is an Axminster, a copy of an old rag rug. The best rag carpet will only sustain a certain amount of wear, so it was found best to have one made in a happy coloring in the strongest Scotch Axminster we could get. The result is very pretty and quite practical.

In these rooms we have depended largely upon furniture and coloring for effect, but I know of a room in Newport in which there is almost no coloring to speak of. The walls touch the ceiling with a curved and carved cornice and are painted rather a deep beige. The curtains in this room are the same shade in a very heavy silk, unlined, valance and curtains both trimmed with green fringe touched with yellow at intervals. These curtains cover three beautiful windows, rounded at the top. Between two of the windows and on the wall space opposite are paintings by Hubert Robert, and underneath these are very fine Louis XVI consoles a darker tone than the walls, finely and simply carved with a marble top in yellow. The chairs are of the same period in gray, not beige, and are covered in deep rose needlework, patterned with lozenges in greens, yellows and browns. The table is in American wood stained like old French walnut, with gold mounts. Not much ormolu, just enough to give it character and tone and tie it to the period which this room suggests.

The curving niche on one side opposite the mantel, marbleized in verde antique, holds a large urn, old gold and silver, in which flowers are arranged according to the season. Before the door which leads into the service part there is a tall six-paneled screen.

This has always seemed to me one of the most perfect rooms I have ever seen, thanks to the architect who made it what it should be before it was turned over to the decorator. In spite of the fact that the walls and curtains are monotone and that only the chairs, pictures and screen have color, it is gay and cheerful even on a dark day. One can never quite analyze this because undoubtedly color is very important in giving cheer. It proves, I think, that consciously or unconsciously we are all affected by proportion, and while the question of balance may be over-estimated it is a very safe end to work for.

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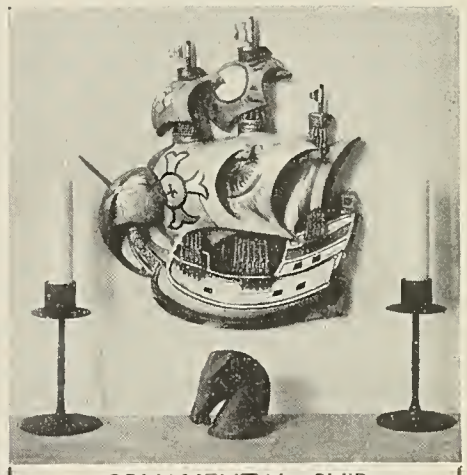
THESE five letters spell the most important quality of a room.

Sometimes charm comes from architectural background, sometimes from studied color harmonies; sometimes from an interesting arrangement of furniture or a successful expression of personality.

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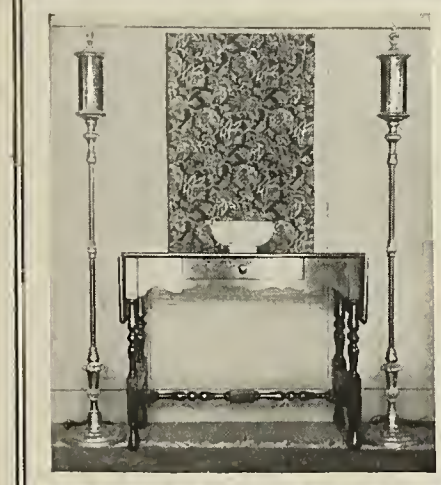
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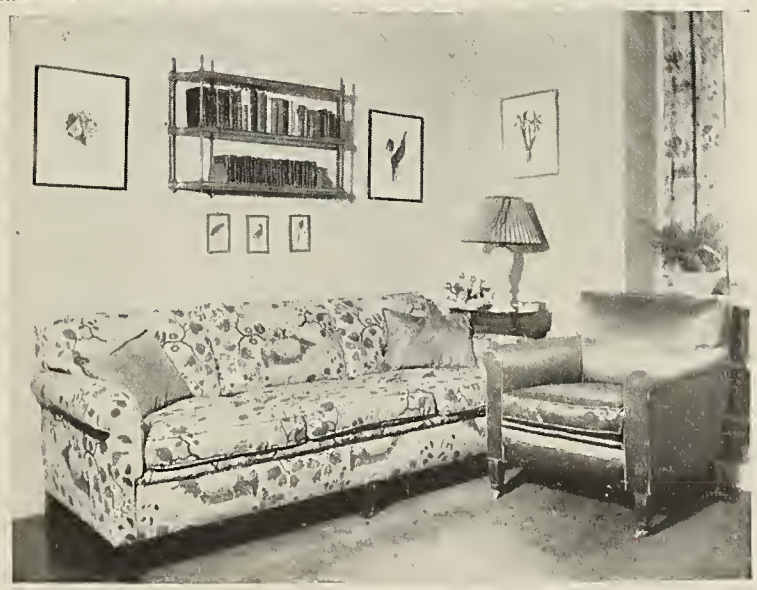
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The Three Louis In New York

(*Continued from page 61*)

said to have begun with the birth of the French national character—the result of a happy fusion of Celtic and Romano elements.

Do we want the three old Louis in the American home? What will they do—what can't they do to the common, every day American room? Is the room to be an American room as we are beginning to sense what that nomenclature, American room means?

The simple furniture. fashioned by our forefathers on native soil from goodly oak, maple, elm and pine trees in plantations or virgin forests, breathes of a simple life where industry alone conquered the wolf of poverty, and the luxury of courts was a dream as unattainable as a fairy tale. The American room under the shadow of the Pilgrim Fathers will frown at any Louis however thick his red, white and blue disguise, but the American room of a later period that contains furniture that would not have outraged the Father of his Country, might open a door for a tiptoeing Frenchman. Of course the Louis must be in a chastened mood and not bring too many convexities and undulations suggesting the frivolous and voluptuous. Louis Seize pieces in the reserved Greek style are apt to pass muster and fraternize quite cheerfully with 18th Century London purchases and the achievements of Colonial cabinet-makers who kept longing eyes on foreign elegance. We all know that flippancy, "good Americans go to Paris when they die", and we are well aware that a tide of sublunary visitors will bring back always a little of Paris to America.

For the average gracious New York home whose furnishings charm the eye and speak of harmony no artist in creating interiors would stop the intrusion of certain pieces of French furniture.

Louis the Grand, tottering under the shadow of Le Brun, swathed in Gobelins and sneering at any room that cannot rival the proportions of a famed Versailles, Saint Germain and Marly, had better choose the right house in the right street.

Louis the Well Beloved will be loved always, for as Michelet has said, the furniture of his reign was a return to a sense of life and humanity. Who can resist the wooing of a delicious cushiony bergère holding out arms as it were to the pleasant amenities? In any room it enters it rests peacefully like some smiling old great lady sure of her past and sure of her future. Even the most rigid atmosphere cannot put her out of countenance, for the stiffer the chairs about her the more eloquent is her allure.

Collectors of the exquisite and disciples of the aesthetic have known for a long time—and the army of decorators is following them—that the most beautiful rooms—the rooms that invite and ask one to linger, are made up of pieces of old furniture from many countries. In the little salon de compagnie of a great hôtel d'Eureaux, or a hermitage like Brimborian, English furniture came to bow to the French. In Paris through the wave of Anglomania in the glittering years of Marie Antoinette the noblesse journeyed to London for pieces by the Adam Brothers, Heppelwhite and Sheraton. The furniture catalogues of these overlords of taste show the return of the Channel compliment with many English designs—slightly French, pointing to the effect of French patronage. There is a sort of cousinship between the furniture of England and France, and even Italy, toward the end of the 18th Century.

The French furniture of this period is distinctly the web and woof, the heart and soul of France, but the English sometimes may have caught a French air, and the Italian, especially in walnut pieces, an English or French feeling. Those chaises longues, duchesses and veilleuses could have never come to life anywhere but in the land of a Pompadour where even a lady's panniers were an artistic triumph.

I remember Francis Harper, a famous London decorator, saying once, "Do not be afraid of French things in your schemes of decoration. They bring a graceful femininity into a room that an all-English grouping has made decidedly masculine." This, of course, does not mean that Riesener should stand beside Chippendale. There must be bridges or quietudes of less distinctive and unobtrusive pieces between them.

In many a well-known English house there are morning rooms and boudoirs made delightful by marriages of English painted furniture and French furniture. This is true also of the houses of the cosmopolitan New Yorker. Most of us want some endearing French things about us and the wisest of us are willing to smile at the absurdly narrow boundary between good and bad taste.

After all, what is good taste in furnishing but a knowledge of form and color and an imaginative quality that impels us to reach out eager hands to the never-quite-captured romance of these, our aged wooden servants?

We Americans do not want French period rooms, for they flowered best in their periods. Museums can dig them out of tumble-down dusty places and Croesus with a magic wand of gold may command them to appear in Gotham. The man of parts—parts which include a knowledge of old furniture, a love of home and an intimate knowledge of each of his possessions, inherited or acquired—will beware how the Louis creep into his domicile. He is sure to be a trifle afraid of them, but some little concrete expression of their taste will conquer him in the end.

A writing chair of almost rhythmic lines brings back the memory of Julie Lespinasse pouring out her classics of passion to de Guilbert. . .A tulip wood table inlaid with begarlanded doves (or are they phoenixes?) labeled in a faded writing "Cirey," whispers of Voltaire and Mme. du Châtelet..... Over that delicate Greek-looking chiffonnière some fair creature may have leaned to gaze from a window as the tumbrils passed. On its grey marble top where the alabaster vase holds opening roses her tears may have fallen . . .Who knows?







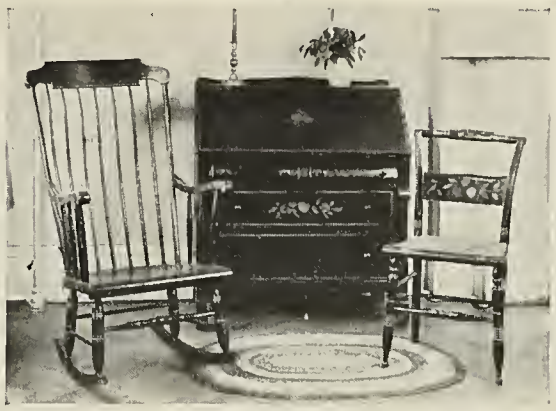
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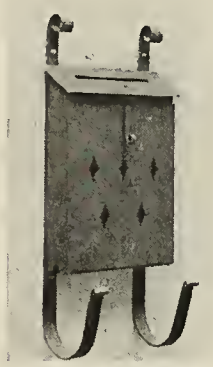
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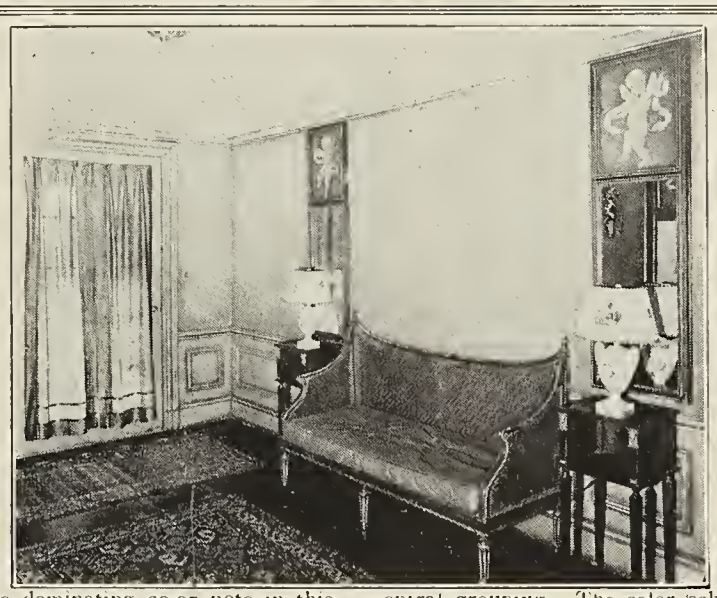
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Bradley & Merrill

This pictorial landing of Champlain is in soft colors on a pinkish tan ground. Courtesy of Thomas Strahan

Wall Papers for a Variety of Hallways

(*Continued from page 70*)

The long narrow hall in the average city apartment is perhaps the most difficult to decorate. No light comes directly into it and opening from it are several rooms which, if all the doors are left open, will give a moderate, very moderate amount of illumination. It is usually very long and narrow with one unbroken surface extending from the entrance door to the wall of the living room. What happens beyond that is known only to the people who live in the next apartment. That bit of light and air belongs to them. The other side is broken by a series of doors making a veritable patch-work quilt of the effect with the little patches of light and color sputtering at the darkness all along the way.

What can we do? We want to increase the light, get rid of the prison corridor effect of that left wall, and make it a pleasure to walk down the entire length. Can it be done? Not perfectly, because the architect had no decorative heart. But a great deal can be accomplished to better the effect.

Everyone knows that light colors reflect more light than dark ones. Everyone knows that white reflects more than any single color, but we can't live with it. The next strongest reflector is yellow. Very well. Yellow it shall be. Now that doesn't mean that our poor little hall must be drenched in bright, vivid canary yellow. Not at all. It simply means this—yellow pigment in any tone of cream, ivory, yellow brown, sepia, etc., will give the maximum of light reflection provided it is kept light in tone, in value, as the artists say. There may be a dozen other colors in the paper, provided this light yellow tone shows in sufficient quantity to do the work. Often there are papers which show various tones of gray, light gray, all through the pattern. These are seen against a soft light warm cream, ivory, or sepia, as is the case of many landscape papers. This is one reason why they are ideal for dark halls, and perform wonderful feats.

But color cannot be separated from pattern. And before we begin to talk about individual papers that will serve the purpose, we must have a pretty clear idea of how these colors and patterns interact and play upon each other. Even the paper which we call plain

(*Continued on page 130*)



A paper that would create the effect of height in a low hall has bright green stems and leaves on a white ground. From F. J. Emmerich



A striped paper in tones of buff and tan with a hairline black stripe would be good in a Colonial hallway. Courtesy of F. J. Emmerich

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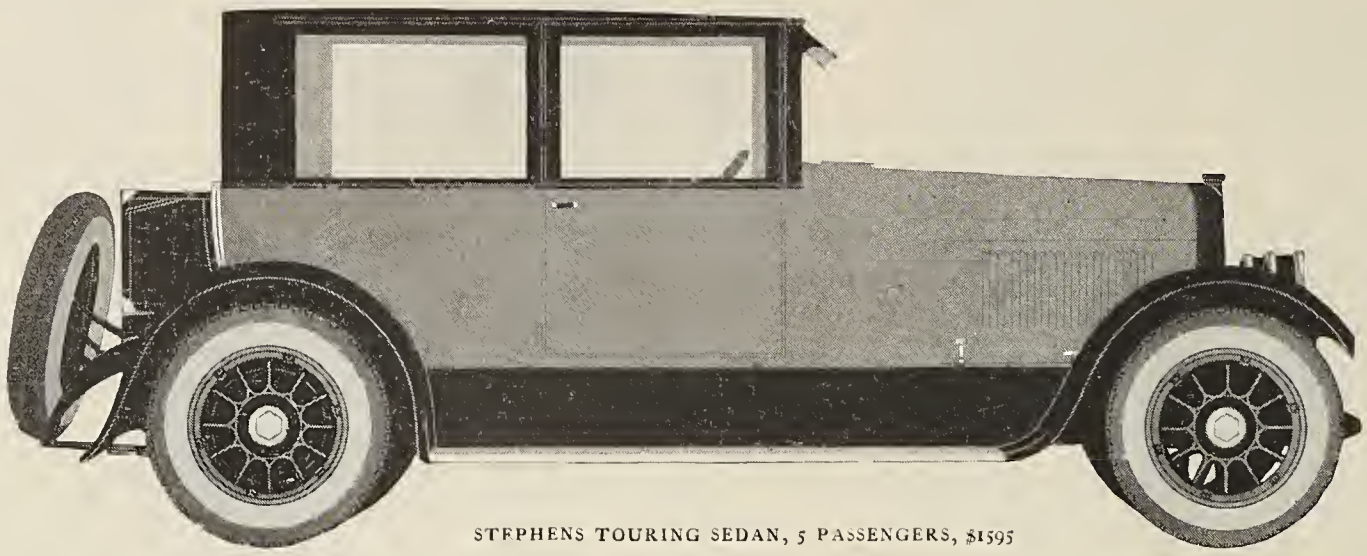
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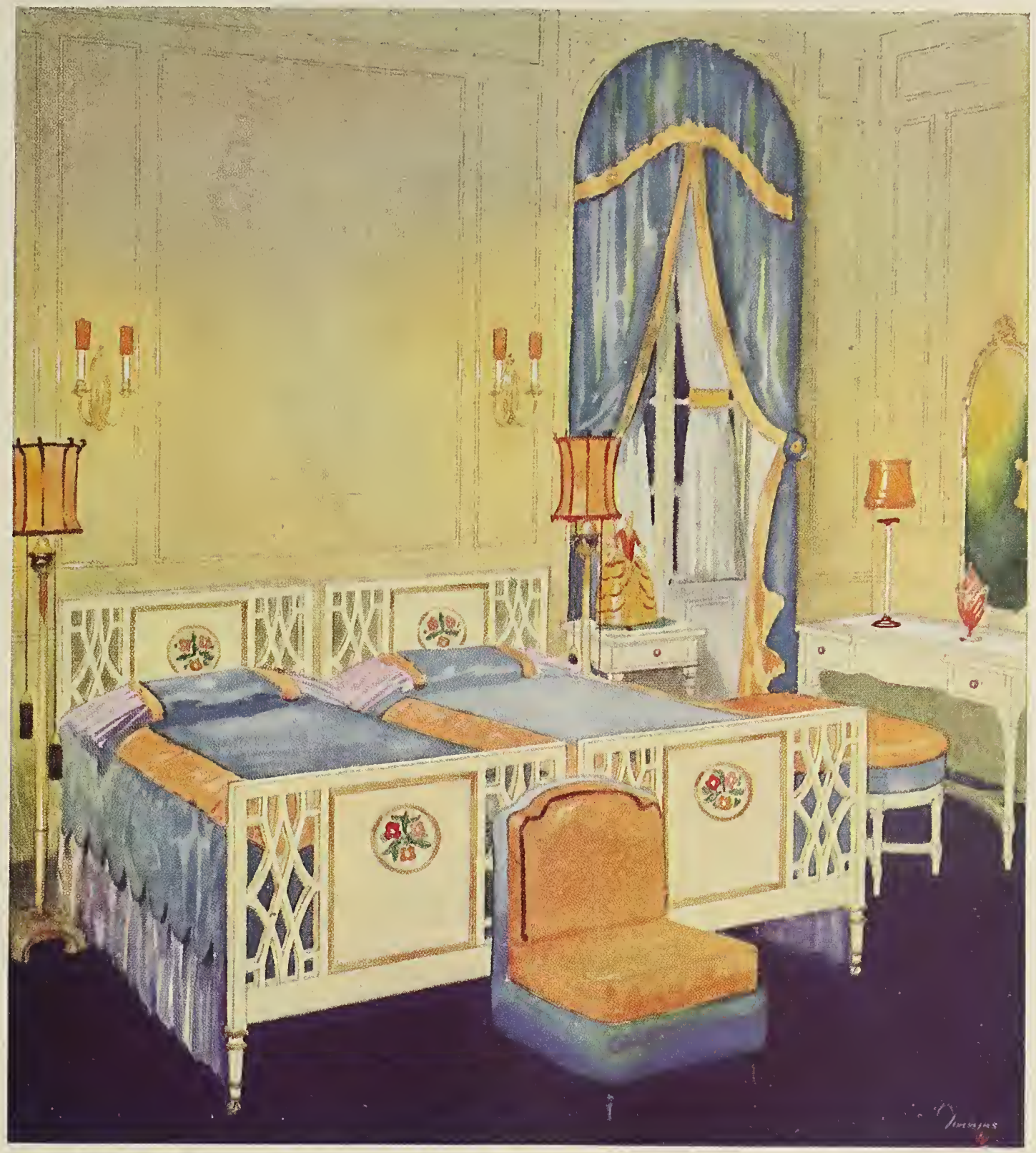
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His specialty was cream soups. His exclamation of surprise came when he saw the great cans of real cream, fresh from the dairy, waiting to be made into Heinz Cream Soups.

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"But I never use cream in my cream soups—or even milk. It isn't necessary. Nobody notices the difference."

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Doesn't the label say
"Cream"?

When a Heinz Soup is called "Cream Soup" it is because it is *made with real cream.*

When Heinz Beans are called "Oven Baked" it is because they are *really baked in dry heat ovens.*

"Pure" means *pure*, and there are 57 Varieties of HEINZ *pure food products.*

H. J. HEINZ COMPANY
57 Varieties

57



"Buy one Royal Cord—try it on the right hind wheel"

To the new users of Royal Cords —probably a million in 1923

MOST rules are all the better for being broken once in a while.

There's an advertising rule, for instance—never to ask anyone to buy a thing and try it.

When the makers ask you to try a Royal Cord on your right hind wheel they may be breaking the rule, but you will benefit thereby.

The makers of Royal Cords, for their part, can't see why making friends should ever go out of fashion.

The more quality a tire has—and the more leadership—the greater its obligation to be simple and direct. Royal Cords earned their position of high regard by simple things.

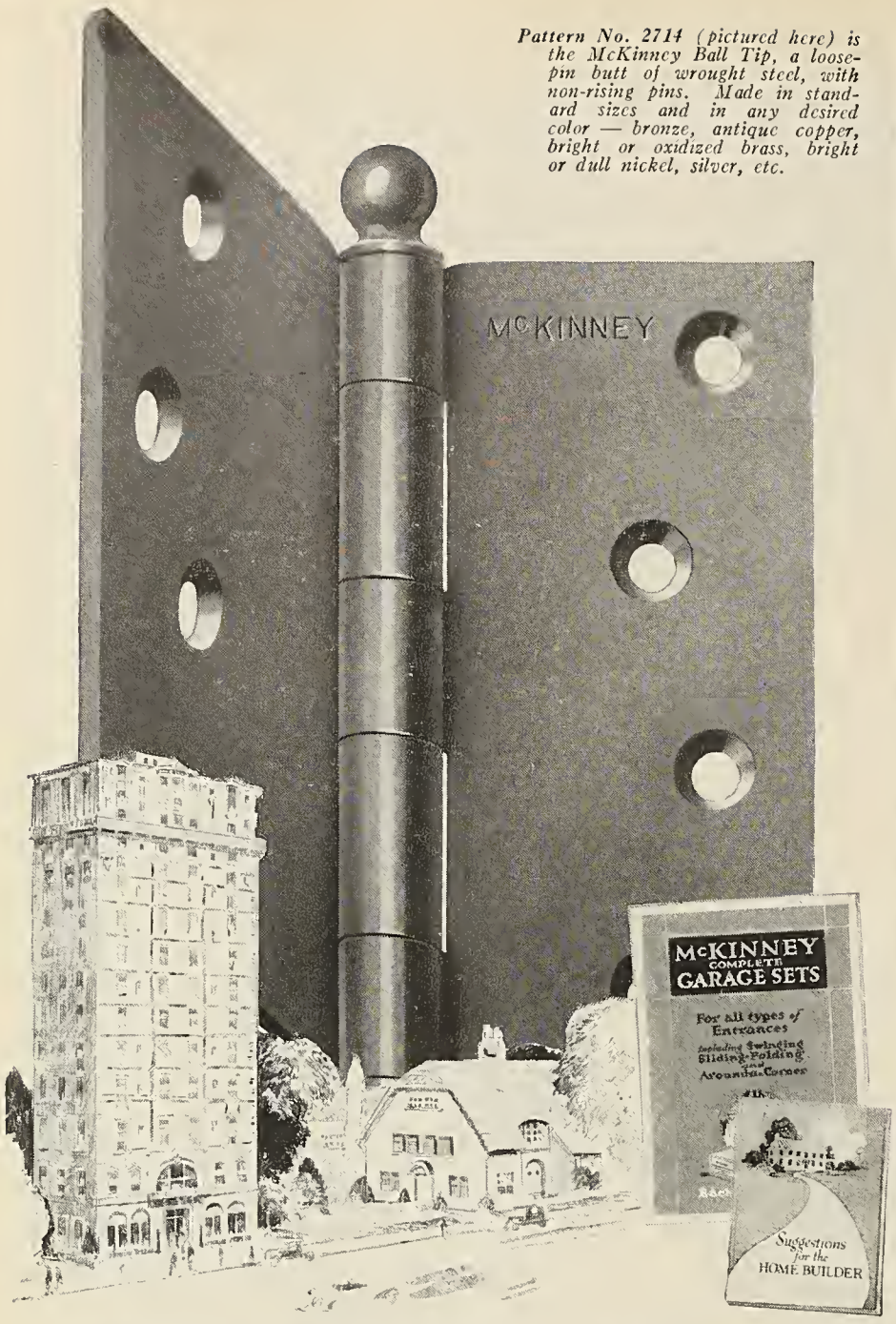
You can easily see that people's confidence in Royal Cords could never have been won by quoting a lot of *big mileages,* talking *big* discounts, or going through all those other kinds of gestures with the idea of registering *big.*

The makers of Royal Cords devote themselves to guarding quality and have no desire to dazzle customers.

Their ideas seem to be right, because U. S. Royal Cords are the measure of all tire values today.

United States Tires are Good Tires

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Pattern No. 2714 (pictured here) is the McKinney Ball Tip, a loose-pin butt of wrought steel, with non-rising pins. Made in standard sizes and in any desired color — bronze, antique copper, bright or oxidized brass, bright or dull nickel, silver, etc.

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HINGES stay forever on duty, even on a door seldom used. These little metal servitors must hold doors true, alertly ready with mute response to the lightest touch. Only some weakling hinge is guilty when any door opens hard or closes squeakily.

Choose hinges of a pedigreed family—the McKinney clan of hinges, for certainty of satisfaction. Hinges thus certified have proved their door-ability since 1865.

McKinney Hinges meet the need in looks, as in vital strength and fine precision. Color, design, range of choice, fitness for use with this finish or that—all these are considered in the book, "Suggestions for the Home-Builder." It tells an interesting story of hinges, and has much additional data useful in planning the home. This book, and another which shows new ideas in garage-door design, will be cheerfully sent without charge. Please address:

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Garage hardware, door hangers and track, door bolts and latches, shelf brackets, window and screen hardware, steel door mats and wrought specialties.



Bradley & Merrill

An allover foliage paper in light grays will make a small hall seem larger. By courtesy of F. J. Emmerich

Papers with vistas in should be used in narrow halls as they create the effect of space. Above is one in gray and tan

Wall Papers for a Variety of Hallways

(*Continued from page 126*)

isn't really plain. Look at it closely. Always there are little flecks of light and dark, a suggestion of some woven fabric, a little fine line pattern, criss-cross up and down, or heavy embossing which makes a raised pattern of its own into which the carefully blended colors rise and fall pleasantly. Long experience has taught the manufacturers of wall paper that people cannot live with paper that is perfectly flat. It is too monotonous. Consequently, the so-called plain papers have just enough variation in color to give a feeling of substance, texture, interest, which gives a varied effect and throws the light back into the room pleasantly, and unexpectedly.

So it is a question of pattern from the so-called plain up to the ornate scroll and the dignified classic panel, through all the intermediates of blends, tapestries, and formal figures. There has always been discussion over the advisability of using patterned papers in a narrow, dark hall. Let us go out of doors for a moment, into the fields. Everywhere stretches wide, open country. The greens slope off in long horizontal stretches, the trees reach up dark against a light sky they never seem to be able to reach; the sky limitless always in its boundless lightness. The changing intensities of the very bright dark notes near at hand and the always grayer receding notes in the distance carry one farther and farther afield. The whole aspect is one of depth.

Apply this same principle, for it is a principle, to the decoration of a narrow dark hall. Use a pattern, perhaps a landscape which suggests wide vistas which gives an alternation of darker tones near you, lighter ones in the distance, reaching off into limitless space, the sky. It doesn't actually move your wall an inch. But it does make the whole space seem to spread out. You forget its limitations. The mere movement of the alternating planes spreads the space, makes you forget the wall.

This is the answer for all of our halls where light and movement are essential. Use light colors. Let yellow dominate. Use pattern which shows enough movement to suggest space.



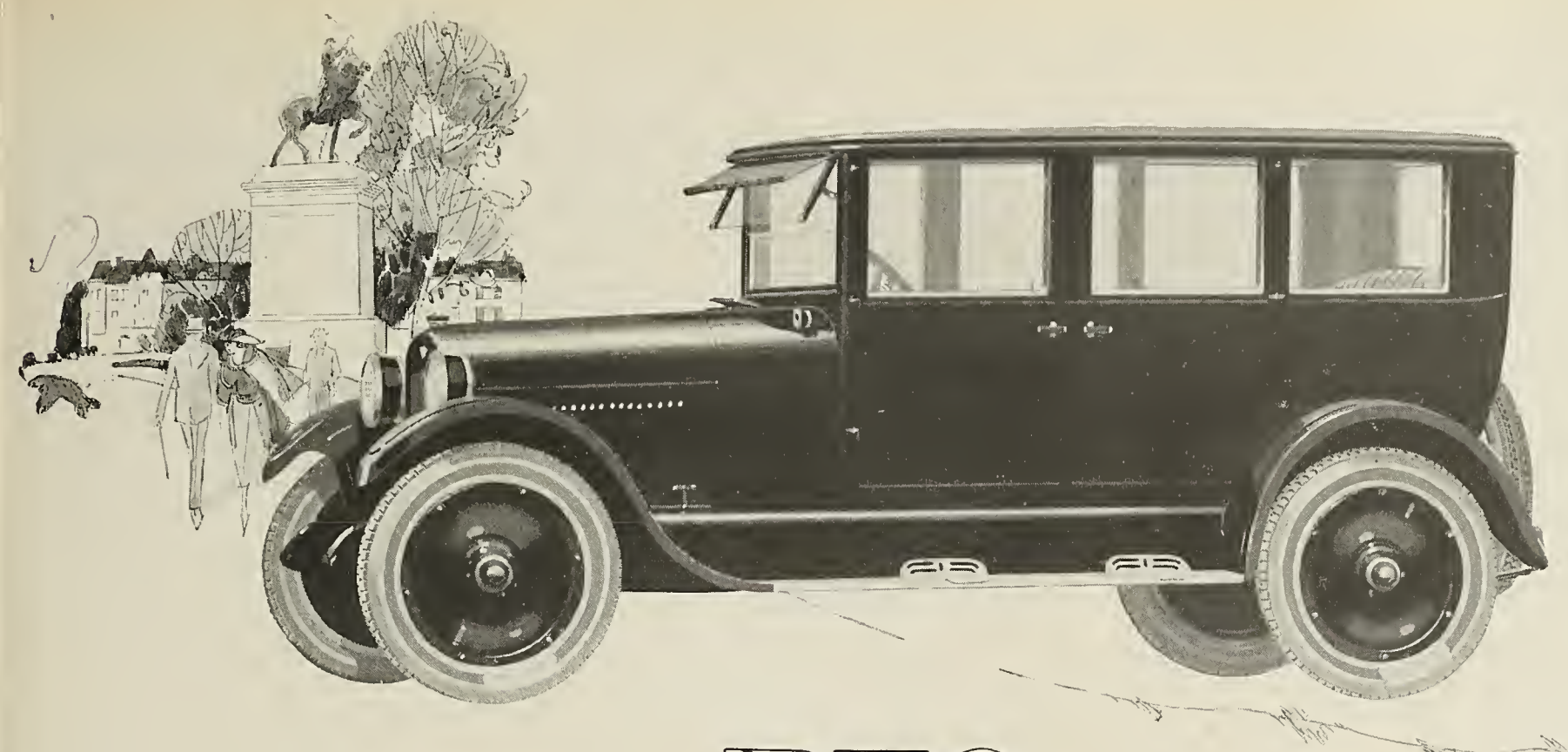
A paper, Chinese in feeling, has a bright yellow ground and a design in blue, rose and black. From F. J. Emmerich

There are patterns not landscapes, patterns with flowing figures and lines, where the eye travels unerringly and easily on and on, which in lesser degree increase the size effect. Sometimes they come in large figured tapestries with big palm leaves or bunches of foliage, sometimes in large formal figures where the motives are so intertwined that you stop—nowhere—yet the movement is easy and graceful, thoroughly delightful.

There is one more point, and a point which applies to all halls, large or small when the wall spaces are fairly unbroken. It's dreary walking down a long corridor where there is nothing to look at. How much pleasanter to have the space broken by something genuinely entertaining and attractive. Something interesting, something to break up the big monotonous spaces, designs going on and on, up and up. To one who has not played with these pattern possibilities, who has not seen the transformations from dullness, dreariness, drabness to interest, pleasure and brightness, this may all sound far-fetched and impossible. But once the satisfactory paper is placed in the hall, once the right color and pattern are found, it speaks for itself and is a convincing argument for all time.

There is another kind of hall with wall spaces cut up by doors and windows. In this case, there is usually only one corner, the wall, and the side of the stairs to paper, the wall space enclosing the stairs being occupied by a door leading to the cellar stairs. There is only one thing to do here: keep the few spaces as plain and unbroken as possible in order to help unify the effect. The lines of doors, windows and banisters tend to offer distraction in their limited quarters and need something to pull them together, not something to add more variety. This is for the plain paper. Tone it in color and lightness so as to present as little

(*Cont. on page 132*)



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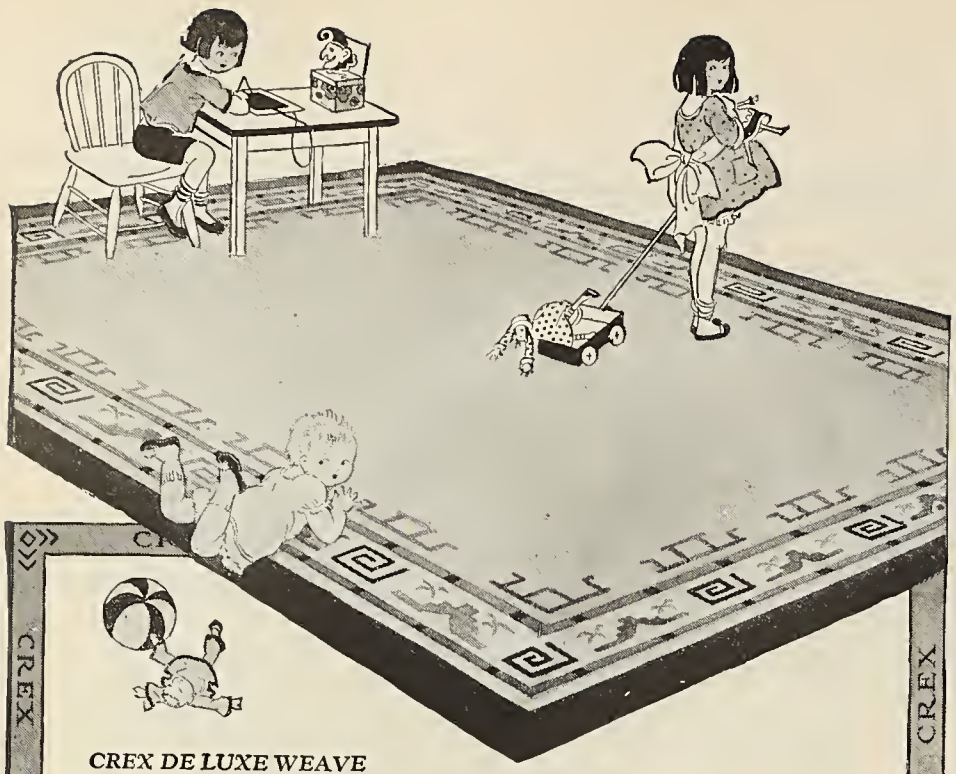
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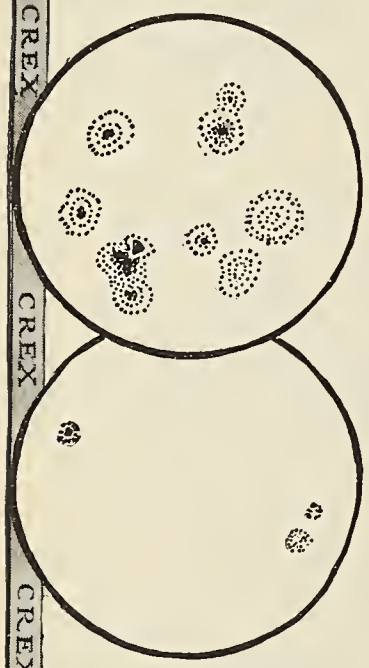
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Wall Papers for a Variety of Hallways

(*Continued from page 130*)

contrast as possible to the woodwork. It will reduce the effect of all those lines and tend to make them disappear.

For the bungalow type hall, intimately connected with the living room, wide open, light and airy, one is limited only by the paper in the living room itself. The two rooms can be treated as one, provided the living room paper is not too strikingly decorative.

If the paper in that room has a decided design then it is permissible and attractive to put a plain paper, harmonious in texture and color, in the hall and let its color be an introduction to your climax in the living room.

Sometimes there is a background effect exactly like the background of the decorative paper. That is good. Or it may be an entirely different paper but in texture and colors such as to harmonize with the living room walls.

What to use in the hall? If dark, a light paper preferably with yellow in it. If narrow, a pattern with free open movement or a landscape with vistas, or a scenic paper both interesting and decorative. If low, a striped paper or one with a stem design reaching up.

If spaces are ordinary, use pattern that is interesting to break up their monotony. If small and cut up, use some of the fine blends that give a slight feeling of alternation of light and dark.

Scenic papers, blends, stripes, landscapes, formal figures, every one has a place and use. Study your problem. Look at it with these three elements of light, size and interest in mind and then search for the paper that gives the answer to your own conditions.

Architectural Prints as Decoration

(*Continued from page 67*)

Perelle, very little artistic merit. They can be found quite easily and at a very reasonable price, either in complete sets or broken up. Kip's engravings of London are the most sought after and consequently the most expensive of his works. It is worthy of remark that by the end of the century the topographical draughtsmen were turning into those magnificent water-color artists who are among the glories of English art; artistic expression came to be preferred to the surveyor's drawings.

The purely formal architectural drawing is richly represented in 18th Century England. In Colin Campbell's "Vitravius Britannicus", for example, there is a fine collection of formal engravings of considerable artistic merit. Towards the end of the century the publisher Ackerman got hold of a number of excellent artists and produced those numerous prints of architectural and topographical scenes which are so eagerly (especially the colored aquatints) sought after at the present time.

It is now time to speak of the greatest architectural engraver of the 18th Century—and indeed of all centuries—the Italian, Gian Battista Jiranesi. In his endless series of plates representing views of Rome, we find united all the qualities which an architectural draughtsman should have—accuracy with a sense of atmosphere, a feeling for mass and large sweeping composition with a faithful respect for detail. His essays in imaginative architecture—the famous "Prison" series, and the fantastically grandiose reconstructions of ancient Rome—have a strange inimitable beauty of their own. To those who have never taken architecture seriously as one of the fine arts, these strange nightmares will reveal its stupendous potentialities. They will learn from these exorbitant visions to understand the beauties of sane architecture; just as we learn from the symptoms of mania to understand the workings of sanity, of which madness is but a distortion and an exaggeration of certain aspects.

Collectors should be careful to avoid the late prints of Piranesi's work. After the artist's death his sons went on reprinting from his plates; and these, as they wore out, were re-touched and finally steel-faced, some of them actually serving to make reprints to the present day. These late prints have a coarseness and lack of quality which makes them much inferior to the work produced in the artist's lifetime.

Of the other great Italian architectural engravers of the 18th Century we can only mention one—or at least one family, the Bibienas. These men devoted themselves principally to architectural stage settings and their engraved fantasies for the theatre have a startling decorative quality.

Architectural prints can be used for wall decoration in almost any type of room that indicates the heritage of the past and in which a not too personal atmosphere pervades. They are superb in an oak paneled study or library, they are equally effective in a Georgian room of white paneling and even in some types of early Victorian rooms, now enjoying a popular revival, they seem quite at home. They are especially appropriate for the hallway or foyer, because they are impersonal decorations, and they can be recommended for use in one's private office.

ON HOUSE & GARDEN'S BOOK SHELF

THE OLD ENGLISH HERBALS. By Eleanour Sinclair Rohde. Longmans, Green & Co.

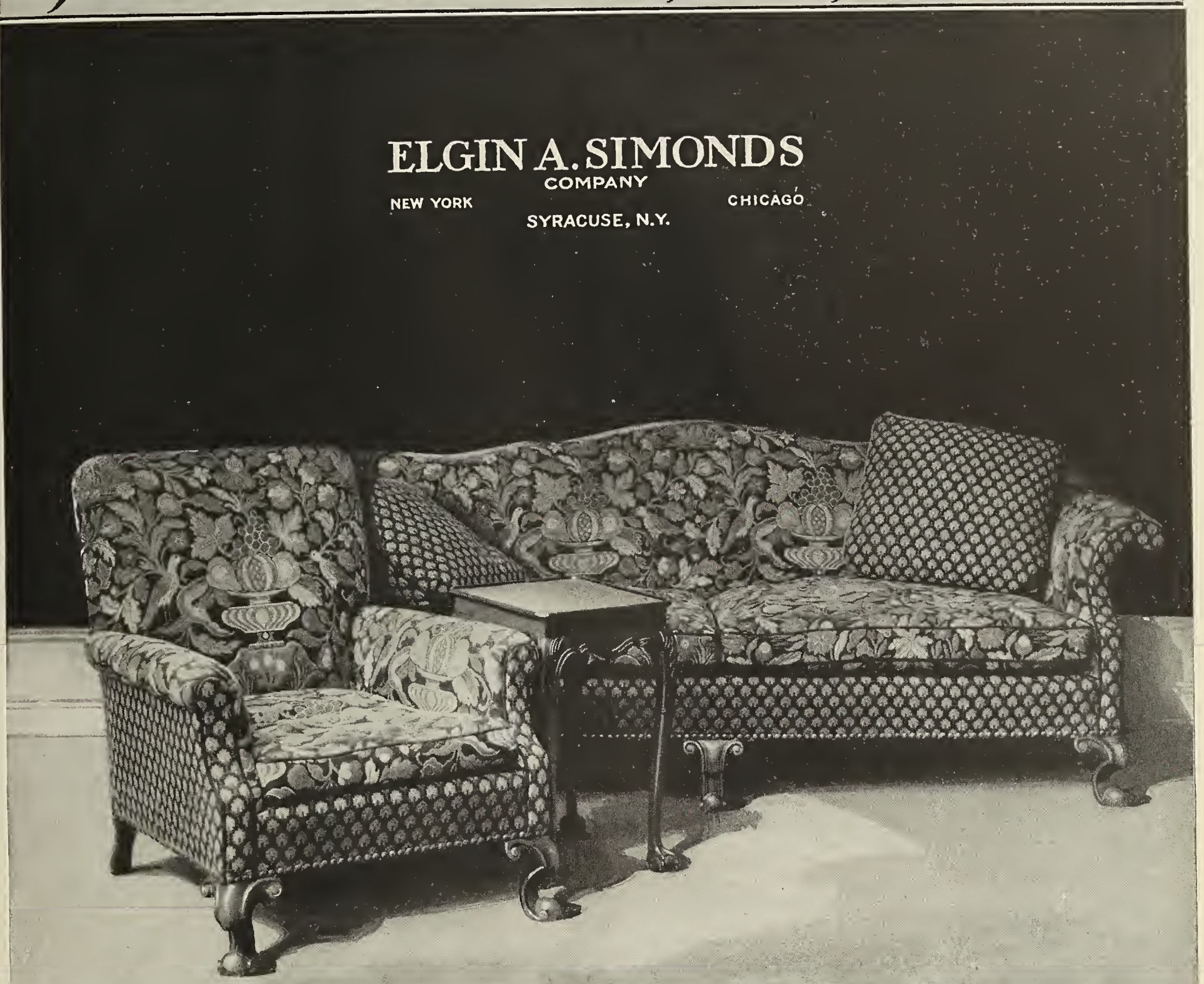
In that far-off day when flowers were medicines and gardeners the doctors, materia medica went hand in hand with floriculture. In fact, in the Middle Ages there was little gardening done, as we understand it, save herb gardening. Consequently gardening books of those days were books on herbs, and known as herbals. To a study of this quaint and fascinating literature the author devotes the pages of her present scholarly work.

The name of Parkinson, of course, is known to every gardener with the slightest interest in the history of his art. So also Gerarde and Nicholas Culpeper and these other later 17th Century herbalists. And on these the literature is quite ample. Where Miss Rohde's investigations are especially valuable is in the period prior to these well-known masters—the period of the Anglo-Saxon herbals as found in the early fragments, such as the Leech Book of Bald (900-950 A. D.) the Saxon translation of the Herbarium of Apuleius and the Grete Herbal. In this fragmentary literature the superstition surrounding plants and their medical properties was deeply rooted in pagan superstitions and, of course, science was unknown.

The later 16th Century notables, such

(*Continued on page 134*)

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A few carefully selected pieces of Elgin A. Simonds' furniture will go a long way towards accomplishing this effect.

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You will receive a can of Old English Wax free if you buy an ***Old English Waxer-Polisher*** now. Does two things—it waxes, then polishes the floor. It's a great improvement over any weighted brush, which does not apply the wax, but merely polishes. Lasts a lifetime. Just mail the coupon below.

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The new, easy way

Many people still use a soft cloth to apply wax and polish the floor, and it will always be a good way. But with the Old English Waxer-Polisher, the work of waxing floors on hands and knees is made unnecessary.

Just as easily as you push a carpet-sweeper, so can you use the Old English Waxer-Polisher. It waxes and then polishes the floor. The only device of its kind. Quicker, easier, uses less wax.

Costs less than other finishes

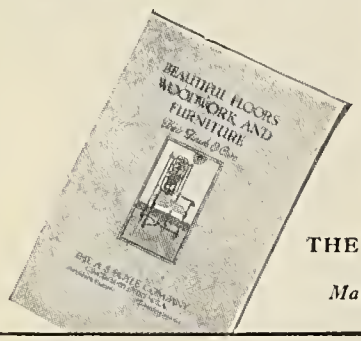
Old English has a high percentage of hard, high-grade, imported wax, so it goes farther, lasts longer, and therefore costs less than most other finishes.

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.....



A marble chimney-piece, with painted and inlaid frieze, from a design by Robert Adam, about 1774. From "English Decoration and Furniture of the Later XVIIIth Century"

On House & Garden's Book Shelf

(*Continued from page 132*)

as William Turner, began to study plants with some semblance of a scientific method. Turner's Herbal marks the beginning of the science of botany in England. Then came Lyte's Herbal, after which Gerarde, Parkinson and the subsequent writers followed.

This survey of herbs and herbals is done in a scholarly fashion, with abundant excerpts that make fascinating reading for the lover of garden lore. It is written with a fine sympathy for the spirit of the times. The pages are illustrated with reproductions found in old herbals, from the early Saxon up to Gerarde's and Parkinson's works.

ENGLISH DECORATION AND FURNITURE OF THE LATER XVIIITH CENTURY 1760-1820. By M. Jourdain. Charles Scribners' Sons.

Any understanding and appreciation of the classical phase of English decoration and furniture depends very largely on an understanding of just what "The Classical Taste" in education and general accomplishments meant to Georgian England.

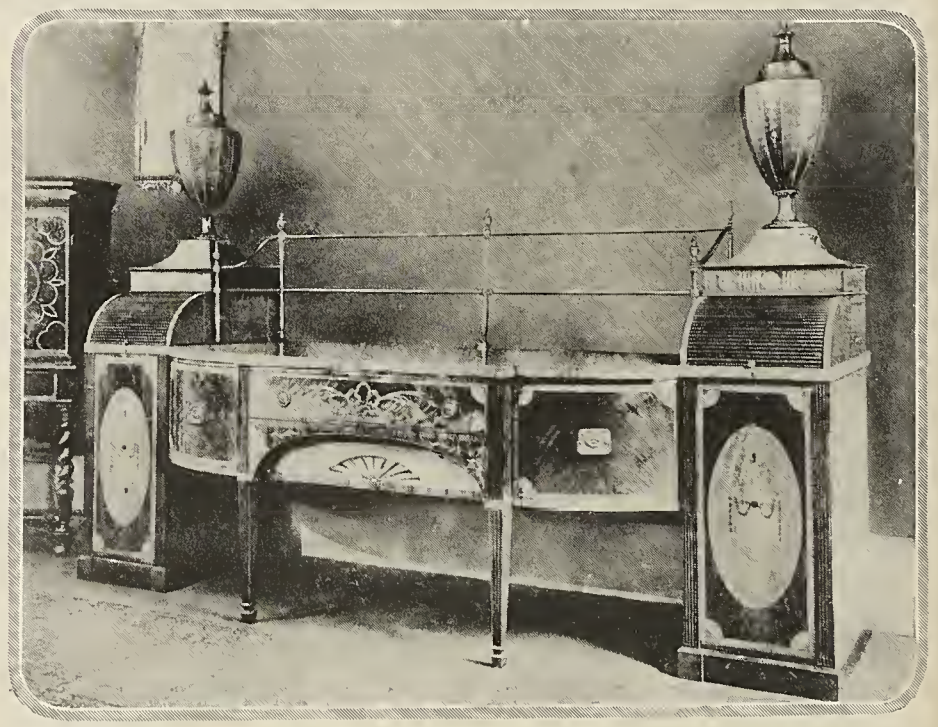
The most widely known exponents of the Classic Taste in furniture and decoration, so far as most of us are concerned, were Robert Adam and his brothers—but there were others, both earlier and contemporary designers, who drew their inspiration from Greece and Rome.

A new book in the "Library of Decorative Art" has just appeared, bringing the story of English furniture and decoration up to the later 18th Century. It is by M. Jourdain, and like the others in the same series, one by the same author and two by Francis Lenygon, it is splendidly illustrated and very thoroughly prepared.

Many interesting sidelights on the period are found in the Foreword, which was written by Professor A. L. Richardson, F. R. I. B. A. "There was a consensus of opinion regarding the classic point of view", he says, "not, as is generally supposed, favoring exact copyism, but admitting the masterpieces of classic art to form a standard whereby all things could be adjusted." And, of the period from 1760-1800, (George III):

"The outstanding artist of this period is, beyond question, Henry Holland, who in many opinions is considered the leading master of decoration of the late 18th Century; the work of this designer at Carlton House alone entitles him to the first rank, while the apartments at Southhill in Bedfordshire, which he executed for the Duke of Bedford, show him to have been a man of exquisite taste. Sufficient it is to say that Henry Holland, without extensive acquaintance with archaeology, knowing little of Pompeii and Herculaneum, nothing of Pergamon and the treasures of Athens except through the medium of the plates drawn by Stuart, determined upon the imitation of a Graeco-Roman style. Holland had little opportunity to design public buildings, but he enjoyed the patronage of many who desired old mansions remodelled, and in consequence he had unique opportunities for developing his powers for interior design. In Holland's style there was room for the vernacular; he appreciated the simplicity of geometric planning made more popular by Adam; he caught something of the breadth of expression aimed at by Chambers.

(*Continued on page 136*)



A mahogany pedestal sideboard, with satinwood and other inlays, and a brass "gallery". From "English Decoration and Furniture of the Later XVIII Century"



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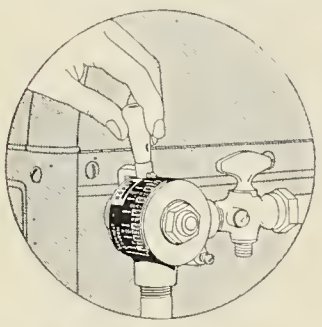
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A Lady's Sitting Room, in the Georgian Classic manner, by Henry Holland, about 1795. From "English Decoration and Furniture of the Later XVIIth Century"

On House & Garden's Book Shelf

(Continued from page 134)

With consummate skill this architect subordinated his faculty as a designer to a theme that dominated everything, and that theme was the rich simplicity attained in interior design by the French on the eve of the Revolution."

This, too, is interesting in summing-up: "When the works of this period are subjected to critical analysis, either collectively or individually, the family likeness and stamp of good taste upon all is the most distinctive mark. The wealthy could afford scale, which implied studied decoration.....Simple design, truthful and consistent with the impelling forces that gave it life, if it lost in some measure the masculine power of the earlier work, it gained as a recompense in refinement, and the year 1790 can be regarded as the culminating point of the years of good taste."

By the year 1800, Professor Richardson finds the purity of Georgian Classicism disturbed and virtually destroyed by the Empire influence from France, partly assimilated and unskillfully expressed in England by Sir John Sloane. "When the long reign of George III closed, 18th Century expression entered upon its final stage. The standard of taste, which had reached the tidal mark of refinement between the years 1790-1800, fluctuated between a coarse imitation of French Empire and an Anglicized version of Athenian Greek..... Architects.....were becoming ambidextrous; it was considered an accomplishment to design in a Gothic manner one day and in Greek the next. In consequence, the Romantic movement, which in the first place had mildly asserted its appearance through the agency of the amateur antiquaries, took on a significance that was destined to hasten the decline, to bring about the period when art would be considered as something so precious and apart from life as to deserve protection under glass."

Sir William Chambers, architect of the old school, and a great designer, viewed with alarm the gaining popularity of the style which was being introduced by the Adams, a style lighter and far finer in scale than the "Palladian" type in which Chambers sincerely believed. Of the Palladian style, Chambers wrote: "That style, though somewhat heavy, was great, calculated to strike at the instant, and although the ornaments were not so varied or so numerous as now, they had a more powerful effect...they were easily perceptible without a microscope and could not be mistaken for filigrane toy-work." The last was a thrust at the increasing favor in which the fine scale ornamentation of Adam was being received.

The analysis of the individual styles of Adam and his predecessors, contemporaries and followers is carefully developed and correlated in Mr. Jourdain's Introduction. Its conclusion, which leads up to the Empire style and its influence in England, is peculiarly interesting:

"It (the Empire style) had no future, it linked itself with no results, and 'in that style the architects of Napoleon built the monument and wrote the epitaph of Renaissance art.' It is, in France as in England, a style of structural simplicity and ideal severty in ornament. In the close study of classic detail, the last resources of classic architecture seemed at length to be exhausted; and the Empire style did, in point of fact, mark the dissolution of Renaissance architecture."

From this point on, the book is profusely illustrated with splendid large-scale pictures of details, and with complete interiors of the period, and the text is divided to cover Interiors, Sculptors, Modellers and Designers of Ornament; Materials and Processes; Decorative Painting; The Chimney-Piece; The Hall and Staircase; The Door-case and Door; Plaster; Metal Work; Lighting; and four chapters on Furniture.

THE SHAKESPEARE GARDEN. by Esther Singleton. The Century Co.

There are parts of Miss Singleton's volume as mellow and heady as a draft of dandelion wine. She opens the cask of Elizabethan garden literature and draws from the rarest vintage ever made. Language and flowers have never since been combined with such exquisite effect. Even the botanists of the period were touched by the beauty of the things they wrote about. For instance, there was John Parkinson. His career was not that of a man of letters, but that of a horticulturist, a scientist, whose mind must have moved in a cyclopedic groove. Yet this is how he made his horticultural descriptions (writing of Myrtus latifolia): "We nourish Myrtles with great care for their beautiful aspect, sweet scent

(Continued on page 138)

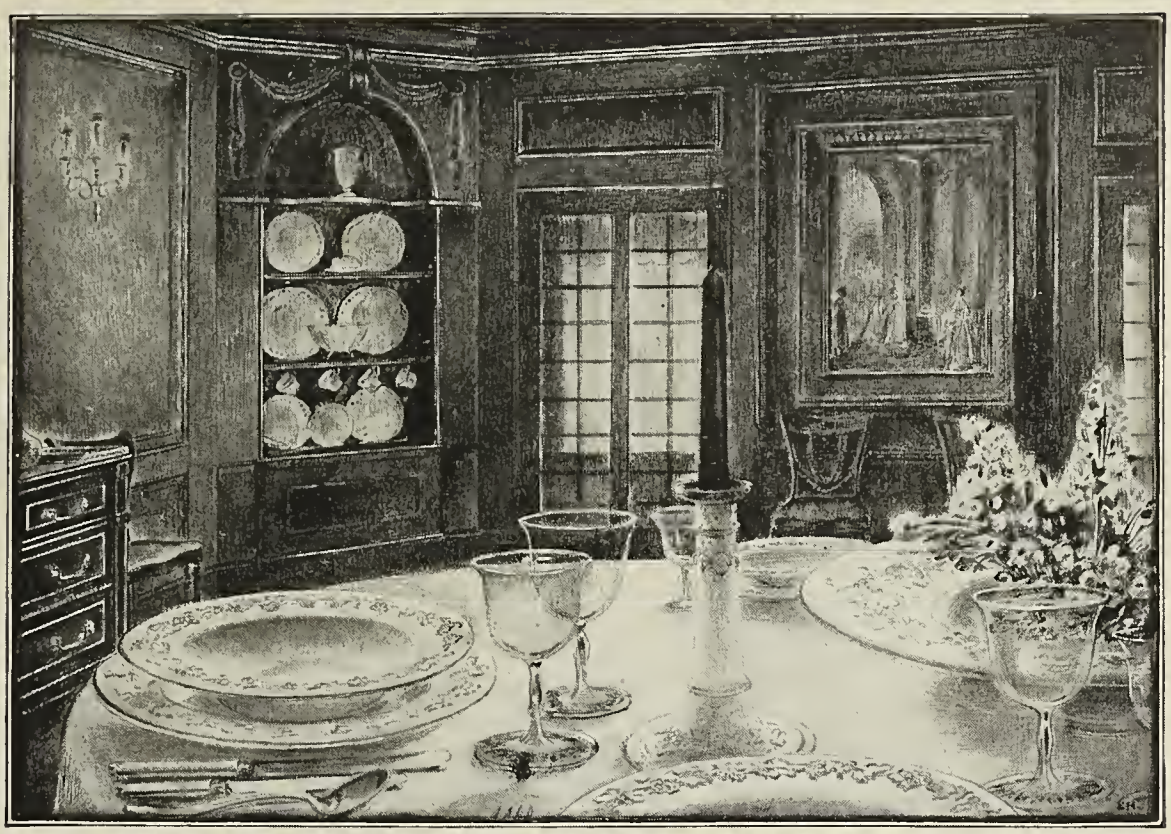


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—("Josiah Wedgwood and his Pottery." by William Burton, Funk & Wagnalls, 1922.)

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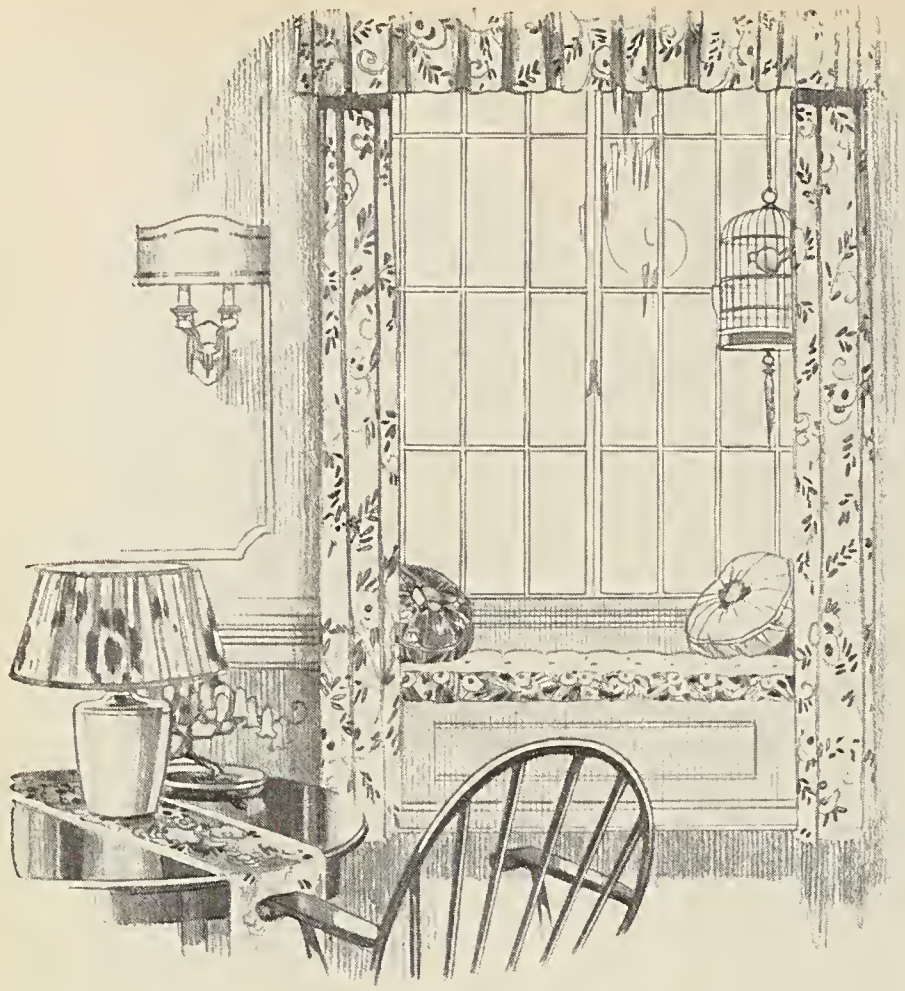
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On House & Garden's Book Shelf

(*Continued from page 136*)

and rarity, as delights and ornaments for a garden of pleasure, wherein nothing should be wanting that art, care and cost might produce and preserve.

"The broad-leafed Myrtle riseth up to the height of four or five feet at the most with us, full of branches and leaves, growing like a small bush, the stem and elder branches whereof are covered with a dark and colored bark, but the young with a green and some with the red, especially upon the first shooting forth, whereon are set many fresh green leaves very sweet in smell and very pleasant to behold, so near resembling the leaves of the Pomegranate tree that groweth with us that they soon deceive many who are not expert therein, being somewhat broad and long and pointed at the ends, abiding always green. At the joints of the branches, where the leaves stand, come forth the flowers upon small footstalks, every one by itself, consisting of five small white leaves, with white threads in the middle smelling also very sweet." It is interesting to compare Parkinson's with a present-day horticultural description of the same plant: "A handsome evergreen, 3-10 ft. or more (sometimes a small tree) high, both fls. and lvs. strongly scented; lvs. small in the variety usually cult., ovate or lanceolate, entire, smooth and shining, acute, coriaceous: peduncles solitary, 1-fld., length of lvs. or shorter, bearing 2 linear bractlets below the white and reddish pretty fls.: berry blue black" and so on.

Of the great Elizabethans, Shakespeare, particularly, and Bacon and Sidney, as well as many of the minor writers, herbalists, and horticulturists of the time, are quoted in passages of varying degrees of beauty, on the subjects of flowers and gardens. All the flowers of Shakespeare are described in quotations from him and from his contemporaries, as well as in Miss Singleton's own asides.

The book is divided into three sections. The first deals with the evolution of the two types of gardens familiar to Shakespeare—the formal and grand and florid affairs of the plutocracy, and the simple, enclosed cottage gardens of the countryside; the second part is concerned with the plants and flowers mentioned by the poet, while the third is given over to practical suggestions for the development of a garden which might have the flowers of Shakespeare's plays and the style of his period.

Whenever it has been possible to do so, in any of the three sections, Miss Singleton has let the writers and the garden authorities do the talking.

AN ALPINE A. B. C. by A. Methuen, E. P. Dutton & Co.

The beginner in rock gardening is faced by three general problems—where to place the rockery, how to make it and how and what plants to use. In this little handbook these questions are answered. The instructions on making and planting an alpine garden are unmistakably clear and the list of available plant material generous in its suggestions. Although made for English gardens, the list of plants can, with a few exceptions, be applied to American gardens. Just one thing seems to be missing in this little book, however,—instructions on the planting of alpine seeds. Many of them are not so tractable as the average border perennial; a note on alpine seeds and seedlings would have made this little handbook quite complete.

ROUGHING IT SMOOTHLY by Elon Jessup, G. P. Putnam's Sons.

Mr. Jessup has added another volume to his series of outdoor books that, having read, makes one wonder why people bother with houses at all. His "Motor Camping Book" would have made a gasoline gypsy out of the laziest stay-at-home. In this latest volume he attempts to simplify camp life. His title happily betrays the contents. He considers everything that can possibly happen to the camper short of sitting on the pie (or is that the special prerogative of the picnicker?). Thus, you learn about getting lost in the wood and how to find your way home; how not to drown; how to tell the coming weather; how to sleep out in comfort and to make camp fires; how to paddle a canoe and how to avoid poisonous plants; how to pitch a camp and how to initiate the youngsters into the joys of the woodsman's life. These are only a few of his subjects. At first one would say that here is a book for boys, whereas it proves to be a book for grownups. There is no moonshining in its instructions although they are pleasantly written. You are aware that the simon-pure facts of camp life are being presented. And campers are usually simon-pure people. This book ought to increase their ranks.

THE NEXT-TO-NOTHING HOUSE by Alice Van Leer Carrick, Atlantic Monthly Press.

You can always tell the difference between the false and the true collector by this fact—false collectors, those who collect for "effect" invariably boast of their expensive acquisitions; true collectors—those who collect for the love of the beautiful, the curious, the historic, invariably boast of how little their prizes cost them. This is a book by a true collector. It tells the story of the furnishing of her house, and, considering how some houses are furnished, it cost, as the title says, next to nothing.

Mrs. Carrick's house is the Daniel Webster cottage at Hanover, N. H., the very place he roomed in when he went to Dartmouth. It was fitting, then, that she should furnish it in early American pieces and should reproduce, in this luxurious and complicated age, some of that stern simplicity characteristic of an earlier day. Starting with the front door she conducts the reader through the house, even to the kitchen and the bathroom. Not a piece of furniture but represents some fine adventure, some glimpse of romance—and some Yankee canniness for prices. It is a pleasant progress,—an insidious progress. One would rush out and do her house also for nothing. But that is where the trick of this book lies. The knowledge of how to find, to value, to appreciate good antiques is not to be acquired for nothing. It all seems so easy in the telling, but behind it lies the great wealth of knowledge and appreciation which is Mrs. Carrick's.

This slim volume we add to that list of prized books we recommend to those who want to find adventure in making their homes. We recommend it to brides, to city people surfeited with dizzy and ineffectual living, to both beginning and hardened collectors and to all those to whom a home means more than merely a place to crawl into at night.

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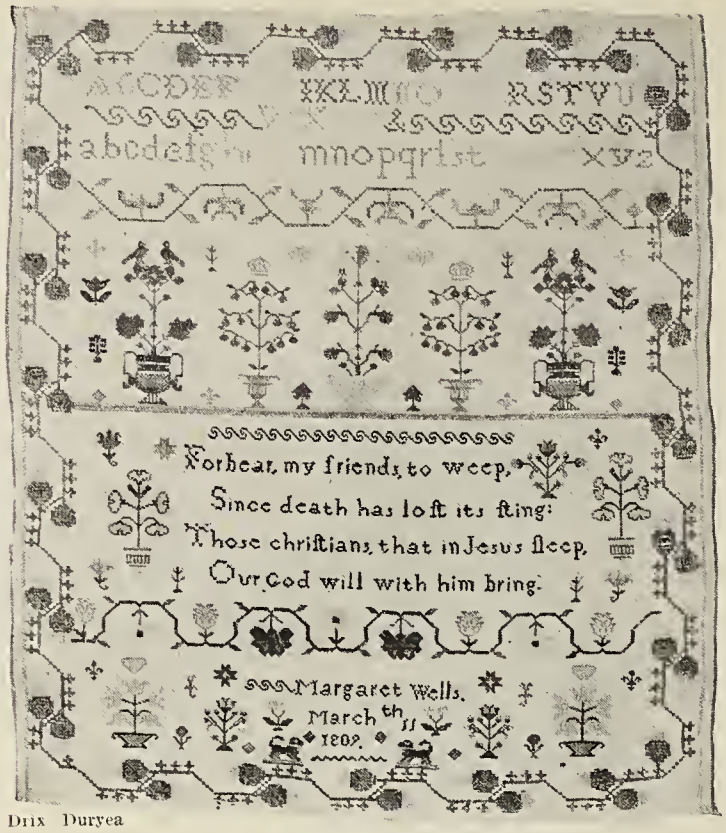
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19TH CENTURY SAMPLERS



Drix Duryea

Whereas the average age of the sampler worker in the 18th Century was thirteen years, in the 19th Century it was eleven

THE last quarter of the 16th Century found needlework sovereign of domestic occupations. A quaint old invective by Philip Stubbs, "The Anatomie of Abuses", published in 1583, remarks that the men of this time were decked out in fineries even to their shirts "which are wrought throughout with needlework of silke, curiously stitched with open seams and many other knacks besides". Master Stubbs also found it difficult to determine from the costume whether or not one was a gentleman "because all persons", said he, "dress indiscriminately in silks, velvets, satins, damasks, taffeties, and such like".

Little wonder, then, that in those days which had no household journals with printed hints for needleworkers, even though there were one or two expensive pattern books published, it was necessary for every housewife to have at hand a collection of samples of needlework stitches to serve as instruction primers.

Thus the embroidered sampler came into being. We are apt, when thinking of these exhibitions of feminine ingenuity, to connect samplers with thoughts of Colonial days, for the very term seems in keeping with things of that period. As a matter of fact the 19th Century was rich in samplers and American samplers of this period attained a supreme position. The sampler in America during the earlier years of the 19th Century was, on the whole, superior to the contemporary European samplers, although in the matter of mere technique not always so remarkable, perhaps as those of certain Continental sampler-workers. It is interesting to discover why this is so.

In Pilgrim Hall at Plymouth, Massachusetts, is preserved the sampler of Miles Standish's daughter Loara, a long narrow panel embroidered with five figures, a fierce lion, trees, flowers, a lamb, various intricate patterns and this information in verse:

"Loara Standish is My Name
Lord Guide My Heart that I may do Thy Will
And fill my hands with such convenient Skill
As will conduce to Virtue void of Shame
And I will give the Glory to Thy Name".

This was probably embroidered about the year 1640 when Loara was seventeen. After the 17th Century it has been deduced from samplers bearing age records that the average age of the sampler-worker was 13.

Naturally throughout the whole Colonial American period the sampler fashions of the New World followed those of the Mother Country, although with the advent of the 18th Century Ameri-

(*Continued on page 142*)



A decided sense of architecture appeared in the samplers of the 19th Century



This sampler, made as late as 1850, shows the more finished design of later work

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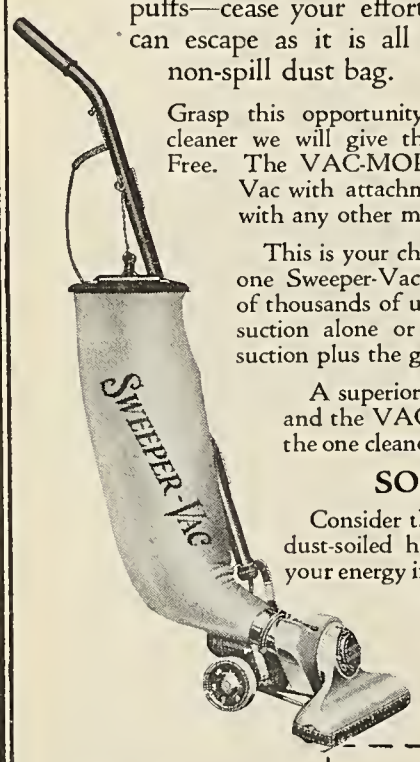


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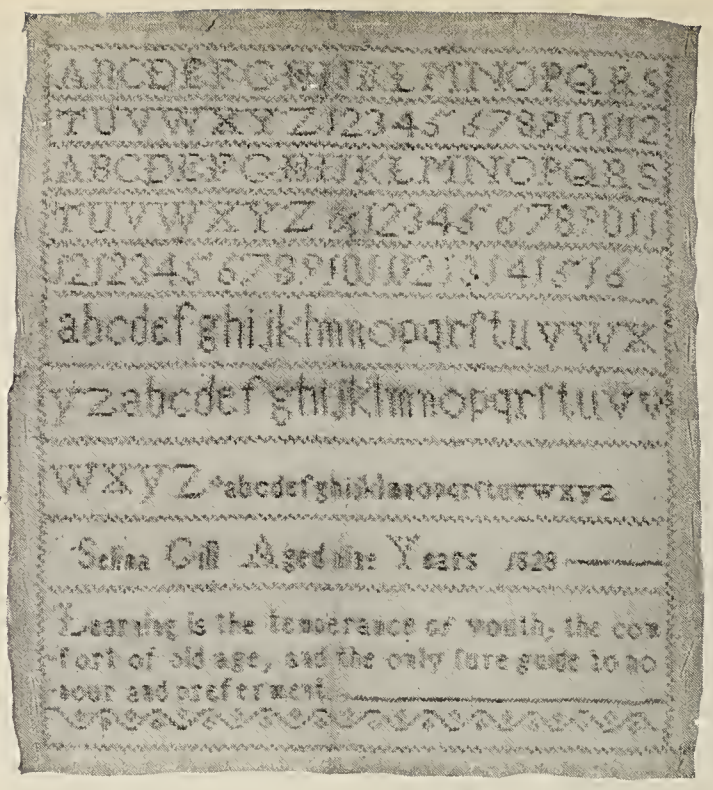
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.....



One often wonders who chose the edifying texts for these samplers. Surely not Selma Grill at her age!

19th Century Samplers

(*Continued from page 140*)

can samplers depart from any mere copying of English handiwork and take unto themselves a somewhat distinctive character of their own, often crude, but stamped with a vigorous sincerity. From the middle of the second quarter of the century onward, American samplers exhibit more freedom in subject than do English samplers of the same dates, less traditional limitation in form and ornament design.

The years of the Revolutionary War naturally found other tasks than sampler-making at hand for the fingers of the little daughters of the Colonies to attend. While embroidering of samplers was not, perhaps, entirely suspended in every locality, there were comparatively few pieces of needlework of this sort produced until after peace was declared and until after the Indian troubles and English dispute of 1795.

The numerous samplers bearing dates between 1800 and 1810 indicate the revival of interest in embroidery during the first decade of the 19th Century. Then culminated the strife with England, fanned by Napoleon, which led to the War of 1812 and again, for two anxious years, embroidery needles were, to a great extent, laid aside by the little sampler-workers of the young United States, although we have such examples during the war period as that worked by Wilamina Rine, 1813, and others.

From 1814 onward to the middle of the 19th Century many beautiful samplers were worked by juvenile American embroideresses. American collections are rich in these, as is disclosed by the census of American samplers, contained in the beautiful publication recently issued by the Massachusetts Society of the Colonial Dames of America, "American Sampler", edited by Ethel Stanwood Bolton and Eva Johnston Coe.

(*Continued on page 144*)



The extreme youth of these sampler-workers in the 19th Century affords an amazing contrast between the bringing up of children then and now



IN assuming the responsibility for the decoration and furnishing of a home Rorimer-Brooks designers, artists and craftsmen are prepared to start from the bare, rough walls--as we did in the instance illustrated here--and carry through the whole scheme in its entirety).

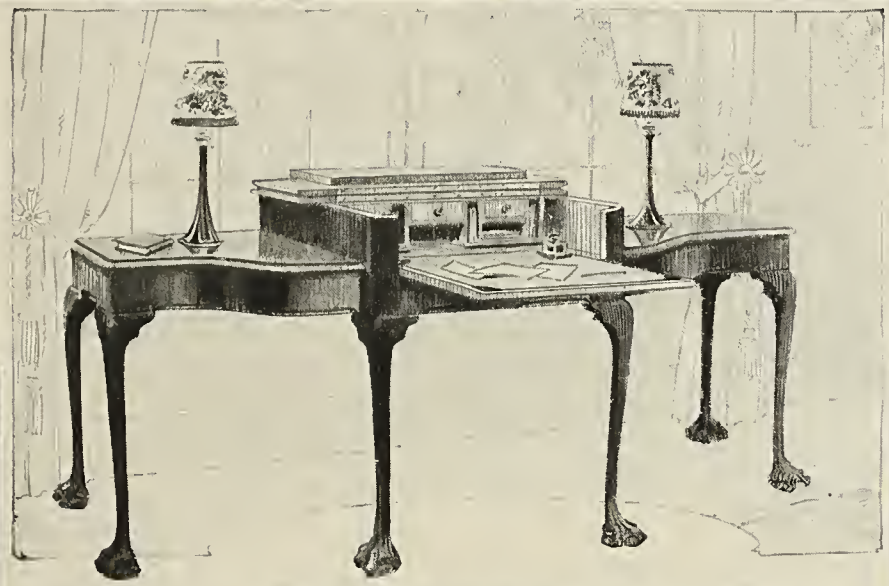
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W. Irving

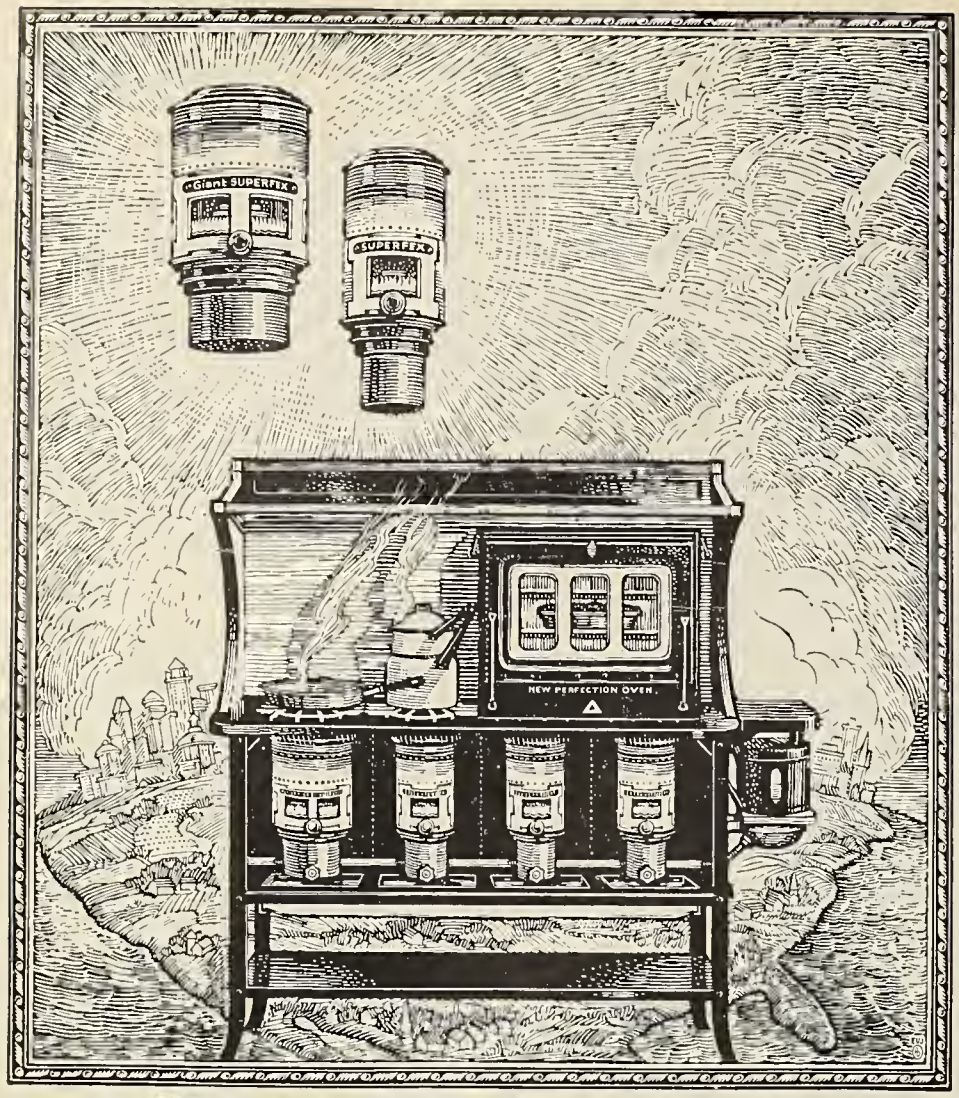
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Prices are slightly higher in far West, Southwest and Canada.

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Also makers of PERFECTION Oil Heaters
Sold in Canada by The Perfection Stove Co., Ltd., Sarnia, Ontario

NEW PERFECTION
Oil Range with SUPERFEX Burners

19th Century Samplers

(*Continued from page 142*)

Perhaps one of the most striking points about American samplers is their "home-brewed" design. Pattern books were scarce enough during Colonial days and during the cradle-years of the Republic. Patterns, therefore, were invented and drawn by the needleworkers themselves, for the most part, with the result that a refreshing originality—we find it a "quaintness"—crept into American samplers and was maintained in the 19th Century examples as well. Coarse loose linens were used for the grounds and one seldom meets with samplers embroidered on the fine muslins more or less common in Continental European sampler work. Home-dyed threads were used, and of particular note was a sort of silk floss somewhat crude in texture, which appears to have reached America from China although not to have been employed by the needleworkers of England or other European countries during the same period. American needleworkers also used satin for backgrounds, but this was exceptional. The ingenuity of young American sampler workers was infinite. Those of the early 19th Century appear to have experimented in a thousand and one ways: We find little needlework figures with inset faces of parchment, painted with water-color. Again beads are sewn in for eyes. Gambolling lambs of white kid frisk past chenille shrubbery or graze in bead meadows. A sampler worked by Ann E. Kelly in 1825 had a needlework figure with a face painted on the ground under very thin gossamer linen; it still suggests the flush of youth intended by Miss Ann. So universal did sampler making become, that one wonders if the little maids of the earlier years of the 19th Century found time for their dolls. We find samplers stitched by six-year-olds, and someone has discovered that 11 years was the average age of the sampler workers of this century as against the 13 years of the 18th Century.

Some of the subjects dear to the earlier American needleworkers found little favor with their 19th Century followers; the "Adam and Eve" was one of these. But if the first occupants of the Garden of Eden were thus slighted, it was through no impiety, for 19th Century samplers seem fairly to bristle with designs of churches. After 1800 the grapevine and the morning glory became favorite motifs in sampler design, and just as the Pennsylvania Dutch delighted in depicting somewhat plaintive weeping willows, other nimble fingers lent their skill to stitching designs of soldierly poplars and capable oak trees.

The taste for architectural motifs developed in colonial sampler design when the buildings of Brown University and the old State House at Providence, R. I., were depicted on a sampler of 1778, continued to manifest itself in the 19th Century samplers where we find Yale, Princeton, William and Mary and other college buildings pictured in stitchery as well as the Capitol at Washington, Independence Hall, and frequently the local habitations of the young needleworkers themselves. Family pride came to the front in such instances as the genealogical sampler stitched by Eliza F. Parker in 1818 where the family tree of the Rice family is firmly planted.

In the Wallace Collection, London, is a painting by George Morland, "The Visit to the Boarding School" (reproduced in Marcus B. Huish's "Samplers and Tapestry Embroideries") showing visitors to a young ladies' boarding-school examining a sampler which appears to be the work of the radiant Miss who is being brought forward by the head of the establishment. This reminds us that in the 19th Century as well as in the 18th, sampler embroidery was one of the important requirements in American boarding-schools. One of the most important of these was conducted by Miss Polly Balch in Providence, R. I. Here in the Balch Seminary from 1785 to 1810, as at Miss Sarah Stivour's School in Salem, it may be presumed that every young lady pupil was required to produce an example of her prowess in "cross-stitch, tent-stitch, tapestry-stitch, back-stitch, rope-stitch, square eyelet-stitch, satin-stitch, Queen Anne-stitch, long-stitch" or any of the many stitches calculated to improve the nimbleness of elegant young fingers.

As I look up at a lovely 19th Century sampler, I am reminded of what Ruskin wrote in his "Ariadne Florentina". There one reads as follows: "On the walls of the little room...hangs an old silken sampler of great grandma's work: representing the domestic life of Abraham; chiefly the stories of Isaac and Ishmael. Sarah at her tent-door, watching, with folded arms, the dismissal of Hagar: above, in a wilderness full of fruit trees, birds and butterflies, little Ishmael lying at the root of a tree, and the spent bottle under another...being all wrought with involution of such ingenious needlework as may well rank, in the patience, the natural skill, and the innocent pleasure of it, with the truest works of Florentine engraving...and the richness of pleasurable fancy is as great skill in these silken labors, as in the marble arches and golden roof of the cathedral of Monreale (Florence). But what is the use of explaining or analyzing it? Such work as this means the patience and simplicity of all feminine life; and can be produced, among *us* at least, no more".

I think we all feel this about these heirlooms of the past, memories which haunt them to become our own in turn, and evoking too, our own memories. And with the 19th Century American samplers this seems particularly true, for they do not seem too remote from us, and we understand intimately their courtesies.



Crucet Lamps



No. 1880



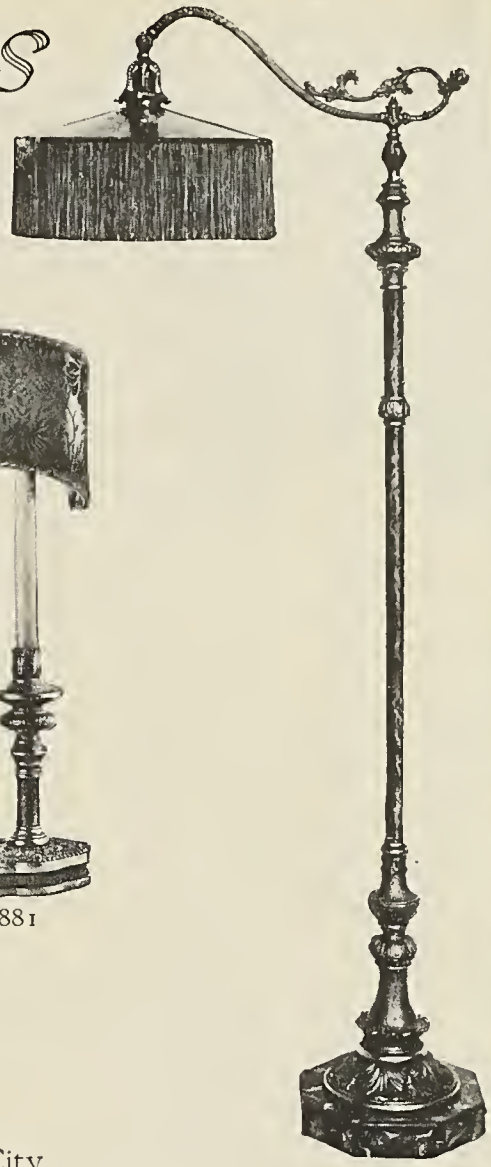
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COMPLETE PERIOD INTERIORS EXECUTED

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Largest Makers of Reed and Fibre Furniture

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7:30. Breakfast in a "Pulmanook"



8:30. Tidying up with a broom from the Broom Closet

Your Day *in a* Kitchen Maid Kitchen

Convenience and compactness go hand in hand. Smaller kitchens not only save money in the building of your home—they save the woman in the home every day in the year. It is with this ideal in mind that Kitchen Maid standardized Kitchen Units have been planned.

A "Pulmanook" of four seats and a table, will fold in the wall when not in use. A Broom Closet keeps brooms ready for use out of your way. From above one of the "Pulmanook" seats, you may unfold a "disappearing ironing board."

The Kitchen Maid kitchen cabinet takes little room and puts everything you need for cooking right within reach. It also embodies the famous Kitchen Maid features of cleanliness, which eliminates 78 dirt-catching, old-fashioned corners.

Investigate these conveniences for your present kitchen or for your new home. Write us today for full list of space and time-saving equipment—ready for any carpenter to install in a few minutes time.

WASMUTH-ENDICOTT CO.
204 Snowden St.,
Andrews, Indiana



9:30. Ironing on the "Disappearing Ironing Board"



11:30. An easy lunch prepared on the Kitchen Maid

KITCHEN MAID
STANDARD UNIT SYSTEMS



This stand shows an interesting application of the bamboo motif done in low relief

Chinese Furniture for American Rooms

(*Continued from page 81*)

satisfying sense of balance to the room.

The arrangement of furniture varies to some degree in the better homes, tea houses and palaces, but the same general scheme prevails. Chairs are placed against the walls in pairs, or fours, with a high stand for the tea cosy, set at regular intervals. For meals, a round or square table in the center of the room is used, the diners generally sitting on stools. Many of these tables have marble tops for the purpose of cleanliness. Against one of the side or end walls a long altar table is placed on which is arranged a five-piece altar set, or the fruits of longevity on a large plate, with a pair of flower vases. This fruit, either fresh or in Canton enamel, is always used during the New Year's celebration. Screens of rigid forms, framing either embroideries or paintings, are frequently seen. Ostentation in personal belongings is frowned upon in China, and the native collector keeps his treasures stored in a fireproof godown where they are displayed only to other collectors of discrimination and knowledge. As a result there is never a multiplicity of art objects displayed as in western homes.

Chinese beds in the wealthier homes are made with four posts, a carved grille on the front and the top of a design somewhat akin to that of the windows. No mattresses are used, the bottom of the bed being covered with a finely woven split rattan or bamboo. Foreigners who have slept on them, after a few nights find them more restful than our mattresses. These beds are also used by opium smokers, a low tabouret placed in the center at the back holding the lamp or smoking utensils.

Large wardrobes are used for the storage of clothes. Some, seldom seen outside the country, are made with a smaller wardrobe resting upon a larger one after the style of the English chest-on-chest.

Floor coverings are seldom used in dwellings, while the Chinese rugs now so common in the American market are only to be found in temples and palaces of the northern provinces. To the great mass of Chinese, rugs are absolutely unknown.

Little information is available on the history of Chinese furniture, but paintings of hundreds of years ago show the same general types as are in use today,—types and materials varying with the locality.

In South China the hard teakwood invariably is used; in the valley of the Yangtze a softer and lighter species is

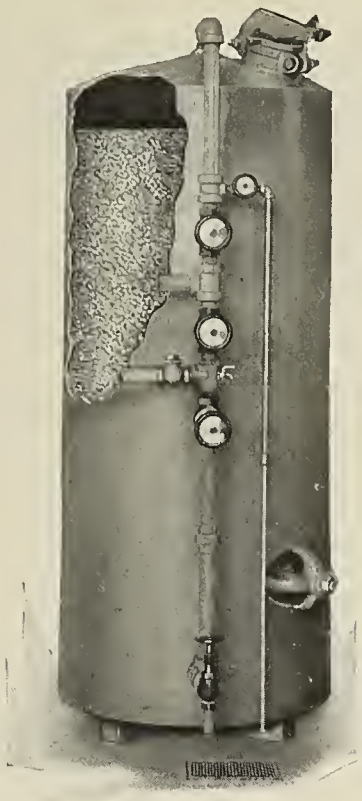
(*Continued on page 148*)



In the splat of this chair is an elaboration of the bat and gong motifs



An old tabouret to which can be traced the origin of the Whistler molding



A Permutit Water Softener is connected into your pipe line in the basement, and automatically abstracts all hardness from the water as it flows through on its way to the faucets.

The Biggest Household Improvement Since Electricity

A Machine That Makes Hard Water—Soft

No longer is it necessary to use powders, special soap or tainted rain water to overcome the everpresent annoyance of hard water in your home, for no matter how hard your present supply a Permutit Water Softener will turn it softer than rain.

Without the use of chemicals, without any extra pumps or motors, a Permutit Softener will deliver a clear drinkable supply of delightful soft water from every faucet in your house. The softener is simply connected into your pipe line in the basement or other convenient spot; your regular water supply flows through it on the way to the faucets, and the wonderful Permutit material automatically abstracts every grain of hardness, leaving it clear and delightful for every purpose.

Once every week or ten days you put a fixed amount of common cooking salt in the softener. This regenerates the Permutit material by driving out its accumulated hardness, and that is the only operating expense. A few cents a day is all it costs, and the machine should last a lifetime. Thousands are in use.

Send for a free copy of our interesting booklet, "Soft Water for your Home." Write to-day.

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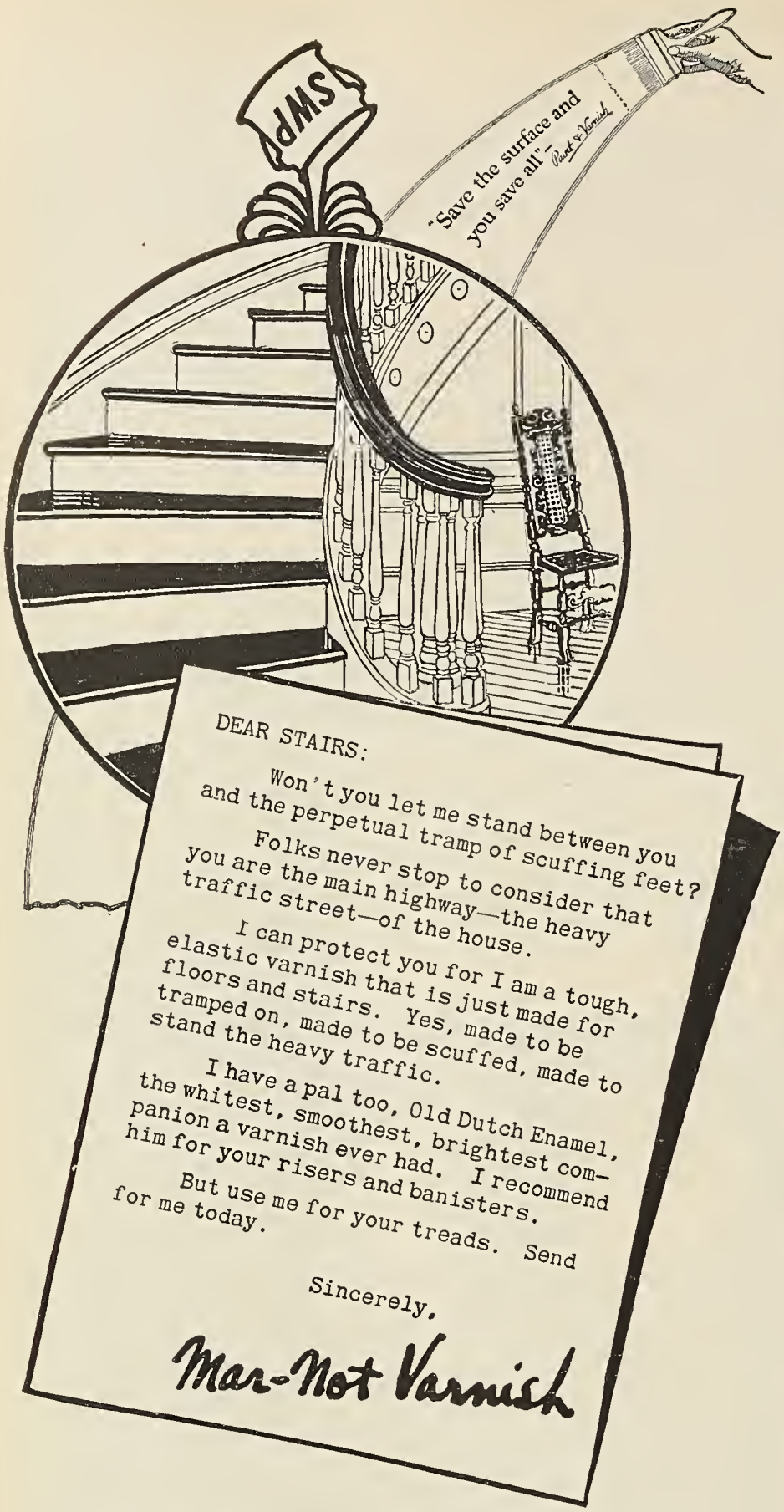
The practical advantages of Tiles for bath-room and kitchen walls and floors are enhanced by the fact that in such use, as in other parts of the house, any desired effects in color, texture and treatment may be had.

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170 page book with 27 full page color plates
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Chinese Furniture for American Rooms

(*Continued from page 146*)

used, and in Peking a soft wood, lacquered and elaborately decorated, graced the palaces of the Manchu Princes. But this article deals only with teakwood furniture as the field of Chinese lacquer work is too wide to be included.

Teakwood, such as is used in Chinese furniture, is not of native origin but is imported from Siam and Burmah. It is a very different wood from that used in ship-fitting, being of great weight, tremendously hard, of a rich reddish brown color and beautifully figured grain. The only wood it might be compared to is rosewood. The logs are cut far in the interior, floated down the streams on bamboo rafts (being too heavy to float) and then shipped by steamer to Canton, which is the great market for this furniture. Contrary to our methods, the logs are sold at auction by weight. These logs are placed on a trestle with one end raised and sawed by hand by two men, one of whom stands on top and the other below. This primitive fashion, dating back to early Egyptian days, has never been supplanted even in this age of machinery.

There are no factories in the eastern sense of the word. The work is entirely done in the small shops, or homes, and placed on sale in several streets entirely devoted to the sale of woodwork. No dowels or glue are used, the method of construction practically locking the various members together so that at any time the pieces may be knocked down for carriage. The carving and finishing is done either on the floor or on low benches. One coat of stain and wax is used for the finish and with the constant cleaning, the beautiful patina is developed within a few years.

Schemes of decoration in the American home are constantly becoming more catholic in character because the strict period type does not express the note of individuality required by a highly diversified people. The introduction of pieces from various countries, selected with due regard to the rest of the scheme, gives a new character to an otherwise monotonous interior.

The hall offers a background for a number of excellent arrangements of Chinese furniture. A tall altar table, flanked by a pair of chairs presents a very dignified arrangement. On the altar table may be placed a pair of jars or vases with a low bowl for flowers in the center. A mirror made of Chinese gilded carving, hung low enough for the flowers to reflect in the glass, gives the necessary warmth.

A bench with one of the taller tea poys at either end with jars of flowers make an interesting group and back of the bench a handsome Chinese embroidery, brocade or tapestry, may be used with telling effect. Where space is needed for the storage of books, prints or collections of textiles, the wardrobes fill the requirement.

Chinese chairs are peculiarly suitable for use as desk chairs.

The tall tea poys with their dignified simple lines serve as pedestals for vases of flowers and the low tabourets, too, are most successful for jardinieres. The low oblong opium stools with large jars placed before a screen make a grouping of great distinction.

An interesting New York dining room has a pair of square tables. The family is small and one table is generally used. When there are guests, the two tables are placed together and with a half round table at either end, which at other times serve as consoles, a most attractive long table is achieved. The chairs used have round backs with felt pads, covered in black Chinese brocaded satin piped in yellow, on the seats. A tall Chinese altar serves as the sideboard. A six-sided wood lantern with painted Chinese glass replaces the usual central lighting fixture, while parchment shields, decorated with the round Chu or good luck character are employed on very simple fixtures.

Many comfortable living rooms have been done combining the simpler wood pieces and overstuffed furniture covered in Chinese fabrics with hangings to correspond. But a successful room of this character requires the services of an expert. Many beautiful rooms have been done with a Chinese motif but some wonderful atrocities have been perpetrated by persons with but little taste and no knowledge.

Chippendale designed numerous pieces in the Chinese manner but they have not, of course, the true character of real Chinese furniture. An adaptation of this furniture, finished and decorated in lacquer, affords a most fruitful source of inspiration for our craftsmen and designers.

Faucets and the Waste Line

(*Continued from page 98*)

ning the moment you clasp your hands together in suddy embrace, expecting the water eventually to release you, is a bitter and annoying experience.

In the laundry it is advisable to have the faucets set over the tubs in the wall so that they cannot interfere with the washing process. The faucet, of course, should be the swinging spout kind, for it then can meet any located necessity.

The compression type, throughout the house appeals to me as the most useful and practical.

In the lavatories, quick compression or compression faucets are well chosen, both lever handles with quick compression and the turned handle with the ordinary compression type.

The handles are usually of metal, metal and china, china alone. They are indexed on metal or on china as to hot or cold water.

It is becoming more and more popular to have as little metal on fixtures as possible, to save the everlasting cleaning. Some of the finest fixtures for faucets are china.

Never have a faucet on your lavatory that is so short that you cannot put a glass between it and the basin—to fill it when the spout is too short is just where a nerve-racking life may begin!

The question of faucets for bathtubs is always a little different from that of the lavatory and sink, because of the lines of the tub and the structure of the building in which it is installed.

The concealed faucet and waste or the unconcealed are the two main types of bathtub fixtures. If your house is so built that your plumbing in back of the tub can be concealed, you can have

(*Continued on page 150*)



PURPLE MARTIN HOUSE

Martins feed on winged insects, especially the mosquito. One martin will eat a thousand a day; and a colony, hundreds of thousands.

Cottage style, cypress, "the wood eternal," painted green and white, 28 compartments. To go on pole. 26 x 27 x 31 inches. Price $16.00. Other styles up to $78.00.



WOODPECKER HOUSE

Woodpeckers devour as many as 75 kinds of injurious insects. They destroy moths, ants and spiders, and those costly pests that attack the trees.

Of Norway pine with cypress shingles, ventilated perfectly for nesting. To attach to tree trunk, blending with the natural surroundings. 26 in. high, 12 in. wide. Bark brown. Price $6.00.



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SEE WHAT THE WREN EATS

Government research has disclosed the birds' infinite value. Letters reach us daily from happy Dodson Bird House owners. Quaint Wren House, 4 compartments. Price $6.00

FREE *Mr. Dodson's fascinating booklet "Your Bird Friends and How to Win Them" gladly sent upon request. Forty years' loving study of the birds has completed it.*

Write to Mr. Dodson. He will advise on attracting the birds to your home wherever you live! Large estate or city garden.



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YES! SAVE YOUR TREES AND SHRUBS

Spraying, pruning, re-planting, make a place expensive. The song birds can help you! Put up a few Dodson Bird Houses. Next year you'll add more to them. For the birds save your trees and shrubs and garden from daily insect ravages! ✗ Good citizens everywhere are heeding this. Before the buds and plants appear, up go the houses to weather. The birds come. They raise three and four broods thru the summer. They work merrily from dawn till dark. ✗ Know the work of the song birds. And don't forget the exquisite beauty and song to be enjoyed. ✗ Dodson Bird Houses are scientific, successful homes built for the birds. See them everywhere. Shipped promptly from Kankakee to you.

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House near Chicago, showing its "underclothing" of Cabot's Quilt with furring strips over the Quilt, on which the outside finish is laid. Roof also insulated. Leon E. Stanhope, Architect, Chicago

Underwear for Houses

Underclothing makes people warm because it prevents the heat of their bodies from escaping. You can make your houses warm in the same way.

Cabot's Insulating Quilt

prevents the house heat from escaping. It insulates the whole house and saves the heat from the heater—that costly heat. It keeps the house warm on the smallest amount of coal; saves one-quarter to one-half of the coal bill. Makes the house comfortable for all time. Preserves health and saves doctors' bills. Makes the house cooler in summer. Quilt is not a mere felt or paper, but a scientific insulator that makes the house like a thermos bottle.

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The formula for this master coating is a secret. That is why leading architects and engineers specify Bay State. They realize Bay State Brick and Cement Coating has no equal.

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No Excuse Now

For dingy film on teeth

A way has been found to combat film on teeth, and millions of people now use it.

A few years ago, nearly all teeth were coated more or less. Today those dingy coats are inexcusable. You can prove this by a pleasant ten-day test.

Film ruins teeth

Film is that viscous coat you feel. It clings to teeth, gets between the teeth and stays. Then it forms the basis of dingy coats which hide the teeth's natural luster.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea.

Thus most tooth troubles are now traced to film. No ordinary tooth paste effectively combats it. So, despite all care, tooth troubles have been constantly increasing, and glistening teeth were rare.

New methods now

Dental science has now found two effective film combatants. Their action is to curdle film and then harmlessly remove it. Years of careful tests have amply proved their efficiency.

A new-type tooth paste has been created, based on modern research. These two film combatants are embodied in it for daily application. The name of that tooth paste is Pepsodent.

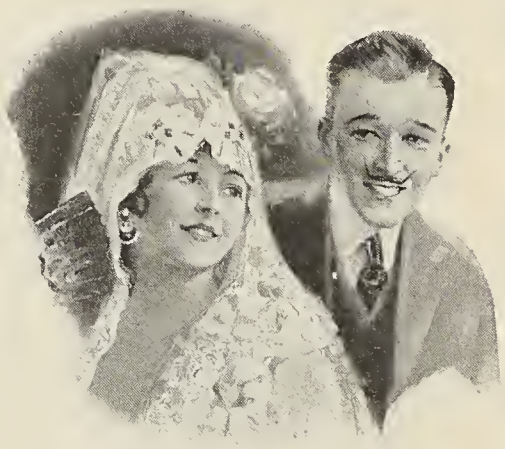
Dental authorities the world over now endorse this method. Leading dentists everywhere are urging its adoption.

Other new effects

Pepsodent also multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise cling and form acids.

It multiplies the alkalinity of the saliva. That is there to neutralize acids which cause tooth decay.

Old-time tooth pastes, based on soap and chalk, had just opposite effects.



It polishes the teeth, so film adheres less easily.

Thus Pepsodent does, in five great ways, what never before was so successfully done.

Avoid Harmful Grit
Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

Used the world over

Now careful people of fifty nations are using Pepsodent, largely by dental advice. You can see the results in lustrous teeth wherever you look today. To millions of people it has brought a new era in teeth cleaning.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how the teeth whiten as the film coats disappear.

In one week you will realize that this method means new beauty, new protection for the teeth. Cut out the coupon now.

10-Day Tube Free

THE PEPSODENT COMPANY,
Dept. 855, 1104 S. Wabash Ave.,
Chicago, Ill.
Mail 10-day tube of Pepsodent to

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Only one tube to a family.

Pepsodent PAT. OFF. REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

Faucets and the Waste Line

(*Continued from page 148*)

concealed faucets. But remember: never conceal your plumbing unless a closet or other means exists to which your plumber can have access if perchance the pipes need repair.

The built-in faucet, gives the servants less to clean, for you have all the metal concealed in the wall box.

There are three methods of faucet placing: at the top of tub—or the top nozzle type above the tub or the over-rim type and the bottom bell type located a few inches from the floor of the tub. The best are those which are not placed near the floor, because of the fact that dirty water is prone to flow back into the supply pipe; on the other hand this near-floor supply is silent in a small home or private bath. To the top nozzle type, too, can always be attached a shampoo house, while to the near floor type this cannot be done.

CLEANING

For nickel faucets it is wisest to use simply a damp rag. You may not always have a glorious sheen but you will prolong the life of the nickel.

The brass fixtures for kitchen use last the longest; on them any reliable brass polish is safe to use.

To save cleaning, use china fixtures. Enamel is good, but often chips when the plumber makes repairs.

As in shoes, so in faucets, there are many sizes and therefore they can be adapted to the condition and size of your sink, basin, tub, etc.

Some faucets come in combinations or pairs.

It is sometimes preferable to have faucet combinations, for, with them you can temper the cold with hot or the hot with cold water.

Then there is, for the cheaper bathtub, a cock or faucet—two faucets separate yet on the same fixture. This set is in on top of the bath tub and is of the nozzle type.

Also there is a combination bath cock so built that the shower bath hose attached can be used separately from the faucets themselves. This is often put into the maid's bathroom. However, it acts perfectly and is a real comfort in the small home for the master's bath as well.

OUR WASTE-LINE

The subject of waste comes as an ending to the faucet tale.

Three kinds of arrangements take off waste water—standing waste, recessed or concealed and open or unconcealed. The familiar pipe twisted once to retain the water is the unconcealed arrangement and that type managed by a faucet handle above the tub is the recessed or concealed kind.

The new types of the waste arrangements are better than the old ones, for the rubber padding or washer has gone and, instead, the tube is turned, fits snugly in a non-resisting, hence unleakable valve seat, closing the egress of the water from the tub. This tube, too, in its construction has holes which prevent the overflow of the water in the tub or lavatory if by chance you forget to turn off the faucet.

Last but not least is the old stand-by the chain and stopper, which effectually and surely retains and lets loose the floods of water. If you have a good chain and a well-made stopper, you can want for nothing in the waste line!

This is a short story of a big subject and my last word is that you should find out who is the maker of your faucets before you let your contractors complete the contract.

The fixtures or plumbing either make your home a comfort or a constant irritation. If water we must use and often, let it—oh let it come to us through the most enduringly comfortable piping!

All these faucets can be had in metals, gold, silver and these carved and elaborate. But however precious the metals and carvings may be, the principles and systems are the same.

What to Know About Wood Paneling

(*Continued from page 85*)

lar use after the castle, with its tapestry and arras hangings on stone walls, had given place to the early Tudor country houses, and if this were a discussion more historical than related to modern building needs, it would be interesting to trace the close relationship between furniture and interior architectural woodwork, beginning with the Gothic unity of the two, and carrying through the whole Jacobean period, after which furniture and interior architecture developed more independently, until the Georgian period gave them identity.

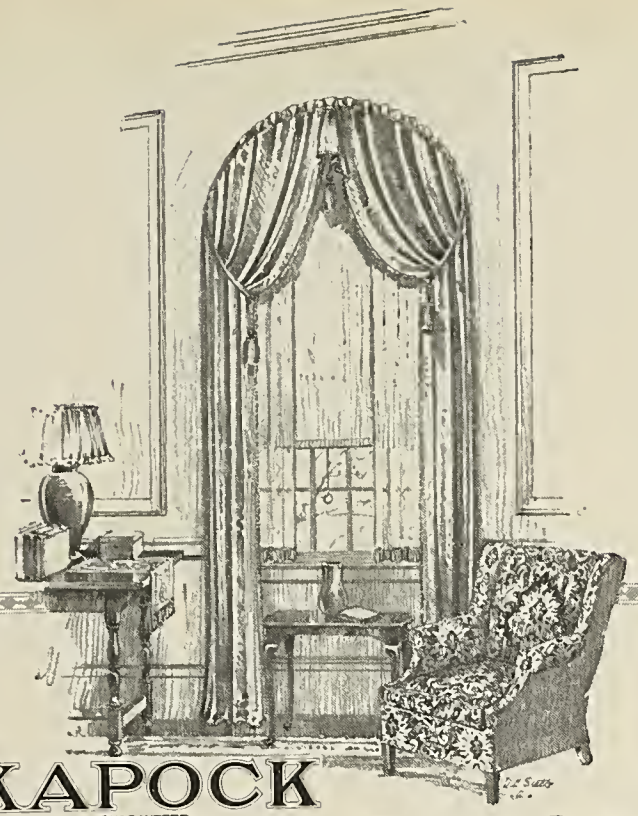
The execution of carved paneling in these old English types of linenfold, parchemin or Romayne, or any of their variants, is work for the master carver and cabinet-maker; plain wood paneling in which the general character is that of Jacobean English woodwork is well within the realm of plain carpentry —even of amateur carpentry granted a fair proficiency with tools.

It will be seen from the diagrams reproduced that the terms used to define the parts of a piece of paneling are extremely simple. There is the panel, the style (also spelled "stile") or upright division between the panels, and the rail, or horizontal division between the panels. At the floor, there is the base, or base-board, and at the top of the paneling a cornice if it extends to the ceiling, and a "cap" if the paneling is in the form of a wainscot. These are the visible parts of a piece of paneling.

In nearly all examples of Colonial and Early American paneling the panel was beveled, and the styles and rails were finished on all four sides with moldings. Both moldings and beveling held on in favor in paneling until comparatively recently, when architectural adaptation began to receive more studious attention from architects.

It then became apparent that the most satisfying type of historic paneling, and the kind most adaptable for the creation of attractive interiors was that which was developed, with a number of minor variations, through the Jacobean period, in its various phases of Tudor and Elizabethan.

(*Continued on page 152*)



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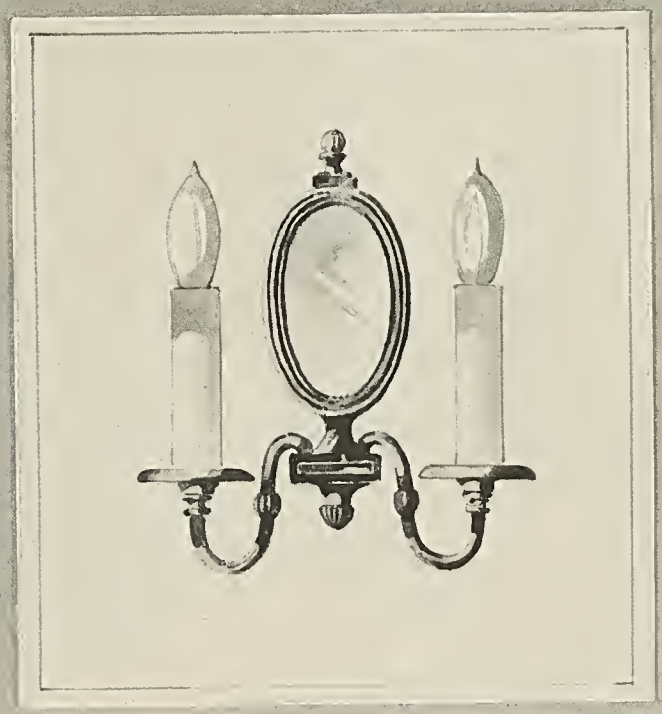
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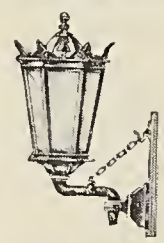
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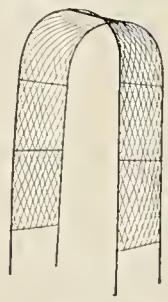
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What To Know About Wood Paneling

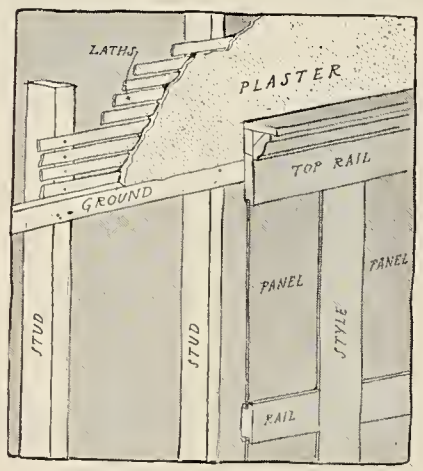
(*Continued from page 150*)

The wood, for the most part, was oak, the design and construction pleasingly simple and straightforward. "Solid oak paneling" is, in this connection, a little misleading, because it seems to imply a norm of quality, like "sterling silver", when the fact is that a laminated, or "built-up" panel, veneered with cak, is far better from a structural point of view than a solid panel. Unless a solid panel is very thick, and of long seasoning, it is very likely to warp, and sometimes to split. The laminated panel, in its best constructed form, is composed of four thin sheets of wood, glued and pressed together, with the grain running opposed at right angles and opposed diagonally, with a veneer of the finished wood on the face. Laminated panels, cut to any size, can be bought from woodworking companies who specialize in making them, and the real reason why the old Jacobean builders used solid panels was because they had no machinery with which to saw wood into thin layers, as we have today. The laminated panel, obviously, cannot be cut with a deep bevel, but as beveled paneling, today, is confined almost entirely to work in the Colonial style which can be made of solid white pine, painted, the laminated panel is most frequently used.

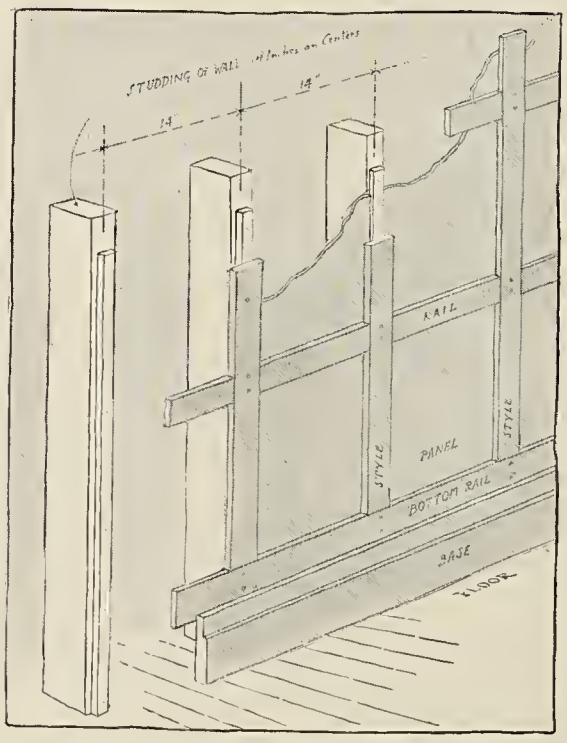
The construction of paneling of the modernized Jacobean type is a comparatively simple piece of cabinet work, and can be performed by any carpenter of fair ability.

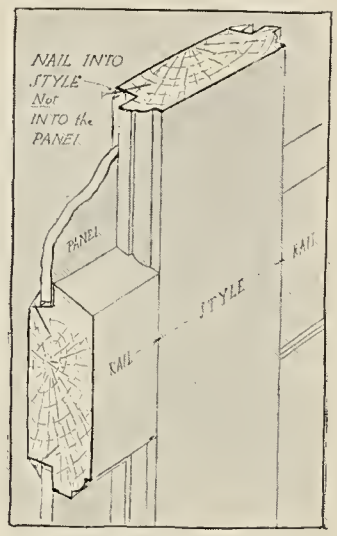
The styles, it will be noticed, run the whole height of the paneling, between the bottom rail and the top rail. All the intermediate rails are short pieces, joined into the styles. The large-scale diagram of a section of paneling, taken at the joining of a style and rail shows that both styles and rails are rabbeted in the back, exactly like a picture frame, with a three-cornered strip holding the panel in place. These strips serve the same purpose as the nails in the back of a picture frame which hold the picture and glass in

(*Continued on page 154*)



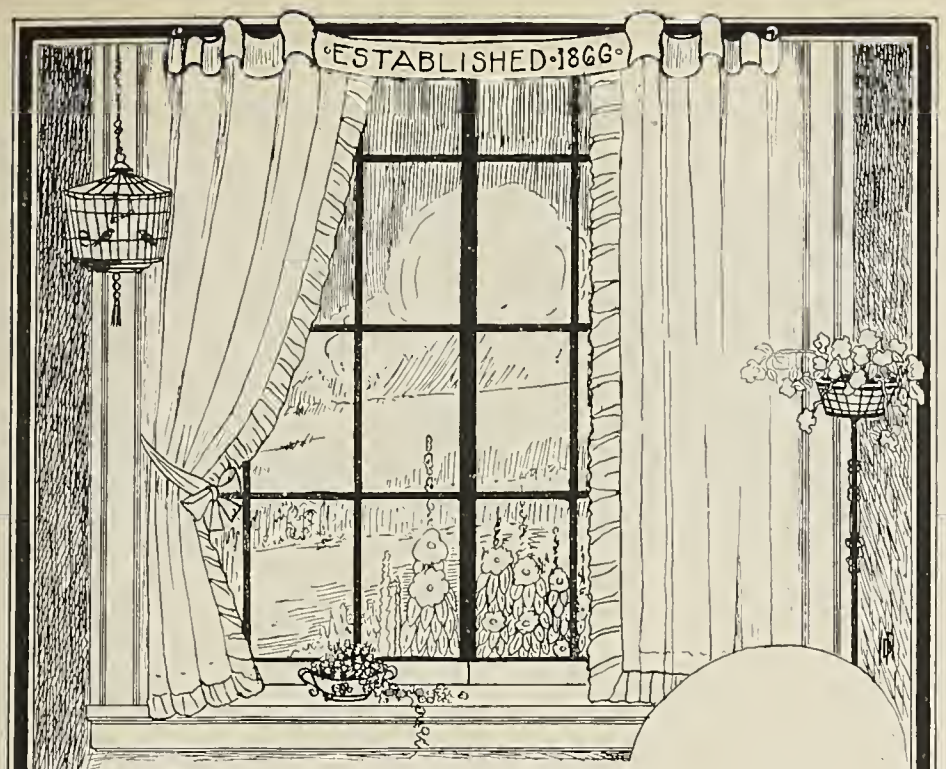
Showing the construction of paneling in its connection with a plaster wall





The framing of panels, with the beveled rail and method of holding panels in place

The simplest form of paneling, without moldings or rebbeted styles and rails, and fastened against studs



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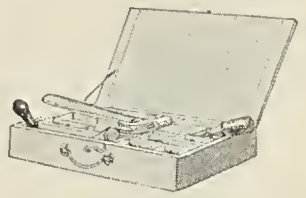
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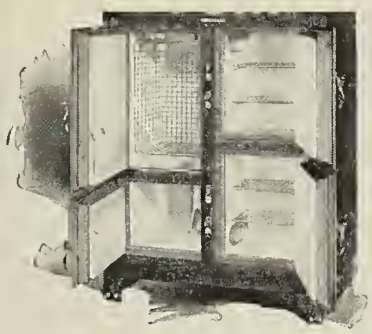
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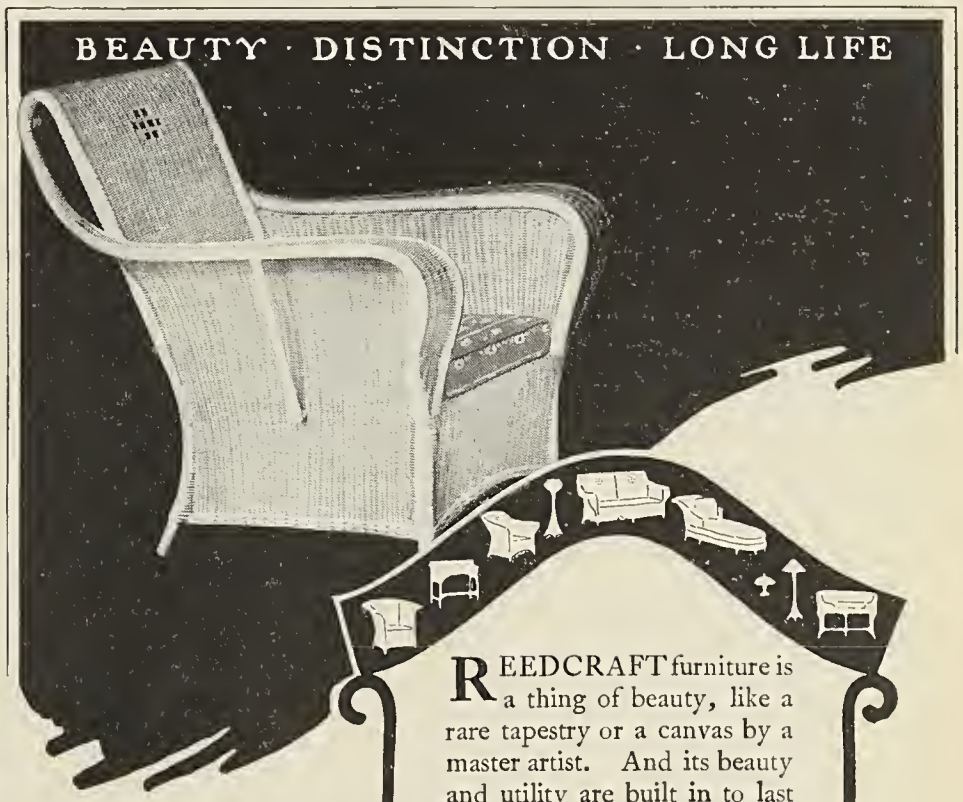


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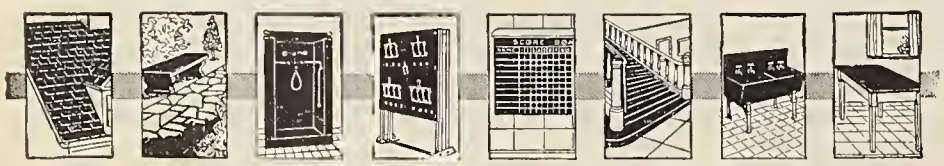
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What to Know About Wood Paneling

(Continued from page 152)

place, and sometimes a number of small blocks of wood glued and nailed to the styles and rails are used in place of a continuous strip. It is very important at this point to call attention to the fact that the panel itself should never be nailed to styles or rails, because any shrinkage of the panel, or the settling of any part of the wall to which the styles were fastened would instantly split the panel, especially if it is solid. In a laminated panel, the vertical-grained veneer would be likely to split. Proper paneling construction leaves the panel firmly held, but not fastened, between the rabbeted styles and rails, and the strips or blocks in the back.

In early English paneling it was customary to peg the rails and styles together, and while this is sometimes done today, for effect, the "pegs" are often only little plugs of wood, driven into deeply counter-sunk screw-holes.

There are several treatments for the edges of styles and rails. Sometimes these are perfectly plain, as seen in the paneled interior by Mellor and Meigs, and in two of the diagrams, sometimes run with a molding, or a "bead", as in the large-scale diagram, and sometimes beveled or chamfered.

An interesting detail which is characteristic of the best-designed paneling of the English type is seen in one of the detail photographs, and also in the large-scale diagram. This is the beveling of the top side of all the rails, so that the molding, if any, around the panels, is found only on three sides. There are two theories on the origin of this bevel in the construction of paneling: both are good theories, but I have never been able to find confirmation for either of them, or to discover any additional theory. The first the theory that the sloping bevel is a survival of exterior stone work, especially sills, which in the architecture of Gothic and Jacobean times were usually steeply slanted to shed rain: the second (and a very practical theory) is that the sloping bevels on the top sides of the rails were designed to shed dust, and to make dusting more easy than if a molding ran around all four sides of the panel. Be the origin what it may, the beveled rail is the ear-mark of good paneling of the Jacobean type.

Putting Panels in Place

In planning the paneling for a room, it is important to know the manner in which it is set, or fastened to the structure of the wall. Before the walls are plastered, strips of wood, called "grounds" or "plaster grounds", (usually 2″ x ¾″ stock) are nailed horizontally to the wall studding, as shown in one of the diagrams. Where paneling is in the form of a wainscot, two "grounds" are usually enough—one near the top and one near the bottom. They provide a "nailing" for the framed up paneling, and also, as shown in the diagram, make a stop for the plaster. The "ground", obviously, is exactly as thick as the finished plaster. In the best work, the plastering is carried all the way down to the floor, behind the paneling, though "grounds" are placed in the same way as shown in the diagram in order to give a nailing. It is very unwise to set paneling against a plaster wall while any dampness remains in the plaster, on account of danger of warping. This is one reason why the plaster is often stopped on the topmost "ground" and not carried behind the paneling. The method of setting "grounds" in a brick or hollow tile wall differs from the method of setting them on studding as they are set in the diagram. Ordinarily studding is set on the inside of a stone, brick or hollow tile wall, in which case the inside of the wall is waterproofed and the "grounds" are nailed to the studding as shown, but where paneling is to set directly against a brick or hollow tile wall, holes are chipped out of the mortar at intervals, in a horizontal row at the heights at which the "grounds" are to be set. Wooden plugs are then driven tightly into these holes and sawed off flush with the face of the wall. The plugs give "nailings" for the grounds, which, in turn, give nailings for the paneling. In this kind of construction, the wall is waterproofed and the entire back of the paneling is given a heavy coat of red lead waterproofing paint to meet whatever danger of warping might come from the dampness of the mortar, or from moisture drawing through the wall.

The finish of a piece of paneling will depend largely upon the kind of wood used, and the architectural character of the whole scheme.

Woods for Paneling

Paneling of the kind called "Colonial", and intended to be painted, is usually made of white pine, which is easy to work and of an even grain and consistency. There are probably very few examples of actual Colonial and early American paneling not built of white pine, except in cases in which no paint was to be used.

For all paneling of Jacobean Character, which includes Tudor and Elizabethan, or for Gothic paneling, oak is the first and usual choice. It is the right wood in point of historic precedent, and it will take antique stains and finishes especially well. The staining of interior finish woods, however, is a detailed study in itself, and paint-makers have developed a number of excellent formulae which include ammonia fuming, waxing and other materials and processes which will achieve any desired result. Some of the more progressive makers have established service bureaus which undertake to demonstrate different stain finishes on pieces of the actual wood used in a given room, and, after these have been submitted for selection and approval, furnish the exact formula by which the approved result was reached. The achievement of a successful stain is not only a matter of filler, stain and wax, but of the manner in which these materials are worked into the wood and applied.

In the point of appearance, native white ash is a beautiful wood for paneling, because of its striking and effective figure and the richness of its stained effects—but it is one of the toughest and hardest of all American cabinet woods to work.

Birch is often used, yellow pine sometimes, and cypress more often, probably than any other wood for paneling of an informal character. It has an attractive figure, works easily, comes in wide boards and is comparatively inexpensive. On the Pacific Coast redwood and Douglas fir are extensively used for paneling, and of the more expensive woods, walnut is probably the finest and most beautiful of all, especially for carving.

The most important point to remember in staining a piece of paneling is that the panels should be stained separately from the framework of rails and styles so that if the panels should shrink slightly no unstained line of bare wood will show. Nothing gives a piece of paneling a more careless or slovenly effect.



Residence of George Pattullo (*Author*) Dallas, Texas — H. B. Thomson, *Architect* Dallas, Texas

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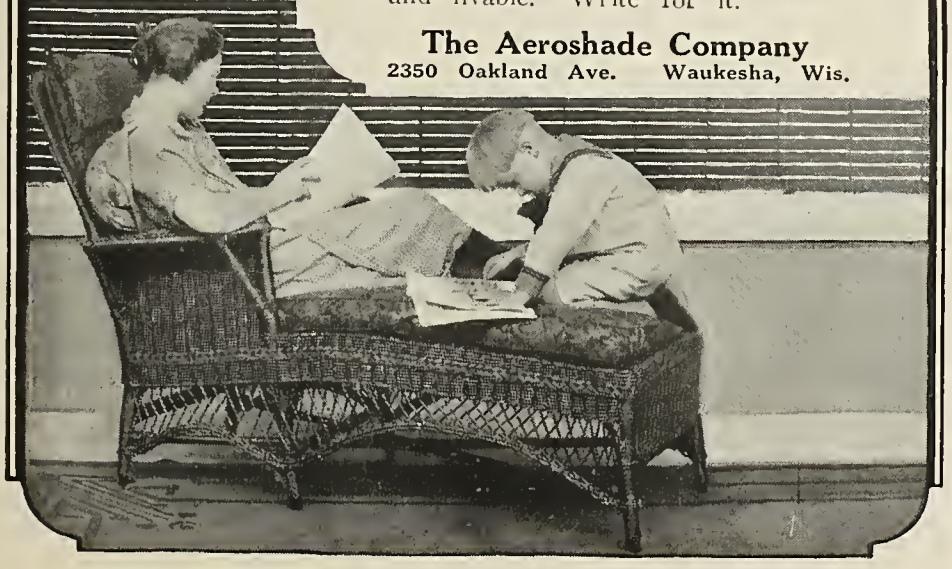
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Incidentally Incidentals

(*Continued from page 97*)

Chinese vase filled with laurel balanced by a candlestick, placed on a bit of Chinese brocade or fragment of old Paisley?

When one enters a living room it is much the same story, with the inevitable table backing the sofa, and generally only one good location for the reader. How vastly different the room can be made with small tables and arrangements that invite reading or conversation, with interesting lamps of pottery or wrought iron, and the little things for smokers or the desk? These bits, suggestive of other days, other ways and other peoples, can be made into interesting and inviting arrangements rather than just so much furniture.

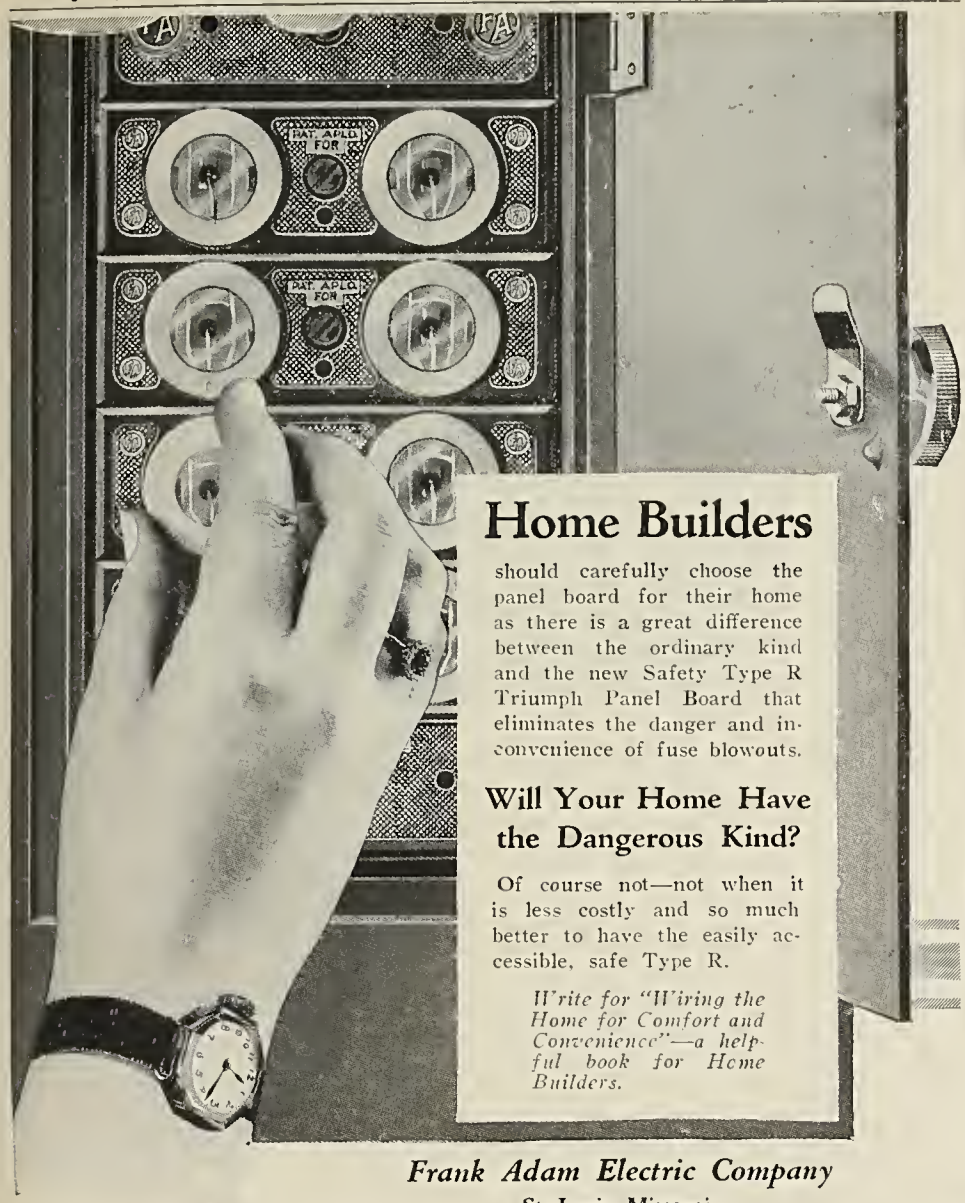
Peasant potteries now can be obtained in shapes and colors that make flower arrangements actual still-life groupings. These at once give the lived-in touch to a room. In the more formal interiors, small objects, such as figurines, snuff boxes, miniatures, not in profusion but selected with care, give interest and individuality to a room, but even these cannot equal the importance of books and flowers. They are the real life of an interior. Should one have an aversion to knick-knacks or think this article a plea for the "what-not" of Victorian days, let her learn for herself that the proper disposition of books and flowers and these small decorative bibelots can be depended to give a room all the charm desired.

An important revival is the use of chintz, the gay flower patterns in contrast with plain walls, giving a charming sense of informality to a room otherwise formal as to furniture. With the introduction of a chair covered to match or a lamp with a shade of the pleated chintz, an interior quickly assumes the appearance of having been lived in, the goal we all aspire to in our homes. Shades with old French engravings are much in use just now and have the advantage of being decorative both day and night, besides bringing the picture note into the room, which has been eliminated of late owing to general preference for plain paneled walls. Sometimes a room needs a warm color note, and here Chinese red lacquer can be introduced successfully. A small table in this color, large enough to hold a lamp, books and magazines, or small nests of tables with glass tops, tea tables with decorated tip tops, and low tray-shaped tables, of a height convenient for serving tea, all make possible a more intimate look to the otherwise well-furnished room. Screens can also be had in brilliant Chinese wall papers, antiqued and lacquered, which break up difficult spaces or enliven and create an intimate corner in a room of large proportions.

Wrought iron has also come greatly to the fore as an important accessory, and interesting wall brackets filled with ivy or garden flowers, bring in the outdoors and make decorative an otherwise empty wall space.

If one has only one rooftree, two things should be avoided. Sets of anything or strict adherence to periods. Just as we are the sum total of all the ideas gone before, so should our homes reflect in subtle ways our lives or thoughts. Xenophon's rule still applies, possibly today more than ever, "Whatever is beautiful is, for the same reason, good, when suited for the purpose for which it was intended."

Safety Type R Standardized Residence Panel Board



Home Builders

should carefully choose the panel board for their home as there is a great difference between the ordinary kind and the new Safety Type R Triumph Panel Board that eliminates the danger and inconvenience of fuse blowouts.

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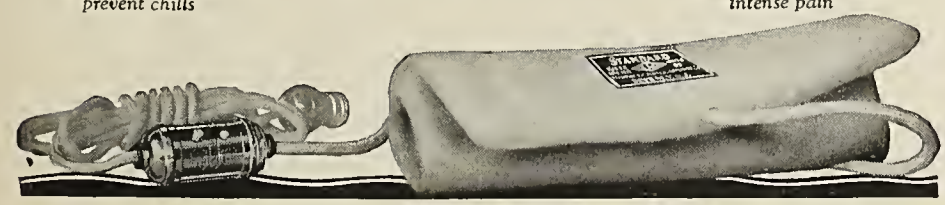


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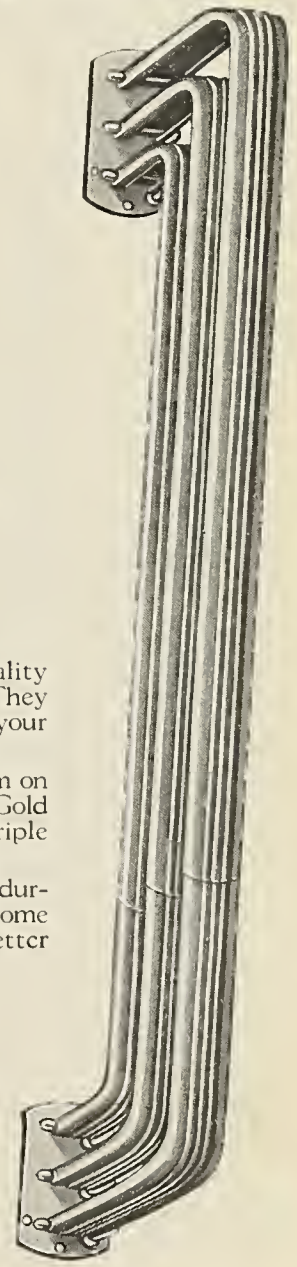


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The Most Important Thing of All in a Hundred Daily Household Tasks



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You wash with it—cook with it—clean with it. You bathe with it—scour with it—scrub with it. Your complexion, your hands, your nails, your hair would be ruined in no time without it. The health of your children depends on it. The lack of it would quickly drive all brightness and happiness out of your home.

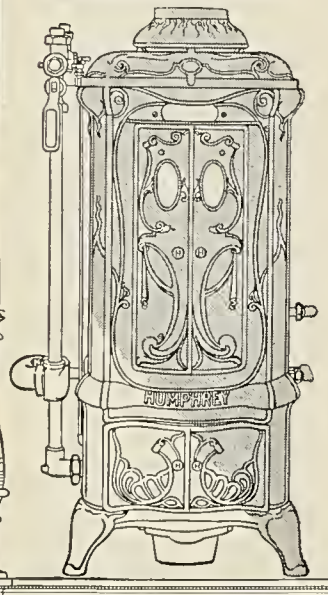
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The flowering dogwood contributes color to the garden through many seasons, but May and June see the abundant spread of white flowers

FLOWERING DOGWOODS

THE most charming of all the many ornamental dogwoods is Cornus florida, the flowering dogwood, and he who has ever tramped through the open woodlands when this diminutive tree unfolded its flowers so that its bright white sepals hid the fresh green of the emerging leaves, can understand the witchery of its appeal. From the forests of the northern New England States to the far-off hardwoods in Texas is this tree in blossom. It seems as if it were bathed in molten silver as the gleaming sepals shine through the still nude twigs of the other trees. For a comparatively long period the tree is in its glory, then, at the end of the month in May and the beginning of June, the sepals are discarded and gently glide to the ground.

In autumn, when the sumach and the wild grape are beginning to turn red and scarlet and yellow, the dogwood is again an object of beauty. Then the seeds, a deep fiery red while the upper surface of the leaves is purplish, attract flocks of robins which consider the somewhat astringent meat a delicacy. After the first night frosts have destroyed the gayly painted foliage, and after the autumn storms have shaken them from the twigs, lifting the dead and dying leaves playfully upon the wings of the wind, the characteristic flowering buds make their

(Continued on page 160)



The same twig is coated with ice in February, but the tree is quite hardy



By March the ice and snow have gone and the buds await the spring warmth



Even in January the twigs of the dogwood hold a promise under their mantle of snow. The buds are quite distinct



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George B. Post & Sons Architects

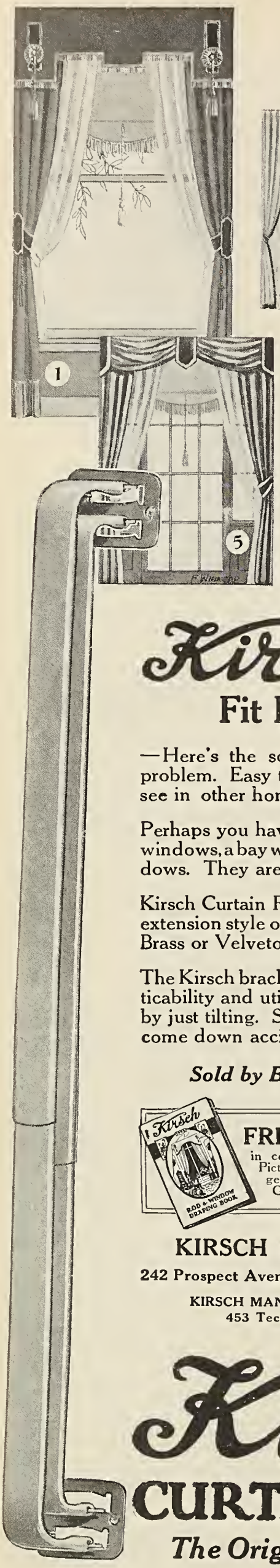
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Kirsch CURTAIN RODS

The Original FLAT Curtain Rod



April sees the buds beginning to unfold and the color to show

May, and the twig is heavy with creamy four-petaled blossoms

Flowering Dogwoods

(*Continued from page 158*)

appearance upon the new, just matured shoots and they remain in this condition throughout the winter.

The month of January covers them with a thick blanket of snow, February imbeds them with glittering ice which sparkles in all the colors of the rainbow when the sun shines down upon them. It is the month of April which causes the buds to swell while the beautiful month of May awakens them, and, as they are bathed in the soft light, they sleepily open their large white bracts.

There is no other medium sized tree for the garden as decorative as the flowering dogwood. It is in harmony with any of its surroundings, is satisfied with shade or with sunlight, and fits in any location. In the shrubbery this tiny tree outranks its fellows and so becomes the center of attraction. Placed before a group of soft woods, its gorgeous white sepals come to their full effect, and in the fall, its bright red berries are especially charming against the dark, almost sombre green of the conifers. But there, on the edge of the woodland site in the larger gardens is its own characteristic place.

It is not at all difficult to transplant the flowering dogwood although but few leaves will be developed in its new location during the first spring. It is during the second year that it recovers its lost vitality. When the tree has been transplanted with proper care, it invariably recovers, and the most successful season for doing it is not the fall, but the early spring.

It is not at all necessary to prune this flowering tree, but if this ever should become essential, it ought to be accomplished as soon as possible after the flowering period. Then the tree will blossom next year as the buds are formed during the summer months. Winter or fall pruning removes them.

Quite a considerable number of varieties of the flowering dogwood are known. Even in their native state does the color of the bracts vary from the purest white to yellow and light rose red. This latter form is known as *var. rubra* and the more characteristic color may be a light or a dark red. This variety of *Cornus florida* is not so hardy as the species itself, and, in addition, it is primarily found in our more southern states. *Var pendula* has weeping branches while *var. flore pleno* has so called double flowers. Here a second inner row of sepals have been developed.

A new variety has recently been formed which produces yellow instead of bright red fruit. This variety,

(*Continued on page 162*)

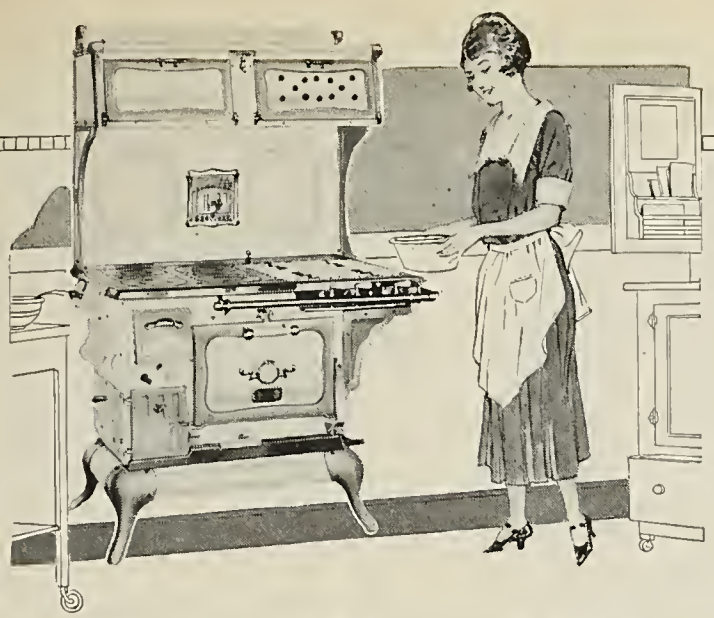


Through May the dogwood flowers, but by June the blossoms begin to show a little deterioration in beauty



By July the blossoms are supplanted by leaves, and the tree now wears the green foliage of summer

In August this same twig begins to show the tiny buds from which will spring the flowers of next year



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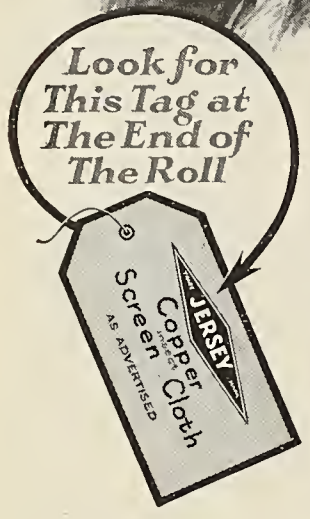
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Screen with Jersey Copper this year. Use 16 mesh (coarser will admit mosquitoes) and the dark finish which is almost invisible.

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A booklet "A Matter of Health and Comfort" will be sent you on request. It gives a lot of interesting facts regarding screen cloth.

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Trenton New Jersey

JERSEY

Copper Screen Cloth

Made of Copper 99.8% Pure

Flowering Dogwoods

(*Continued from page 160*)

which has not only been discovered on Long Island but also in North Carolina, does not come true to form from seeds; it must be grafted.

When our own dogwood has ceased to blossom, the Japanese form, *Cornus kousa,* begins. It generally flowers about two weeks after our native tree. Here the flowering bracts are slightly more pointed, in all other respects the flowers of both are quite similar. One is as hardy as the other, but the fruit of *C. kousa* is spherical and edible.

Cornus nuttalli, a native of our northwestern coastal regions is far more beautiful than our eastern dogwood. It is a tree which may attain a height of 75′ and produces floral bracts approximately 5½″ in diameter. Since it is primarily found in the damp swampy forests of the soft woods, it is seldom able to thrive outside of its natural and restricted zone. Only a comparatively few species have been able to develop to stately trees in the gardens of Europe.

Furniture of the Italian Renaissance

(*Continued from page 104*)

for its beauty. The furniture of this period represents the highest point of art in furniture ornament. French and English period furniture draw largely upon these models. Many a chair that we call Jacobean or cabinet that we call William and Mary is really Italian Renaissance with a slight divergence.

Beauty is the key-note of Italian Renaissance furniture design. Velvet and brocade upholstery of the period enhance its beauty. It is the kind of furniture that satisfies you completely when you come, reluctantly, into the house from a beautiful garden.

Editor's Note—This is the first of a series of short graphic articles on the characteristic marks of the great historical furniture periods that Mr. and Mrs. Gould are doing for House & Garden. The next topic is Jacobean furniture. The facts of the periods will be so condensed and graphically presented that they should prove invaluable for study and preservation by decorators, architects and students of furniture history as well as the amateur who is preparing for the decoration of his or her home.

An All-American Flower

(*Continued from page 76*)

has been commonly placed in a false light by being given the name Moss Pink. The slight resemblance to the pink family in the shape of its leaf and the fact that its foliage, like that of the pinks, is evergreen, has most likely been the cause of this confusion. Those of us who suppose that the more common and rather raw lavender-pink color of the creeping phlox usually seen in cultivation marks the limit of its range should promptly disabuse ourselves of the misconception for it is to be had in several delightful tints and pure white. Planted on a dry bank it soon spreads out in wide patches which in early May are a mass of color. I have used it with excellent effect along a sunken, stone bordered garden path. It makes valuable material for the rock garden as well.

Phlox suffruticosa has given one of the most useful garden plants introduced in many years, the beautiful white phlox of our June and July borders, known to all garden lovers as Miss Lingard. Too much could hardly be said of the admirable plant, which has come to be the inevitable accompaniment of delphiniums and Madonna lilies. In purchasing plants of the Miss Lingard one should, as though such a thing were possible, guard against having the less desirable white in the same group foisted upon one instead of the true variety. The inferior sort is called Perfection and in flower is to be distinguished from the other by its much more conspicuous pink eye. Its truss is at the same time flatter and more compact in shape, and it blooms a few days earlier and has a shorter season. Miss Lingard is not only taller but its flower head is more elongated, sometimes measuring on healthy young plants over a foot in length and half as broad at the base. Its somewhat narrow, sharply pointed foliage is quite distinctive, being dark glossy green in color. Several colored varieties have been introduced in this same class. These I have tried and found rather unsatisfactory. The colors, pink, red, and striped pink and white, are lacking in clearness and proved quite useless for my purposes.

And now we come to the great wealth of the magnificent midsummer phloxes, without which our gardens during the months of July and August would be bare indeed. This great group, comprising several hundred named varieties, is mainly derived from phlox paniculata, found growing wild in the central and some of the southern states. The Panicula group is unquestionably the most important from the gardener's point of view, and whatever more I shall have to say here of phloxes will concern this branch of the genus.

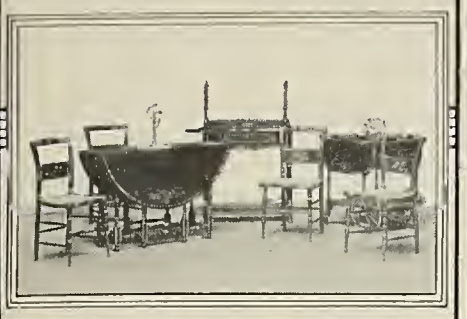
A moment since I spoke of the great wealth of the group, and anyone who has had occasion to study the inexhaustible lists furnished by the dealers in hardy plants will bear me out on that point. It is, however, when all is said and done, something of an overabundance of riches. In short, there are too many phloxes, as is the case with all flowers where new varieties are easily produced. In consequence our catalogues, while listing the invaluable acquisitions, carry the names of dozens of inferior sorts as well and in most cases make little or no distinction between the two.

All phloxes are, so far as I have observed, equally hardy, though there appears to be some difference in the rapidity with which they grow and

(*Continued on page 164*)

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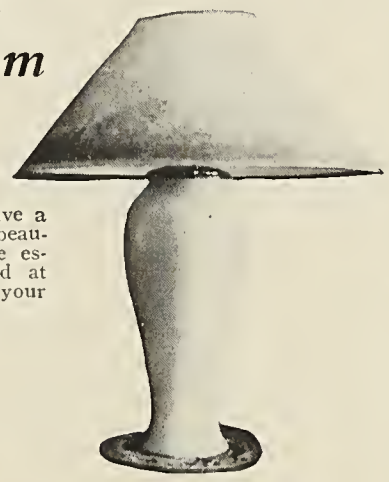
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An All-American Flower

(*Continued from page 162*)

multiply. So then, if one is setting out to purchase new plants, one need only to consider form and color. As to form most of us wish the full, large flowered types. Other things being equal, I for one, prefer the newer creation whose individual flowerets may reach the size of a silver half dollar to the older sorts that may only cover a penny, and as to color most of us will agree that what we wish are the clear pure tones either in solid colors or in combinations rather than weak washed out tints of doubtful character and such as fade into streaked and splotched nondescripts in the sun.

Now if one were ordering white phloxes there are several possibilities. Von Lassburg and Independence are pure white but not quite up to my standard in size. Taking everything into consideration Frau Antoine Buchner is probably the best of all white phloxes. Last summer the editor of one of the prominent garden journals on a visit to my garden in phlox time had his attention drawn to some particularly handsome specimens of Frau Buchner then in their prime. He admired them but ended with the remark, "But it isn't really a white phlox", which is in a measure true, for the pink normally confined to the outside of the base of the flower will now and then show up in narrow streaks through the white of the petals and again will so completely overrun them as to make an entirely pink flower of it. This is really a great pity for of all tall white phloxes Frau Antoine Buchner at its best is incomparably the finest. It is a robust grower and bears magnificent heads of very large flowers. One should watch it, however, and pull up and destroy all specimens that markedly show a pinkish tendency.

Dwarf Phlox

Another prime favorite with me and one which I recommend without any reservation whatever is the beautiful dwarf phlox known as Tapis Blanc. Here is a creamy white that never shows any trace of another tint. The truss is very large and compact and made up of the largest flowerets of any white phlox that I have ever seen. By actual measure I have found them an inch-and-three-eighths in diameter. The accompanying photograph gives some idea of what a two year old plant of Tapis Blanc should look like. Its proper position is in front of the taller sorts where it forms a perfect border to a large informal planting of phloxes and other perennials. I have found the very small first year plants grown from root cuttings of the fall before most useful in formal edgings or borders. These small plants grow only 10″ or 12″ tall and for a very long time will carry perfect heads of bloom, sometimes one to a plant and often two or three. The small size of the plants allows of their being set close enough together in the row to make a very nearly solid line of white when the buds open. Older plants will grow taller, perhaps 1½′, and sometimes 2′. Tapis Blanc begins blooming a week or so ahead of the bulk of the phloxes and lasts in condition unusually long. If the first heads are left undisturbed they will fill out again with new buds and so form perfect trusses twice on the same stalk. This much for the white phloxes.

I have grown a considerable number of the pink phloxes. For a good rich clear pink I have found nothing superior to Gruppenkoenigin. This is called a flesh pink, a trifle deeper than that to be quite accurate. It is, however, a very lovely color and to be highly recommended. Inspector Epel, just a hint more lavender in tone, is in some lights hardly distinguishable from the former. This is an unusually late flowering phlox and useful on that account. Both have darker eyes.

Some Colorful Varieties

Twice I have purchased plants of the new and highly praised Rijnstrom but for some unaccountable reason lost them and so cannot speak of it from first hand experience.

For a very light pink sometimes described as a flower having a large white center bordered with pale rose, Iduna is particularly good. This and Eugene Danzvilliers are, so far as my experience goes, the most distinctive and beautiful of the more delicately colored phloxes. The latter is a dainty lilac-blue and like Iduna has the white center.

Of the pinks bordering on salmon the very best perhaps are Elizabeth Campbell and Eifel Tower, the former best described as pale salmon changing to pink at the center, and the latter as salmon pink with a crimson eye. Last season a plant of Eifel Tower in my garden attracted a great deal of attention. It is a tall grower and bears extraordinarily large trusses of large flowers. Furthermore, its color lasts well.

Of the true salmons the best phlox I have ever seen is G. A. Strohlein. This, perhaps the most brilliant of all phloxes, is truly a magnificent sort of which too much praise could hardly be said. Its flowerets are extremely large, its salmon scarlet color clear and lasting. It has a deep red center which seems to increase the intensity of its main color.

Gen. Van Heutz, clear Salmon with a large white eye is also one of the good sorts in this color.

Red phloxes fall naturally into two groups, the clear reds, if anything tending to warm coppery tones, and those which are colder in hue as if there were some blue in their coloring pigment. The former class is in general more popular, though I myself am coming, on rather long acquaintance, to like the latter almost equally well. Of the blue toned reds the best is perhaps Rosenberg. I have particularly rejoiced in a great mass of this at a little distance on a cloudy day and again in the warmer sunlight of late afternoon. In the catalogues this is usually described as rich carmine-violet with a blood red center. Another favorite in this group but much darker in color is Richard Strauss. Whenever possible this variety should be planted where it will at all times receive full sun, as in shadow it is dull and ugly. The effect in sunlight, however, more than makes up for this handicap and makes planting it well worth while.

Of those tending to the warmer tones I have found Ferdinand Cortez one of the best. It is not quite as tall as some other phloxes, but it bears large heads of bloom of a very rich red with a coppery cast. Sometimes the petals of this variety are minutely streaked with white.

The darkest red in phloxes is probably found in that known as Comte Von Hochberg. This is an exceptionally dark and pure crimson, conceded

(*Continued on page 166*)

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An All-American Flower

(*Continued from page 164*)

by all the best of its color, and by many as one of the most beautiful of all phloxes.

There is a considerable group of phloxes having the main part of the petals white and the center of the flower pink or red. Of several such which I have grown the well known Europa is as good as any, and really they are so much alike that most gardens need but one of them. In Europa the medium sized red center is very clear cut and distinct while in some others it is larger and blends into the white. Salome and Josephine Gerbeaux are both good phloxes in this class, neither, however, is as distinctive as the first named.

Another group of phloxes show red centers which pass gradually through varying tones of pink or lavender to a white border. Crepuscule or Evening is perhaps one of the best of these. It is a large flowered sort and distinctive in color, a truss of it having the appearance of a grey mass touched with crimson.

I can not begin to name even all the phloxes I have grown during the past ten years. Most of the newer, better sorts have been among them. These which I have named already are to my mind the best of all those I have had any experience with. The great mass of the others have perhaps been nearly identical with some of those named, or the colors have been quick to fade, or the flowers have been small, any one of which considerations would likely be enough to cause their exclusion from my list. A dozen or two large flowered phloxes in good clear colors are all the varieties any well ordered garden needs, and why spend time growing a bewildering assortment of small flowered insipidly colored, or inferior plants. It is always well to keep track of the best and most promising new introductions for it is doubtful, I think, if we have reached the limit of phlox color range.

In the matter of cultivation the phlox is less exacting than many another hardy plant. It needs rich soil and sunlight and either a fairly moist situation or thorough cultivation. The point to remember is that the young plants always give the finest trusses and the largest flowers. A phlox plant is usually considered to be at its best when it is two years old. And the way to keep them in this condition is by constant division. Not more than four or five stalks should be allowed to a plant if one wishes the best results. Better far throw half your stock away than let it become overcrowded. Keeping them young and thrifty is the best protection against disease.

They are notoriously hardy. I never knew one to winterkill, even here in northern New York and in what we sometimes experience and call an open winter, and that without any winter protection other than that afforded by such leaves as blew into the beds in the fall.

New varieties or single plants are to be multiplied in various ways. The simplest is by division of the plant in fall or spring when it is dormant. This is done by lifting the plant out of the ground and if it pulls apart easily, by separating the stalks with some of the new buds and a portion of the root attached to each. If the lower growth is hard and woody and does not break readily, a sharp knife or even the edge of the spade blade will accomplish the work. These divisions reset before they have time to dry out, will live and make good plants the next season. Phloxes are also propagated by cuttings of the roots or the young shoots. The shoots root as readily as do geraniums and develop into first rate plants the second year. No matter how small the plant is when fall comes it may be left outdoors over winter. The inch long root cuttings made in spring or fall, preferably in fall, and planted an inch or two deep will sprout, and if transplanted and given care through the early summer will bloom that same season. They will not, to be sure, grow quite as tall as the older plants but will very likely show a truss of remarkably large flowers.

New varieties are obtained from sowing seed. This is to be recommended only, as the vast majority of seedlings are all but worthless. If seed is sown it should be done in the fall, for phlox seeds like those of the peony seem to find it necessary to lie in the ground over one winter before sprouting.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Florida, was organized in March, 1922, by Mrs. Arthur G. Cummer, who is the Presi-President. Jacksonville and its environs—Riverside Avenue, Orange Park, Hibernia, and Ortega—are represented in the active membership of 20 women, paying dues of three dollars each. At least once a month, from October to June, inclusive, and oftener in midseason, meetings are held at the homes of members. Except for an occasional address, by some outside authority, the Garden Club prepares its own papers, largely on horticultural subjects, such as "Palms and Ferns", "Roses", "Bulbs for Summer Bloom", etc. Each topic of a meeting is introduced by a "roll call"; for instance, in October, "Day of Annuals", roll call—"Your Favorite Annual", November, "Nature's Garden", roll call—"Roadside Flowers." On this last occasion, besides a Paper by Mrs. Giles Wilson on "A Garden of Native Wild Flowers", there were competitive demonstrations of arrangement of flowers and grasses. The names of the winners of honors during the year will be published in the next year book. In January the program gave "A Day of Gardens", roll call—"The Most Beautiful Garden You Have Even Seen, a paper being read on 'The Garden at Mount Vernon", by Mrs. Thomas Denham; "Little French Gardens" by Mrs. John L. Roe; and "Gardens Overseas" by Mrs. Raymond C. Turck. In addition, a test in landscaping a plot 100′ x 150′ was conducted, ten members submitting plans. The subject of another meeting being "Birds", the roll call was "Our Feathered Friends", after which Mrs. Wellington G. Cummer spoke of the "Birds and Flowers of the Bible", and Mrs. Courtland Buckham described "Hospitality for Birds". In February a bulb exhibit was held. When "Color in the Garden" is considered, in May, the roll call is for "Blue Flowers", which will be followed by Mrs. Waldo E. Cummer's paper on "Color Combinations". A competitive demonstration of flower arrangement will also be a feature of the program. In June "The

(*Continued on page 168*)

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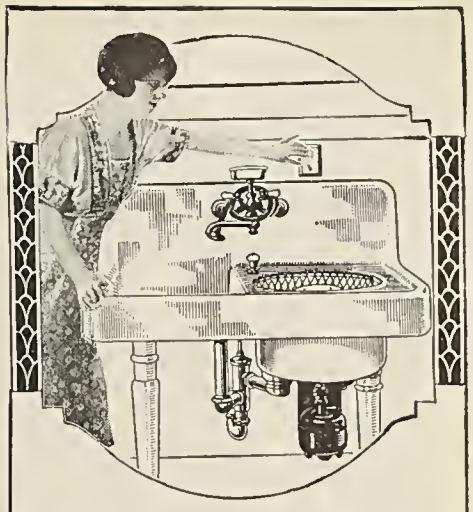
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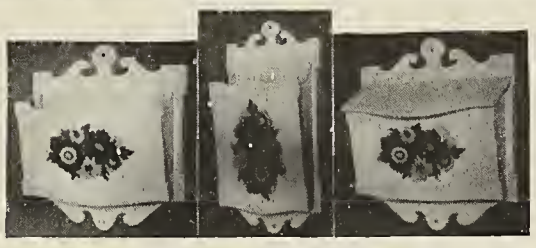
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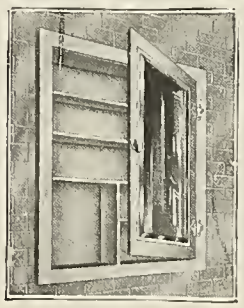
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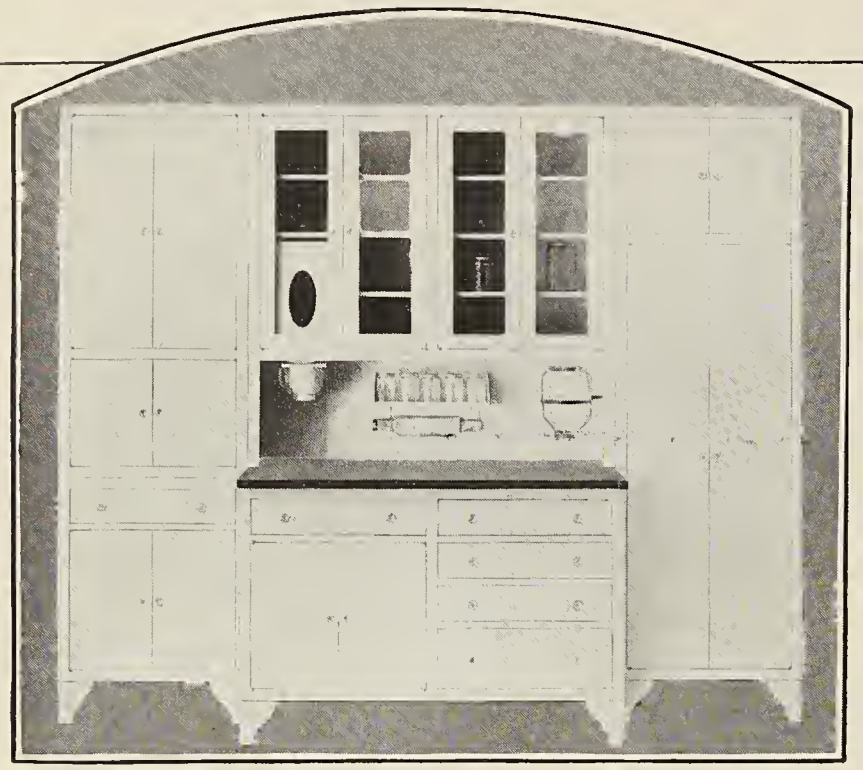
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Notes of the Garden Clubs

(*Continued from page* 166)

Perfume Garden" will be studied—with a roll call of "Fragrant Flowers", "The Jasmine" will be treated by Mrs. Fred King, and "Night Scented Flowers" by Mrs. Millar Wilson. A question box on the topic of the day is in charge of the hostess of each meeting. On payment of fifty cents for each guest ten persons may be invited to each meeting by the hostess or the president. The object of the Garden Club of Florida, includes the "protection of wild flowers and native plants" and the encouragement of civic planting. With the co-operation of the Press, the club's propaganda against the destruction of the native plant life, especially the Jasmine and Holly at Christmas, carried a state-wide message, and efforts are being made to secure protective legislation. An article in House & Garden on the interest of a Sing Sing prisoner in gardening suggested the idea of sending a large box of plants and dozens of bulbs donated by members, to beautify the State Prison Farm at Raiford, Florida, where the gift was much appreciated. Owing to the character of the summers, Secretary Mrs. Jonathon Yerkes states that the chief success of the garden club is with annuals.

THE Garden Club of Scarborough and Ossining, N. Y., is composed of 17 women who have met intimately without formal organization, since 1918. Every member works in her garden and in some cases does all the work. There is no "business" and are no dues. The Club was started by Mrs. H. S. Slaker and Mrs. Edwin L. Todd, and meetings are held usually fortnightly, though in summer they may be weekly, when gardens are always carefully inspected. The plans for the current year include a "Talk on Flower Arrangement", and a "Discussion on Garden Literature, both Prose and Verse" to be lead by a member, Mrs. A. S. Kimball, and a "Talk on Perennials" by Professor H. M. Mills, formerly of the State College, Penn., who addressed the Club in 1922 on "Annuals". Besides papers by members, this year's program includes "Lessons in Grafting", by one of the club. At a meeting held in October, 1922, every one was asked to tell about a "Garden Seen During the Summer". These accounts were illustrated with photographs and post cards, and included examples of gardens in America, Canada, Bermuda, Arizona, Europe, and South America. In the Fall the club holds a meeting to select bulbs and in the Spring to discuss catalogues. Several of the members belong to the Hudson River Garden Club and report on lectures, flower shows, etc. to the Scarborough group. The chief accomplishment has been preservation of informality in garden intercourse and the development of their own gardens. Mrs. Slaker rescued from rubbish a ravine adjoining her home, which she has transformed into a combined demonstration of naturalized planting, with masses of monarda didyma, columbines, hesperis, and other garden flowers, on the banks, and about forty varieties of wild flowers. Forsythia suspensa, white dogwood and deutzia help clothe the banks, while along the bed of a dry brook are ferns, daffodils, wild cowslips, and violets. Mrs. Todd has developed a rock-garden using phlox divaricata, pink phlox subulata, and plumbago larpentae, myosotis semperflorens, and other plants. A pool with gold fish and water hyacinths is combined with the planting, clumps of iris being placed along the trail of water trickling from the pool. A formal garden only 33' square was worked out as almost part of the house, by Mrs. Phillip Henry, who made a series of water color drawings before selecting the tulips and other flowers in harmonizing colors. Great care was used to preserve the proper scale of size of material used in planting the four square central beds with heliotrope, alyssum, rose and straw colored dwarf phlox drummondi, pansies, tuberoses and lemon verbena, with lilium candidum in the middle of the beds. Pastel zinnias, in the border surrounding the garden, are backed by closely trimmed hemlock against the grey stone wall. Chrysanthemums are used for the Fall. The miniature garden is completed by a sunken pool in its center, made of old Spanish tiles of clear blue green and the four stone benches at the terminus of the grass paths leading away from the pool towards the border planting.

THE Garden Club of Onteora, N. Y. of which Mrs. B. A. Haggin is the president, was founded in 1914 by Mrs. Haggin, Mrs. V. Everett Macy, Mrs. Frederick Dwight, Mrs. Edward C. Moen and Mr. and Mrs. Harold J. Henderson. The eighty members belong to three classes—the Amateur Gardeners, who pay five dollars dues, and the Professional Gardeners and Children, who pay dues of one dollar. Meetings are held monthly, from June to September inclusive, the program being composed of addresses by professionals. Among those who have lectured before the club are Miss Hilda Loines, Dr. Leland O. Howard of Washington, Mr. Ludworth, Chief Dendrologist of the U. S. Forest Service, Mr. John Farquhar, Mr. Gillet, the Wild Flower Specialist, Mr. Ernest Wilson of the Arnold Arboretum, and the late Maurice Fuld. Although the season is short and there are few gardens, two flower shows a year are held at the Inn. Competitions in table decoration are arranged at the shows, first honors being won for the last two years by Mrs. Harold J. Henderson. The prize was a wooden bowl decorated by Mrs. Jorn W. Alexander and containing fruit and vegetables, arranged by the artist, Ben Ali Haggin. Other prizes of vases and money, are donated and awarded by members. Miss Abby Bradly of Massachusetts is chairman of the committee on exhibitions. During the War much work was done with children in the community gardens. The most important plan of the Garden Club of Onteora is the developing of the library grounds, of which the club was given charge about two years ago, into a wild garden in honor of Mrs. Candace Wheeler, who for many years was an active member of the Onteora Club Colony and interested in the Library. The garden has been generously designed by Mr. Harold A. Caparn, the landscape architect. The project is to establish a sanctuary for the finest native trees, shrubs and other plants, which are being contributed by friends in various parts of the country. Mrs. Haggin originated the idea of recording all gifts in a book to be called "The Friends of the Candace Wheeler Wild Garden". Among the donors are Mrs. Washington Connor, Mrs. Howland Russell, Mr. and Mrs. David Barron, and Mrs. Frederick, Dr. Cormelius and Miss Dagmar Rybner.

(*Continued on page* 170)



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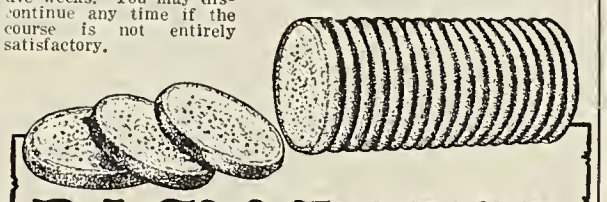
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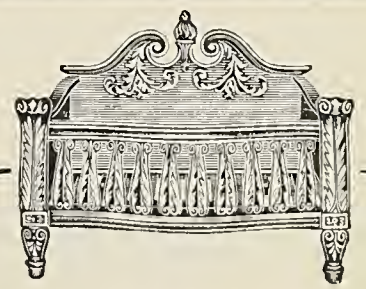
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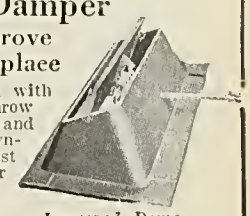
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Birch



Economical

Notes of the Garden Clubs

(*Continued from page 168*)

THE Garden Club of Winnetka, Illinois, whose recently elected president is Mrs. Frank R. Fuller, was organized in 1921, and is composed of 60 women, paying $2.00 dues. The constitution and by-laws are modeled on the suggestions published by Mrs. Francis King in House & Garden some years ago. Afternoon meetings are held once a month during the Summer, but less frequently in the Winter. Programs are usually prepared by members who illustrate their papers with specimens of the flowers under consideration. A new plan is being tried of reading a "rented" paper written by some well-known lecturer, the remainder of the program being built around the subject of the paper. The list of professional speakers of other years includes Mrs. Charles Hubbard, the landscape designer, who "zoned the Hawaiian Islands", Mrs. Francis King, and Mr. William C. Egan. After the formal part of the meetings, while refreshments are being served, the Board of Gardeners, as the directors of the club are termed, answer any questions asked by the younger members. An important feature of the life of the club are the visits to the gardens, which are of three general types. Some of them formal, overlooking the lake, are planned with reference to this blue background and in one instance planted in a blue color scheme in which appear delphinium, anchusa and ageratum, with blue pools and a Greek pergola. Another group of gardens is more woodland with daffodil-bordered paths, while the third type is developed in relation to the gentle slopes overlooking the great stretches of marshland called the "Skokie".

THE Cheshire, Conn., Garden Club of which the president is Mrs. Alfred S. Evans was formed in June 1920, and is comprised of 60 active members, all women, and 15 Associate members, mostly men. Dues are one dollar for both classes. Mrs. John W. Paris, president of the Flushing Garden Club is the single Honorary member. Eligibility as an active member requires that an exhibit must be made at one flower show a year, besides ownership of a garden. The club meets every month in the year, but usually without formal programs in the Summer. In June 1922, a garden party was held at Mrs. Frederick M. Peasley's when the members of the Bridgeport Art League were entertained. Mrs. Philip Holzer told of the Anne Hathaway Cottage which had been built by the league and Mrs. Peasley told of Shakespeare's Garden. In July the club arranged a picnic, and in August a supper was served in the orchard of the president's place "Twin Oaks". A flower show was held in September and another will be in June 1923. There will be a flower market in May. One "open" evening meeting was arranged in February, when Mrs. John MacCracken lectured on the "Trees and Flowers of South Africa". At the December meeting members talked of "Enemies of the Garden" and how to foil them, and included "Moles and Mice". In January Mrs. Peasley told of "Wild Flowers of the Sierras and the Rockies" and in April "Converting Waste Places to Beauty" will be treated by five members under the heads of "Use of Vines", "This Village", "Unity of House and Garden", etc. Other topics being considered this year are "Local Trees", "Bird Sanctuaries", "A Talk on Picturesque Japan" with moving picture houses, some of the lantern slides in color by Ernest F. Coe, landscape architect, and an address, at the June flower show by Mr. Hammond Sadler, landscape architect. Besides many Papers on horticultural subjects, in former years, the club has talked of "What Other Garden Clubs Have Done", "Colonial" and "Old-Time Herb Garden", and reviewed the "Garden Books in the Library". Outside speakers included Mr. Filey, State Forester, on "Tree Saving", Rev. I. H. Bainton on "The Desirability of Annuals", Mr. F. S. Baker on "Trees Used as Memorials", and Mr. Townsend Cox, who spoke on "How the Landscape Architect uses Trees and Shrubs". The garden club has already cooperated with local organizations in civic improvements, and plans this year planting the state road, and assisting in beautifying the vicinity generally. Several of the members have written for publication and designed Colonial and formal gardens.

THE Rocky Mountain Garden Club, of Butte, Montana, whose president is Mrs. E. M. Norris, was organized in November, 1921 at the suggestion of Mrs. W. I. Higgins, after she had made a garden survey of Butte and interested Mrs. Norris, Mrs. A. S. Christie, Mrs. F. M. Bell and Miss Teresa O'Donnell in calling a meeting of other garden lovers. The Club has a membership of 200 men and women, active and associate, paying fifty cents dues, and holding quarterly meetings. The city has been divided into fifteen districts each to have a chairman appointed by a leader from the club, who will form garden groups. These units of the garden club are named, and hold their separate meetings every two weeks or monthly in Spring and Summer. Each unit chooses its own activity and arranges entertainments to finance a children's playground, a tennis court, or planting in parks, on the Campus of the School of Mines or assists the garden club in its plans. A district flower is selected by every garden club unit and sometimes a special flower is also assigned to a given street to plant. The pansy was voted the City of Butte's flower. Exhibits of Spring bulbs are arranged for the school children, who are given special prices, in the Fall, by the local florists, who also donate Easter-lilies and other plants. The garden club further interests the local water company to allow free water for the children's gardens. At the Chamber of Commerce, and with the cooperation of that organization, a flower show is held in August, a vegetable show in September and one of fruits and vegetables, home-canned, in October. Admission is free and the attendance large. At the August show there were competitions in table centerpieces and Mrs. Higgins and Mrs. Bell gave demonstrations in "Flower Arrangement as a Fine Art". Under the pictures and lantern slides committee, of which Mrs. Higgins is chairman, an important feature of the flower show was the class for competition in photographs of street and private plantings. Prizes were given to a list of 20 subjects, including street trees, neighborhood cooperative planting, backyards, "open lawn" and boundary planting, window boxes, best arrangement of Flowers in the Japanese Method, etc. Another subject suggested was "Christmas tree living in a box, or tub", in which Mrs. Higgins is deeply interested, having published an attractive illustrated booklet on its value. She has broadcasted, through the Press and the

(*Continued on page 172*)



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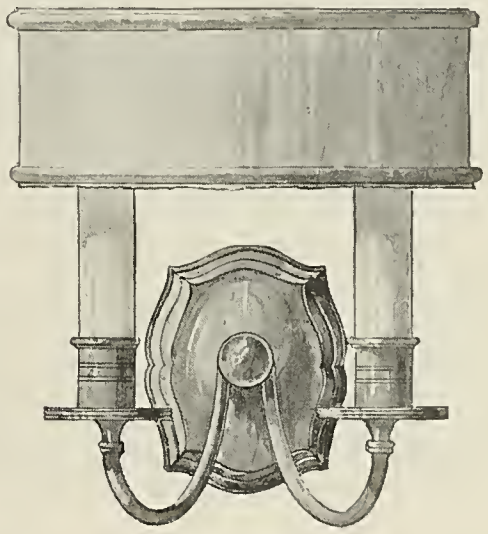
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10 **Veronica spicata** (Speedwell)
10 **Dianthus barbatus** (Sweet William)

100 plants **(10 of each)** ***$20***
50 plants **(5 of each)** ***$12***

If a proper selection of varieties is made, perennials will provide a continuous floral procession almost from the last snow of spring until the first snow in the fall.

Japanese Iris *Iris Kaempferi*

Eighteen strong plants, three each of the six varieties named, representing six distinct colors or combinations of colors. $5.

Varieties:

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All the colors of the rainbow seem to have been gathered together in the most fascinating combinations in this group of the Iris family.

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Eighteen strong plants, three each of the six varieties named, $5.

Varieties:

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Notes of the Garden Clubs

(*Continued from page 170*)

moving picture houses, some of the prize-winning pictures. These show that Butte is no longer barren of vegetation as in the days of the sulphur fumes, before the smelters were moved away. The chief accomplishment of the garden club has been filling sixteen porch boxes for the Community House and the landscaping and planting of the grounds of the Butte Tourist Park Camp, forty trees being planted, mostly on Memorial Day, honoring heroes of the World War. The chief plan of the club is the further planting on the campus of the School of Mines, where trees and vines have already been placed, with the assistance of Dr. Craven and the students, Manager J. R. Wharton of the Columbia Gardens donating the trees. Among those who lectured for the Club were Dr. Kirkwood of the University of Montana, who told of "Native Trees and Flowers of Montana", Mr. Kitridge of the Forest Service who used an "Exhibit of Trees" to illustrate his talk, Mr. Victor Siegel who spoke on "Trees, Parks, and Suburban Gardens", Mr. C. F. Dallman who demonstrated "Proper Pruning of Trees", and Mrs. Higgins who lectured about "Art in the Garden" and "Planning the Home Grounds", using slides and photographs. In a talk on the "Feasibility of Transplanting Wild Country Growth to the City Grounds", Deputy-Forester William Baldwin discussed numerous trees and shrubs, suggesting that wild roses be used for hedges, and for a mixed border hedge that a combination of mahogany, rabbit-bush, snowberry and sagebrush be tried. Members of the garden club successful in specialties are Mr. Victor Siegal, professional gardener at the Columbia Gardens, who grows exceptionally fine pansies at the altitude of 6200′, Mr. G. A. Free with a new variety of garden pea and a double calliopsis, and Miss Ethel Brinck who has perfected an "eyeless potato". Giant sweet peas have been grown by Mrs. Moroney, Mrs. Harris and Mrs. Bell, while Mrs. Higgins' cosmos are 4½″ to 5½″ in diameter, and the asters of Mr. and Mrs. Norris are sometimes 5″ across. Mrs. Norris, Mrs. Bell and Mrs. Higgins have written extensively on horticultural and related subjects for publication, also have done practical garden designing. Mrs. L. P. Keefe has made a successful rock garden of an unusual type.

ELLEN PAINTER CUNNINGHAM

MORE ABOUT THE GARDEN BETWEEN WALLS

IN THE February issue we had the pleasure of publishing the letter of Charles Chapin, life-termer in Sing Sing, regarding the garden he made from plants sent him by flower lovers. This letter has attracted wide attention. Apropos of it, we suggested that in long term prisons the lifers be permitted to take care of the grounds and raise flowers. On reading this a garden club in Florida started working toward this end in the local prison.

Besides making a perennial border 489′ long, Mr. Chapin plans to make a rose garden at Sing Sing with the cooperation of Warden Lawes. Members of the American Rose Society have already contributed sufficient plants to fill the quota. One bed was taken in the name of the Flushing Garden Club of Flushing, L. I.

Mr Chapin's first letter read—

"It seems as if I am always to make excuses to those I owe letters to; this time it is neuritis, that has so crippled my right arm that even typing is painful. I have rubbed nearly a gallon of Sloan's into it and put on red hot poultices of antiphlogistin and flaxseed, and I have read Coué, but medication and repeating 'ça passe, ça passe' haven't helped. It is like toothache, only one can have a rebellious tooth extracted, but is timid about having his arm cut off. Coué's autosuggestion, like Mother Eddy's 'Science and Health', will cure when, as I once heard a hotel chambermaid put it, 'you ain't got what you've got,' but my neuritis is no imaginary ailment. Some days it pains so that I am sorely tempted to try amputation, though I so far have been able to restrain the impulse to surrender myself to our accommodating surgeon. Don't ever get neuritis, Mr. Wright, or you'll lose your angelic disposition.

"I am cheerfully undergoing torture now to express my gratitude for your kind words about our prison flower garden in February House & Garden, although if I had thought that my hastily written letter to you was to be given such widespread publicity I'd have tried to write something more worthy of the valuable space you gave to it.

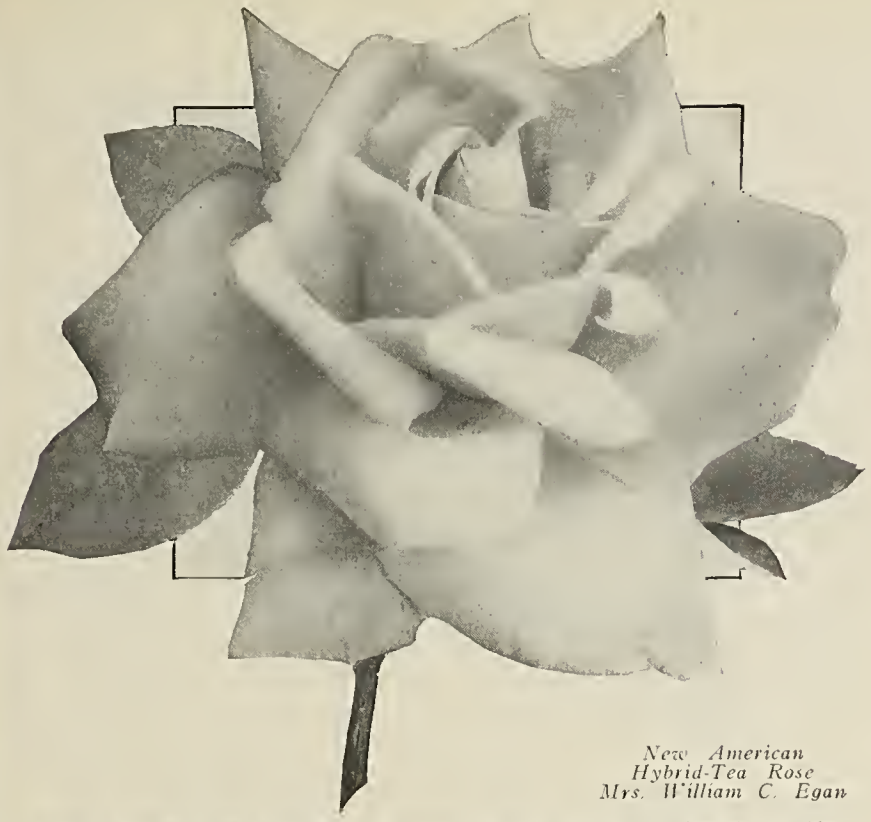
"Your suggestion about getting up clubs to supply planting material for gardens in other prisons is excellent, as is the one about having prisoners undergoing life sentences assigned to the gardening, and it might work out if all Wardens were as progressive and broad-minded as our Major Lawes, but I very much doubt if there is another like him. I have asked some of my friends who have had a more diversified prison experience than I, if other prisons they had 'done time' in had flower gardens, and what they tell me is not encouraging to your plan. One told of a new Warden who tore up flower beds and planted them with cabbages, and chopped down all of the shade trees to give the cabbage plants more sun.

"Let me tell you something more cheerful, a bit of news that is filling my heart with gratitude. Remember my telling you in previous letter that I have laid out a rather ambitious rose garden, and although I didn't know where the bushes to put in the beds were to come from, my faith that they would come from some source was such that I could almost vision the garden gorgeous with bloom? Well, letters from Mr. McFarland of the American Rose Society give assurance that as many plantings as I have space for will be sent me early in the spring, and what is particularly gratifying is that the contribution is a spontaneous offering, unsolicited by myself or my friends. I am now hoping that my 'Invisible Helpers' will put me in touch with a philanthropist who is overstocked with bone meal.

"I am looking forward to your promised visit, for I am sure that it will be a genuine pleasure to meet an editor who can write about our prison flower garden without rehearsing the details of the distressing act that placed me here. With all good wishes."

To this Mr. Wright replied asking how much bone meal was required, and

(*Continued on page 174*)



New American Hybrid-Tea Rose Mrs. William C. Egan

THE "DREER DOZEN"

Hardy Everblooming Hybrid-Tea Roses

THIS collection consists of well-tried varieties, including three of our recent American introductions, Mrs. William C. Egan, Rose Marie and William F. Dreer. The best selection of twelve varieties either for garden decoration or to supply an abundance of choice flowers to cut throughout the summer and fall. All are delightfully fragrant.

CAROLINE TESTOUT. The rose that has given Portland, Oregon, the name "The Rose City". A bright satiny-rose, free and fragrant.

DUCHESS OF WELLINGTON. Intense saffron-yellow, stained deep crimson, particularly beautiful in bud form.

HOOSIER BEAUTY. Beautiful, well shaped buds and large full flowers of an intense, dazzling crimson-scarlet.

KAISERIN AUGUSTA VICTORIA. Splendidly formed flowers and buds on long stems. Soft pearly-white with just a tint of lemon in the centre.

KILLARNEY BRILLIANT. Larger, more double and more intense in color than the old favorite Killarney, a rich glowing rosy-carmine.

LOS ANGELES. One of the finest roses yet introduced, flowers of a luminous flame-pink, toned with coral and shaded with translucent gold at the base of the petals. Buds long and pointed expanding into flowers of mammoth proportions; very fragrant.

MME. EDOUARD HERRIOT (The Daily Mail Rose). Buds coral-red, shaded yellow at the base. The medium-sized open flowers are semi-double of a superb coral-red, shaded with yellow and rosy scarlet, passing to shrimp-red.

LADY URSULA. A remarkably strong grower, in a distinct shade of flesh-pink, tea scented.

MRS. WILLIAM C. EGAN. Two-tone pink, the reverse of the petals a soft light pink, the interior deep flesh with a golden line at the base of the petals; an exceptionally free bloomer. $1.50 each.

RED RADIANCE. An ideal bedding rose of a bright cerise-red.

ROSE MARIE. Wonderfully free flowering, of a most pleasing rose-pink.

WILLIAM F. DREER. Exquisite in its delicate coloring. A soft, silvery, shell-pink, the base of the petals of a rich golden-yellow which at certain stages gives a golden suffusion to the entire flower. $1.50 each.

Price: Except where noted, $1.00 each; $12.00 per dozen; $90.00 per 100 25 or more supplied at 100 rate. Or we will supply one each of the Dreer Dozen Roses as named above for $12.00. All extra strong two-year-old plants, specially prepared to give immediate results.

DREER'S 1923 GARDEN BOOK

Besides illustrating Roses for every purpose, it is the best guide for your Garden. Its articles for planting and caring for Flowers and Vegetables were written by experts. The varieties listed are dependable in quality and germination. Free if you mention this publication.

HENRY A. DREER, 714-716 Chestnut Street, PHILADELPHIA, PA.

HARDY PLANTS

in quantity of unusual quality

LAST summer was the most favorable summer for the growing of hardy plants in the open fields we have ever experieneed in the history of our business.

Due to these unusual weather conditions we were able to produce about 1½ million more plants than we did the year before. The same good results were obtained in growing our Gladioli.

In view of these facts we want to pass on to our customers a share of our good fortune in the following manner.

For each $10.00 worth of Hardy Plants ordered from our spring catalogue you may select $2.00 worth of Gladioli Primulinus, free of charge from our Gladioli list enclosed with our plant catalogue. This offer is good for as long as our Gladioli Primulinus hold out.

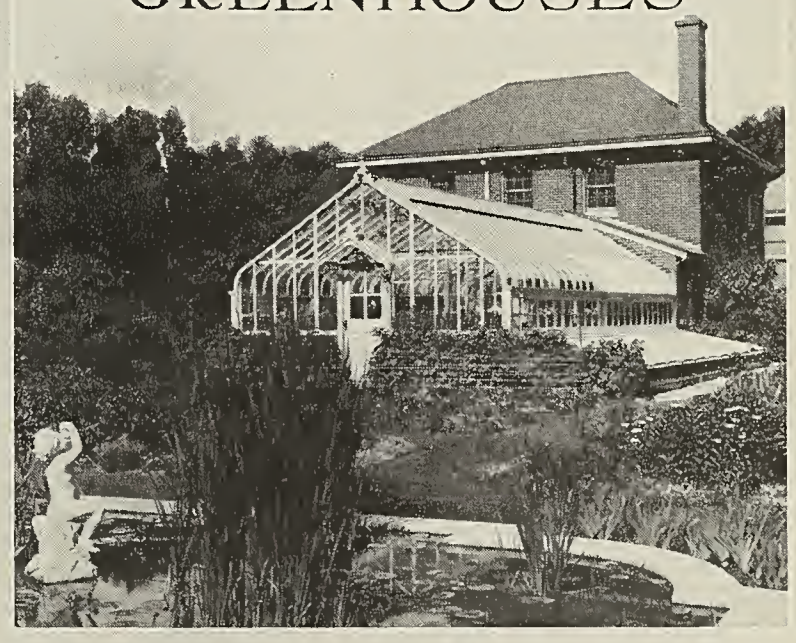
Furthermore, we guarantee, that each and every plant and bulb we send out is true to name, of the highest quality and a strong field grown clump or root, and if upon receipt they are not what you expect them to be, do not have to be paid for.

Our 1923 Hardy Plant Catalogue is now ready. May we send you a copy?

Wayside Gardens

Mentor, Ohio

King GREENHOUSES



The grace and beauty of King greenhouses will add to the charm and attractiveness of your garden. We shall be pleased to offer suggestions or submit complete plans and specifications.

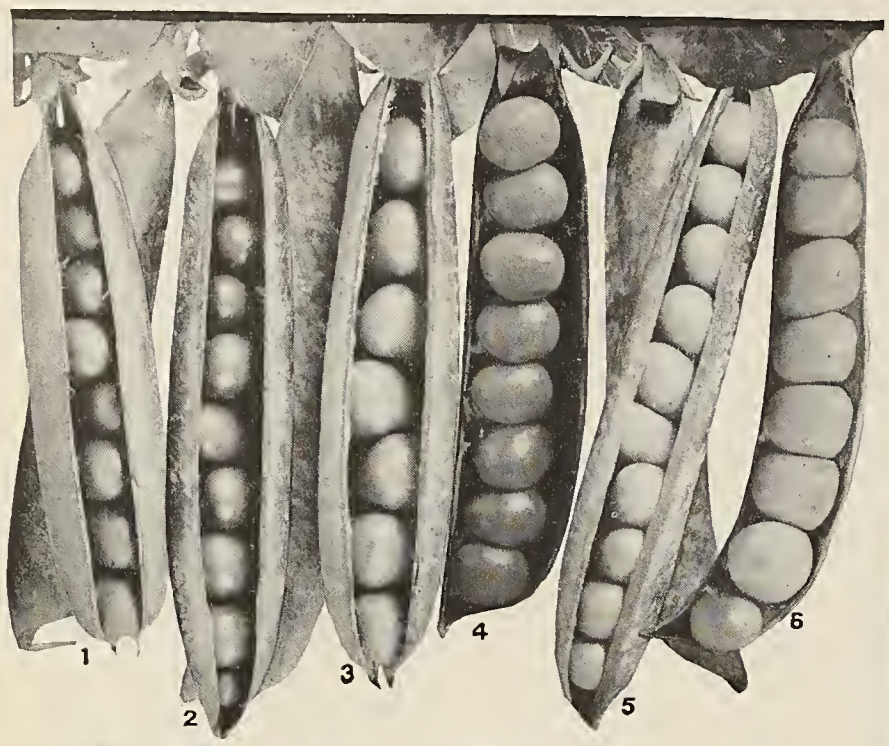
The above greenhouse is on the estate of Mr. L. H. Gardner, Buffalo, N. Y.

KING CONSTRUCTION COMPANY

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GREEN PEAS from June till August!



Do You Know This Secret?

A bountiful succession of this toothsome delicacy is yours if you follow these simple directions

Plant this collection of 6 choice varieties *all at once* this Spring, just as soon as the frost is out of the ground —and they will mature in the order named—producing a steady procession of big mouth-watering crops from about June 20th till late in August.

The reason for this is evident. Peas must develop their roots in cool weather and so are able to supply sufficient moisture to leaf, flower and pod, as they rapidly multiply under the summer sun. On the other hand late planted peas are almost always a disappointment, as every experienced gardener has reason to know.

Here are varieties

1. **Schling's Pedigree Extra-Early** 2½ feet. The earliest Pea grown; large, well-filled pods.
2. **Gradus, or Prosperity** 3 feet. An early fine wrinkled Pea of delicious flavor.
3. **Sutton's Excelsior** 1½ feet. The most productive of dwarf medium-early wrinkled Peas. Very sweet.
4. **Dwarf Champion** 2½ feet. An enormous cropper. Broad pods, very sweet Peas.
5. **Improved Telephone** 5 feet. Enormous pods, filled with Peas of the finest quality.
6. **Heroine** 4 feet. Pods are large, deep green, somewhat curved; tender Peas of finest quality.

Special Offer

Long Season Collection of Peas

½ lb. each of all 6 varieties 3 lbs. in all..... $1.75
1 lb. each of all six varieties, 6 lbs. in all.....$2.75
2 lbs. each of all six varieties, 12 lbs. in all..... $5.00

Free delivery within 300 miles of N. Y.; beyond, add 5 cents per lb. for postage.

No garden is too small for peas—insure yourself a real treat by ordering today.

Schling's Novelty Collection for 1923 a $6.25 value for $5.00

Here is something you must have in your flower garden.

No. 1—**Schling's Marvelous new Dahlia Zinnias**—True aristocrats 6 to 7 inches across, like huge Decorative Dahlias. Marvelous blendings of pastel colors, rich mixture pkt. 50c

No. 2—**Schling's New Viscaria "Loyalty"** flowers resembling in miniature the wild single rose, of a beautiful rich cornflower blue, plants 8 in. high, bushy and literally covered with flowers so dense that the leaves cannot be seen; .....pkt. 50c

No. 3—**Schling's New Viscaria "Innocence"** pure white, forming a lovely contrast with "Loyalty" .....pkt. 50c

No. 4—**The Wonderful Blue Lace Flower** (Queen Anne's Blue Lace)—Finely laced flowers of an exquisite blue shade borne on long stems; pkt. 50c

No. 5—**New Single Star Cactus Dahlia "Stella"** — Remarkably attractive, like a starfish in shape, beautiful tints, fine long stems; .....pkt. 50c

No. 6—**New Bedding Petunia Violet Queen.** A rare gem! A real deep velvety violet blue, blooms as freely as "Rosy Morn"—Blooms throughout the summer; .....pkt. 50c

No. 7—**New Bedding Petunia Purple Queen.** Exquisite, rich, clear purple, overlaid with a velvety sheen. An entirely new color; .....pkt. 50c

No. 8—**Cynoglossum Heavenly Blue.** A rare gem for your blue garden, 18 inches high, hushy, just one mass of lovely, brilliant blue forget-me-not-like flowers from May until frost; pkt. 50c

No. 9—**Clarkia Double Ruby King.** Rich ruby red flowers resembling apple blossoms, thickly studded along the stem. Exquisite for cutting and bedding; .....pkt. 50c

No. 10—**New French Double Marigold "Dawn."** Flowers of perfect shape resembling the most perfect Double Pompom Dahlia; .....pkt. 75c

No. 11—**Gazania Splendens Grandiflora.** Beautiful, daisy-like, 2¼ inches diameter, long stems, loveliest colors, cream, terra-cotta, sunset, etc.; .....pkt. 75c

No. 12—**New Lilliput Poppy.** A sensation, only 12 inches high, constantly in bloom. A lovely daybreak pink; .....pkt. 25c

Schling's Seeds

26 West 59th St.
New York City

Our "Book for Garden Lovers" Free with any order or 25c. separately

More About the Garden Between Walls

(*Continued from page 172*)

offering to have his associates on House & Garden send it. Mr. Chapin's reply to this offer comes as an assurance of his good faith.

"Your offer to send me some bone meal was a stab in the conscience that has set me to wondering if my enthusiasm for garden making isn't turning me into a 'Panhandle Pete'. Truthfully, though, nothing was more remote from my thoughts, when in my previous letter I wrote that I'd ask my 'Invisible Helpers' to put me in touch with a philanthropist who was overstocked with bone meal. I know that all of those roses that are soon to be here will have to be generously fed, and having exhausted all of the rotted cow manure in the neighborhood I am rather up against the problem of a substitute fertilizer. A near-by rose specialist tells me that he considers bone meal the best of all fertilizers for roses and so I am puzzling my brains as to how I am to get it. Never having so much as heard of bone meal until I took up gardening a few months ago, I am unacquainted with any of the magnates who either manufacture or deal in the commodity. I know it is frightfully expensive, for the few bags of it I purchased last summer cost me twice as much as my sugar did and put such a dent in my funds that I almost feared that I would have to abandon my much beloved pipe, or perhaps be driven to smoking alfalfa or dried mullen leaf. Did you smoke mullen leaf about the time your school days began? I did, and the taste of the horrid stuff lingers reminiscently with me to this day. No, please don't you go to the trouble of sending bone meal. I have such implicit faith in the 'Invisible Helpers' I have mentioned that I am almost confident that the fertilizer I am in need of will get here ahead of the roses.

"I wonder if you love roses as much as I do. I have some very lovely ones blooming in the greenhouse, varieties that were not known to me until a few months ago—'Priscilla' and 'Pilgrim' among them. Being somewhat old-fashioned and recalling the favorite in my mother's garden, I wanted American Beauties, but what Mr. Pierson told me a few days ago about that highly prized rose checked my ambition to specialize with it. He was speaking of his inability to grow sufficient roses in the dull winter months to fill his orders and astounded me with the statement, born of long years of experience, that out of 50,000 American Beauty bushes he would think himself lucky if he could cut, in January and February, fifty roses a day. One rose, the daily harvest from a thousand bushes! Now I understand why I once had to pay as high as $50 a dozen for American Beauties at Christmas time. Mr. Pierson also told me that every American Beauty he is cutting now cost him $3 to raise. I have since read of other varieties that in the summer time yield a hundred roses at a time, and I am thinking it is such that will make our rose garden look like the one in my dreams. A rose bush with a hundred blooms on it would look like a million dollars to my famished, rose hungry eyes. But a thousand bushes and a single rose a day, oh, oh!

"Mr. Pierson has sent another book for my gardening library—Fritz Bahr's 'Commercial Floriculture.' A splendid text book even for an amateur, don't you think? I wonder how one human brain can ever contain so much information. I am devoting all of the time that I can to studying the contents of the book, but I calculate that I will have to live at least a thousand years to thoroughly learn a very small part of what Mr. Bahr knows about the cultivation of flowers.

"I hope you will enjoy your trip to the land of azaleas and Bull Durham and that you will not find the inquisitive women of the garden clubs as embarrassing as you anticipate. I agree with you that women know a powerful lot about gardening. I'd almost give my most treasured possession, Don, my pet canary and pal, to possess the knowledge of flowers that women like Mrs. King and Mrs. Ely so entertainingly put in their books, and the mention of gardening books reminds me to tell you that your own book is one of the very best I have yet seen. Remember the article in it that tells of an invisible presence in a flower garden? I often have 'felt' that presence both in the garden and in the greenhouse. A devout Catholic friend of mine would say it is a visitation of Saint Therese, 'The Little Flower'. I haven't attempted to explain it, even to myself.

"The best of everything to you, Mr. Wright, and to your fine magazine. You are doing a great work."

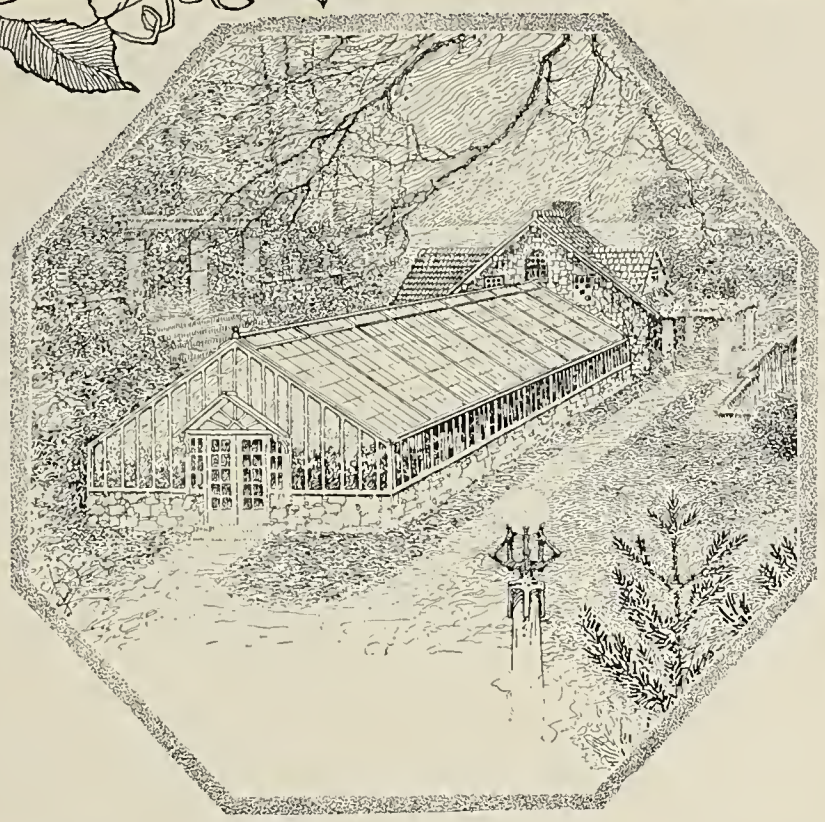
After receiving this letter Mr. Wright accepted the suggestion of J. Horace McFarland, of the American Rose Society, to act as "switchboard" for rose contributions. His letter to Mr. Chapin brought the following reply:

"Splendid idea that of Mr. McFarland, you acting in the capacity of clearing house for the contributions of American Rose Society members to our rose garden, and splendid of you to consent to burden yourself with the work it will involve. In the same mail I received an inquiry from Frederick L. Atkins, of Bobbink & Atkins, Rutherford, N. J., asking how many bushes are needed to complete our garden. I hardly know how to reply to him, or to you, for the liberality of American horticulturists in contributing more than 6,000 spring flowering bulbs has rendered my mind incapable of even thinking in dozens.

"When I read a description of a very beautiful rose garden in your magazine that had 400, I thought what a magnificent showing 400 bushes would make, but in the development of the plot Warden Lawes assigned to me, I found that I could easily plant more than twice that number—if I could obtain the bushes. In my layout there are ten beds for hybrid teas, eight beds with space for 48 bushes each and two beds with space for about 80 bushes each. The beds designed for hybrid perpetuals will hold about 100, and I could plant to good advantage several hundred Polyanthas as edgings for the rose beds, at least 50 Climbers, and probably 50 Rugosas.

"This must read to you like the mad raving of an opium using enthusiast, and it will bring a doubt in your mind as to whether it is possible for convict gardeners to properly care for the large number of roses that my ambitious dreams inspire, but please remember that I am personally at work in the garden or greenhouse every day, Sunday included, from 5 a. m. until 10 p. m., that I devote my entire time with unflagging energy to the work, and that our warden assigns as many inmate helpers as there is need of. Besides a regular staff of helpers, carefully chosen, I can have twenty or thirty extra diggers and weeders at almost a moment's notice. We have what is called a Reception Company, which is composed of new recruits and who are isolated from other inmates for two weeks after their entrance into prison. Ordinarily these men would be kept locked in their cells for the two weeks they are undergoing observation and classification, so you can imagine what

(*Continued on page 176*)



You Could Be Picking Ripe Fruit Now If You Had Built That Greenhouse

If you had last summer built that greenhouse, you have so long been thinking about, you could be picking tomatoes and strawberries now.
Meaty honey-hearted strawberries; and tomatoes that in their thin-skinned deliciousness, cease to be a vegetable and become a fruit.
Strawberries, tomatoes and butter beans, crackly crisp lettuce, and always no end of flowers from violets to orchids, are just a few of the pleasurable satisfactions you can have from your own greenhouse.

Furthermore, you can have an abundance of good husky vegetable and flower plants all ready for early setting out in the garden at a time when your neighbor will be only just planting seeds.

But don't put off building your greenhouse until it's too late, as you did last year, If you want roses for Thanksgiving, the house should be up and ready for planting, not a day later than July 1st.
This house shown, is 25 feet wide and 75 feet long. Why not send for one of us to come and talk over with you the question of size, location, price and so on? To our printed matter you are most welcome.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory: Irvington, N. Y.
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The Azaleas of Old Japan
for your Garden!

THE spirit of old Japan still lives in its *Gardens.* And the keynote of these charmingly exotic spots—breathing the fascinating mysteries of the ancient East—is the bright, striking, yet delicately hued AZALEA.

We cannot all live in the colorful Orient. There is little of the exotic in the lives of most of us. But you *can,* however, brighten the gray monotone of native surroundings, by adding to YOUR GARDEN the vivid touch of oriental splendor—the picturesque charm and sentimental atmosphere of Old Japan itself—as brought to life in our

Azaleas of Old Japan

Large, bushy, shapely plants that bloom in late May and whose profuse blossoms are an almost indescribably delicate hue of flaming, pinkish red!

$4. each. Five for $19. Ten for $35. F. O. B. Framingham. Special prices on larger quantities. Carefully packed and shipped with the soil in which they are grown.

Order NOW for prompt delivery of these beautiful plants in April and early May. Remittance must accompany order.

WYMAN'S
Framingham Nurseries
FRAMINGHAM. MASSACHUSETTS

Home owners needing advice should have a copy of our handsome Book, "Beautiful Home Surroundings." Sent FREE on request anywhere east of the Mississippi and North of the Potomac. Elsewhere on receipt of $1.



The Friendly Tree

How full of *character* is the Evergreen!
Its sturdy, changeless beauty typifies the faith of a loyal friend. With abiding constancy it beautifies the place, giving a gracious air of welcome unaffected by change of time or season. Consult your landscape architect, nurseryman or florist for

Hill's Evergreens

This means that you will get the perfected types of over 60 years' experience and enthusiasm in the scientific selection and culture of Evergreens.

Get our 72-page catalog now ready—you will find prices for 1923 the lowest in years. And the stock is exceptionally choice and ample—America's largest collection.

D. HILL NURSERY COMPANY
Evergreen Specialists for over 60 years
301 Cedar Street DUNDEE, ILLINOIS



FOR YOUR SPRING PLANTING

May we suggest the eight groups below, as an ideal assortment for immediate planting.
For best results these groups should be planted at the first thawing of the ground, and we therefore advise that you do your ordering now, in order to insure the best selection of stock and timely delivery.
Kindly notice that the group prices are considerably below the individual prices.

SELECTED DWARF EVERGREENS
For Porch or Foundation Planting

Pyramid Arbor Vitae.....2 ft. $2.00 Ea.	Japanese Yew.....1½ ft. $2.75 Ea.
Dwf. Compact Arbor Vitae 1½ ft. $1.75 Ea.	Veitch's Blue Plume Cypress 2 ft. $2.75 Ea.
American Arbor Vitae.....2 ft. $1.50 Ea.	Blue Pyramid Juniper....1½ ft. $2.50 Ea.
Golden Plume Cypress.....2 ft. $2.50 Ea.	Oriental Arbor Vitae.....2 ft. $2.00 Ea.
Green Plume Cypress.... 2 ft. $2.50 Ea.	Threaded Branched Cypress 1½ ft. $2.50 Ea.
Pfitzer's Juniper.....1½ ft. $2.75 Ea.	Dwarf Mugho Pine....15-18 in. $2.75 Ea.
	$28.25

For 1 (12 of each) $26.00

BEAUTIFUL EVERGREENS (Tall Growing)
For the Lawn

Hemlock Spruce.....$4.00 Ea.	Bothan Pine.....$3.25 Ea.
Austrian Pine.....3.50 Ea.	Red Pine..... 2.75 Ea.
Scotch Pine..... 2.75 Ea.	White Spruce..... 3.50 Ea.
Douglas Fir..... 3.25 Ea.	Pyramidal Spruce..... 3.75 Ea.
Veitch's Fir..... 4.50 Ea.	Silver Fir.....4.50 Ea.
Norway Spruce..... 2.75 Ea.	Japanese Pine..... 3.25 Ea.
	$41.75

All selected specimens 3 to 4 ft. high. For 12 (1 of each) $38.00

EXQUISITE EVERGREEN AZALEAS
AMOENA (vivid crimson) and HINODIGIRI (bright pink). Plants ready to bloom—12 to 18 inches high. $2.75 each. $30.00 per dozen

HARDY PERENNIALS
A superb collection which will give bloom all season

10 Peonies Ass'td $5.50	10 German Iris $2.00
10 Oriental Poppies 2.00	10 Hardy Aster 2.00
10 Phlox Ass'td 2.00	10 Hollyhocks 2.00
10 Foxglove 2.00	10 Blanket Flower 2.00
10 Larkspur 2.00	10 Sweet William 2.00
10 Japan Iris 2.00	10 Canterbury Bells 2.00
	$27.50

For 120 (10 of each) $24.00

FLOWERING SHRUBS
Selected to give flowers all season

Double White Deutzia	Large Flowered Deutzia
Clover Shrub	Golden Bell
Golden Bark Dogwood	Large Flowered Hydrangea
Strawberry Shrub	Rose of Sharon
Button Bush	Persian Lilac
Red Branched Dogwood	Sweet Syringa

Extra heavy, 3 to 4 ft. shrubs. $7.50 per dozen (1 of each) $65.00 per hundred (Assorted)

DWARF FLOWERING TREES
4 to 6 ft. high, for lawn planting

Flowering Dogwood (White) $1.25 Ea.	Flowering Silver Bell (White) $1.75 Ea.
Flowering Peach (Double Red) $1.25 Ea.	Flowering Purple Leaved Plum (White) .....$1.50 Ea.
Flowering English Hawthorn (Pink) .....$1.50 Ea.	Flowering Oxydendron (Sorrell) Tree (Wht.) .....$2.25 Ea.
Flowering Crab Apple (Delicate Pink) .....$1.75 Ea.	Flowering Japanese Tree Lilac (White) .....$1.50 Ea.
Flowering Yellow Wood (White) $2.50 Ea.	Flowering Japanese Cherry (Pink) .....$2.75 Ea.
	$18.00

For 10 (1 of each) $16.00

STANDARD FRUIT TREES
Special Collection, 6 to 7 ft. high, for garden planting

Baldwin Apple .....$1.50 Ea.	Early Richmond Cherry $2.00 Ea.
Spitzenburg Apple .... 1.50 Ea.	Champion Peach ..... 1.00 Ea.
Winesap Apple ..... 1.50 Ea.	Crawford Early Peach. 1.00 Ea.
Bartlett Pear ..... 1.50 Ea.	Elberta Peach ..... 1.00 Ea.
Sheldon Pear ..... 1.50 Ea.	Burbank Plum ..... 1.75 Ea.
Duchess Pear ..... 1.50 Ea.	Wickson Plum ..... 1.75 Ea.
Gov. Wood Cherry .... 2.00 Ea.	Abundance Plum ..... 1.75 Ea.
Napoleon Cherry ..... 2.00 Ea.	$23.25

For 15 (1 each) $20.00

DWARF FRUIT TREES
4 to 5 feet high—take half the room of standard sizes and fruit sooner

Baldwin Apple	Beurre Anjou Apple
Delicious Apple	Sheldon Pear
Fall Pippin Apple	Vermont Beauty Pear
Northern Spy Apple	Clapp's Favorite Pear
Spitzenburg Apple	Bartlett Pear
Early Harvest Apple	Duchess Pear

$1.50 each. For 12 (1 of each) $16.00

"Successful for over a century"

AMERICAN NURSERIES

H.E.HOLDEN, Manager

Singer Building

NEW YORK

More About the Garden Between Walls

(*Continued from page 174*)

cheerful helpers they make when they are brought into the open and permitted to exercise for several hours with shovels, spades and hoes, and in this way it is possible to get a lot of the heavier work done without encroaching on the time of the regular helpers, allowing them to pursue the work that only men of experience can be trusted with.

"Most of the planting, spraying, and watering I try to do myself, largely because I have much greater freedom and a greater number of hours to work in, besides which I personally supervise the work of the others. I intend making the rose garden my special hobby and will assign myself personal charge of the roses, so please feel assured that I will take the best possible care of all the plantings that pass through your clearing house, whether the number be 500 or 1,000. I already have 100 hybrid teas and 50 polyanthus on the benches in the greenhouse. My original intention was to transplant the greenhouse roses to the garden in the spring, but Mr. Pierson advises holding them in the greenhouse for cut flowers that can go to the Hospital, the Chapel, and the Death House, growing the garden roses for ornament. Do you approve?

"Please do not be dismayed by the magnitude of my dream rose garden or imagine that I contemplate that the American Rose Society will contribute the large number of plantings I have indicated. I shall be grateful for as many or as few as they may care to send. Whatever the numbers I will give them devoted care, and I'll make my garment with the cloth I have, meaning that I'll make the most of the plantings that are contributed and if there are not enough to fill all of the space I have laid out, I'll grow grass in the empty beds until more roses come in following plant seasons.

"Now that I have bared my soul to you as to the number of roses I would like to grow, won't you, please, give me the benefit of your riper experience and indicate the size of rose garden and number of plantings you think would be appropriate for a place like this, and when you can, will you kindly indicate the number of plantings that are likely to be contributed?

"When contributions of bulbs began to come I got excited over the prospect of receiving 1,000, yet before the planting season was over I had planted more than 6,000, perhaps considerably more, for they came so fast I lost count.

"As to duplication, I cannot think it will make any difference whether I have ten or a hundred of any one variety. All roses are beautiful. Mr. Pierson sent me 25 each of four varieties in his first contribution, while the American Rose & Plant Company of Springfield, Ohio, sent ten each of ten varieties. The fifty polyanthus are all of one kind—Cecile Brunner.

"I wish you could see how splendidly the roses in the greenhouse are growing. The first few months I kept them disbudded to strengthen the stock, but now the blooms are coming and very beautiful they are. I could wish for nothing more beautiful than Columbia, Priscilla, Pilgrim and Sylvia, all of which are now in bloom.

"In the garden I am massing pinks, reds, yellows, and whites, one color to a bed, but not caring if there are two varieties of pink or ten varieties of pink in a bed. So please do not let us concern ourselves to any great extent about duplication. I can classify and group as the plants arrive, just as I did with the perennials, the iris, the peonies, and the spring bulbs.

"By the way my 'Invisible Helpers' were prompt in responding to my appeal for bone meal, for a letter from Henry A. Dreer of Philadelphia informs me that he is shipping several hundred pounds, ordered sent to me by a garden club of that city. I think I can easily guess who was chosen by the 'I. H.'s' to make known my needs. Thank you, ever so much. Mr. Eisele, President of the Dreer seed house, sent a personal letter to say he had read my letter in House & Garden and it interested him so much that he was sending me his annual catalogue, with a request that I go through it, pick out what I wish and give him the opportunity of contributing. I have been looking through his catalogue this evening and there is so much in it I covet that I know that I shall not be able to use proper restraint in responding to his generous offer. It is like inviting a beggar into Tiffany's and telling him to help himself.

"No, I haven't your 'Truly Rural', but I'll be glad to possess a copy. I notice Doubleday, Page have just gotten out a new book by F. F. Rockwell, 'Gardening Under Glass', and I am tempted to send for it, but as I have not always been fortunate in selecting gardening books by their titles may I ask your opinion of it? I've got 'Plant Culture', by Oliver, 'Greenhouse Management', by Taft, 'Commercial Floriculture', by Bahr and 'The Complete Garden', by Taylor, all excellent, inspirational and instructive.

"I never plant anything without consulting one or all of these books, and every night I take one of them to bed with me, for in the new quarters where I now sleep there are no restrictions as to when lights must be extinguished. Often I read half of the night and do not put out the light until my clock warns me that 5 o'clock, my getting up time, will soon have me out of bed with no sleep. Sleeping seems a waste of precious hours when one has work to do, seems that way even to a lifer in prison.

"I haven't attempted to reply to your request for suggestions as to how the clearing house for rose contributions shall be handled, for you know so much more about it than I do that any suggestion of mine would be an impertinence. Just handle it the way you think it should be done and I'll do my share after the plantings come, much of it in advance, for I'll have the planting spaces well fertilized and in readiness to receive the bushes.

"My very best wishes to you, always, and please understand how much your kindness to me is appreciated."





Excelsior Landscape Specialties Trellis, Flower Bed Guard, Lawn Border, Arches and Fences

Improve the appearance and efficiency of your grounds. Wickwire Spencer manufactures all kinds of high grade wire products for the support and protection of your plants, vines, shrubs, etc.

These fence and trellis specialties are made with the famous Excelsior Clamp Construction, galvanized after assembling, which means permanent strength and lasting good looks.

Write us your requirements and we will be glad to furnish you with catalogues and suggestions for your own problems.





WICKWIRE SPENCER STEEL CORPORATION

41 East 42nd St., New York

WORCESTER BUFFALO DETROIT CHICAGO SAN FRANCISCO

Spring Fever

ARE you blessed with the age-old desire to commune with Mother Nature at this season, letting care fall from your shoulders in the delightful pursuit of gardening?

If you are the proud possessor of a garden, will you take pride in having it the earliest to burst into Spring bloom, unfolding from its bosom hundreds of the choicest Spring flowers?

Foremost among these should be the radiant little "bunch primroses" or Polyanthus. Natives of England, they are equally at home in our country where their profuse blooms of yellow, red and white lend a melody of Spring color to every garden.

If you have not had the pleasure of growing these beautiful spring subjects before, do not deny yourself the opportunity now.

We offer five different varieties of Polyanthus as well as 30 distinct varieties of their cousins, the Primulas.

The most remarkable collection of Rock Plants and hardy perennials to be found this side of Europe is at your disposal in our new and distinctive catalog.

To insure this catalog reaching the true garden lover we are making a small charge of twenty-five cents which will be refunded with the first order.

WOLCOTT NURSERIES

Designers & Builders
Alpine Gardens, Herbaceous Borders, Landscapes

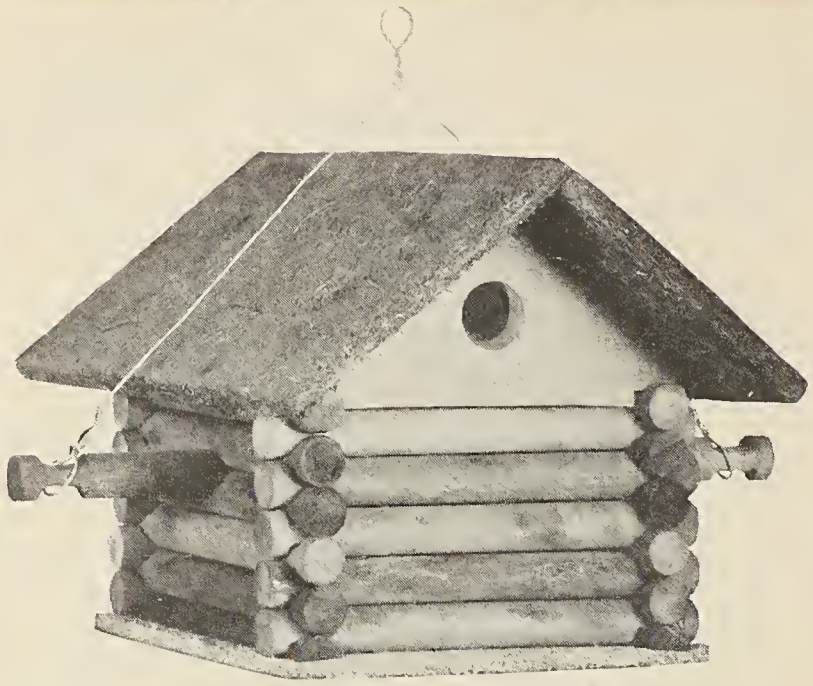
Clinton Road **Jackson, Michigan**



It Is Not Too Early

to make arrangements for the planting you intend doing this spring. We have a large stock of hardy New England grown evergreens, trees, shrubs, roses, and perennials from which to select plants that will fill your requirements. If you are looking for well-grown plants dug and shipped properly, we know that we can serve you to your satisfaction. A copy of our "1923 Handbook" will be mailed upon request.

The Bay State Nurseries
W. H. WYMAN & SON, *Proprietors*
North Abington, Mass.



An Amazing Value

This Attractive Lincoln Wren House

$1.00

Here is an unusually attractive bird house—that *only* wrens can use. It looks like a miniature log cabin. It is made of wood, tinted a soft brown color that *attracts* the wren; and has a substantial, weatherproof wood roof.

The song of the wren is melodious and flutelike—its amusing ways make it a favorite with everyone. It destroys large numbers of obnoxious insects; it never hesitates to attack dogs, cats, swallows, and other birds when they near its habitation. But it is astonishingly friendly to human beings.

The Lincoln Wren House can only be inhabited by the wren—and it is built to especially attract them. In appearance it is the equal of wren houses costing five to seven dollars. And yet because we build in tremendous quantities—and ship *knocked-down*, in a form that any child can quickly put together—we are able to sell this attractive bird house for only $1.00—prepaid. (West of Denver and Canada $1.25.)

Here is a real bird house bargain that you should take advantage of!

Attract wrens—they will liberally repay any attention you give them.

Send $1.00 now for each Lincoln Wren House you want.

Take advantage of this offer today.

If you aren't delighted—money back.

Fill out the coupon below and mail it in now.

LINCOLN WRENHOUSE

MANUFACTURED BY JOHN LLOYD WRIGHT INC. CHICAGO

John Lloyd Wright, Inc.,
703 N. Wells St.,
Chicago.

Print your name and address plainly on this coupon—and mail it in NOW

John Lloyd Wright, Inc.,
703 N. Wells St.,
Chicago.

Gentlemen:

Please mail at once [ ] Lincoln Wren Houses.

Enclosed is $1.00 for each wren house ordered as above shown. It is understood that you will refund this amount if for any reason I am not delighted with the value.

Send to

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Among the edible varieties is Lepiota procera, or Narasol mushroom

EDIBLE *and* POISONOUS MUSHROOMS

DURING the later summer months a peculiar food supply makes its appearance in all of our many forests and woodland regions. These are the edible mushrooms. This prolific growth, so bountifully provided by Nature, is condemned by general opinion as dangerous, and the excursionist finds his greatest pleasure in decapitating these gayly colored plants.

Greater care should be taken of this almost inexhaustible supply of food; but this presupposes a familiarity with these parasitic plants in order to distinguish the good from the bad. The blackening of a silver spoon boiled with the mushrooms is not an indication of their character. Such a discoloration results from a process of decomposition by which hydrogen sulphide is liberated. Fresh poisonous plants do not give this reaction.

Gnawed scars made by woodland creatures are not only found on edible mushrooms, but also on poisonous varieties. Even the color is not a distinguishing mark, for many that are "poisonous in appearance" are exceptionally tasty. Then, too, the discoloration of the cut end is due to a resinous substance and not to any toxic properties. Even the presence, or color, of a milky juice is not a determining factor. Furthermore the odor and taste are only too often deceptive. This is most strikingly shown by the most dangerous Amaita species which are odorless.

It has been discovered that the majority of the poisonous mushrooms can be freed from their fatal properties by simply extracting them in a solution of salt and vinegar, then boiling them in pure water, and discarding the solution so obtained. But the poison is not only soluble in a vinegar solution, but also in oil and alcohol. In this case it does not disappear by boiling, but only after an addition of tannin. As a result of this action, extract of tannin such as obtained from oak bark, galls, quinine, etc. is given in cases of mushroom poisoning, the symptoms of which are felt after a lapse of four or five hours.

Mushroom poisoning can only be prevented, by knowing the exact character of the different species collected. This is not at all difficult since many good colored reproductions are available in almost any book on this subject. It is not necessary to be diffident in the identification of these plants. The majority of them are not poisonous. Collecting them with care and discrimination is all that is necessary, especially if all those are discarded which seem suspicious or have a disagreeable odor. But it is always best to make a final determination of the



Amanitopsis vagina edible



Lycoperdon gematum is an edible variety



A common edible form is Clitocybe laccata



Scleroderma vulgare, or puff balls, are edible

Lawn Magic

Write for this FREE BOOK Today

SMOOTH and velvety as a parlor rug is the way you want your lawns—they can so easily mar or enhance the beauty of an artistic home. To keep them beautiful with a "4-Acre" Power Lawn Mower is a pleasurable task—it's so easily and quickly done.

Beautiful Lawns With Less Labor

The "4-Acre" cuts a clean swath 24 inches wide at the rate of four or five acres a day on less than 40 cents worth of fuel and oil. One man does the work of four or five men with hand mowers; economical on a half acre or forty. It leaves more time for watering and otherwise beautifying the premises.

The "4 Acre" Power Lawn Mower

is a quality product in every sense of the world. Specially designed motor, magneto ignition, air cooled, trouble-proof—mechanical provision for every requirement. Not too heavy to be serviceable and not too light to be durable.

Many Mechanical Refinements

Differential in wheel construction makes it steer easily in and out among flower beds, bushes, paths, etc. Can be sharpened without removing cutting reel and by its own power. Cuts on 30 degree incline.

Endorsed by enthusiastic owners and reputed gardeners everywhere—A proven success. Satisfaction guaranteed.

Write for Handsome Illustrated Catalogue "Lawns Beautiful."

The Jacobsen Manufacturing Co.

Dept. A, Racine, Wisconsin

Distributors in all sections of the country





Keep Song Birds in Your Garden

THE cheery song of robin, wren, blue bird, thrush and many others will make your garden more enjoyable. These little feathered folk will create havoc in the ranks of mosquitoes and other insect pests. Their bathing and drinking provide many hours of absorbing interest. Attract them and keep them in your garden with one of our Art Stone Bird Baths.

The soft gray tone of the bird bath illustrated adds a delightful spot of contrast on your lawn and soon attracts liberal patronage from the desirable song birds. Stands 32 inches high and bowl is 27 inches in diameter. Lasts for generations. Prices and sizes $4.50 to $22.50.

Send 10c in stamps for beautiful catalog G which describes bird baths, fountains, benches, and all kinds of garden furniture and ornaments. All made of permanent Architectural Art Stone, beautifully designed and executed, reasonably priced.

Architectural Decorating Company, 1600 S. Jefferson St., Chicago

Bobbink & Atkins

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World's Choicest Nursery & Greenhouse Products Grown in America

Visit Nursery

ROSES

Our descriptive New Rose Catalog, profusely illustrated in color and black, is replete with the largest and most complete collection of Roses in America. All of our plants are two years old, low-budded and field-grown. We shall gladly mail a copy of this complete Rose Catalog to those who intend to plant Roses.

In our 500 acres of Nursery, we grow everything for the complete planting of every style of garden.

LILACS
EVERGREENS
JAPANESE YEW
HARDY AZALEAS
RHODODENDRONS
TREES AND SHRUBS
ROCK GARDEN PLANTS
OLD FASHIONED FLOWERS
FRUIT TREES AND BUSHES
BROAD LEAVED EVERGREENS
AMERICAN AND JAPANESE HOLLY
GIANT FLOWERING MARSHMALLOW

The above are described and priced in our Illustrated General Catalog. When requesting Catalog, please state in what you are interested.

Nurserymen & Florists

Rutherford New Jersey



An Adaptable Plant!

The Japanese Holly is a most agreeable plant, so pleasant and so amenable. It thrives in sun and shade, in the city, the country, and even near the seashore. As a specimen, or grouped with other broad-leaved Evergreens or Conifers, or as a hedge, its adaptability seems endless. You may care to let it grow naturally, or to shear it for a formal effect. Can be kept at any height desired up to 6 or 8 feet.

Enjoy Japanese Holly on Your Own Lawn.

Send $5.00 for a fine, bushy specimen, 2½ to 3 feet high, balled and burlapped, f.o.b. Morrisville. Quantity rates on application.

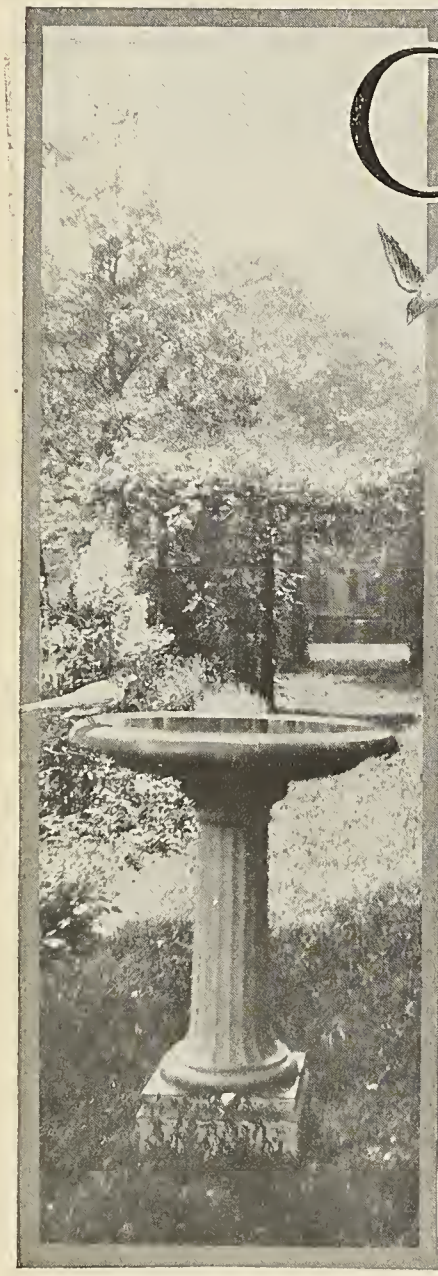
Planting time here. Send at once for our new, illustrated informative catalog H, and Special Offer Folder.

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THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.



GALLOWAY POTTERY

Gives the Essential Touch

A Bird Bath will be a source of continual delight, enticing the birds to linger in your garden. The beauty of plants will be enhanced by interesting Vases and graceful Jars.

Attractive designs may be selected from our collection of enduring Terra Cottas which also includes Benches, Fonts, Sun Dials, Gazing Globes and other charming decorative accessories for the garden, sun room and house.

A catalogue illustrating 300 numbers will be sent upon receipt of 20 cents in stamps.

GALLOWAY TERRA-COTTA CO.
3218 WALNUT STREET
PHILADELPHIA



Lactarius piperatus, an edible kind

Edible and Poisonous Mushrooms

(*Continued from page 178*)

exact species with the aid of good reproductions.

Never rely upon another person to do this for you.

Mushrooms should never be collected in the early morning hours when the dew is still heavy upon them. Dampness causes them to decay rapidly. Moreover, they should never be plucked but cut closely to the ground so that the underground growth, the real plant, will not be injured, as this develops new fruiting bodies.

It is well known that many mushrooms occur in certain localities, such as pastures, mossy woodlands, and grassy edges of the forests. Such restricted places are preferred by many edible mushrooms. Species which are gnawed or partly eaten by maggots, worms, insects or their larva, or by slugs, should never be taken.

As a result of the rapid decay which these plants undergo, they should never be kept more than 12 hours.

Neither should the same dish be served twice, and under no circumstances should it be heated a second time.

They are only to be placed on the table once.

Besides their usefulness as a food, these plants are exceptionally tasty. In food value they favorably compare to meat, and their content of albumen is equally as high, while it far exceeds that of grain. Then, too, they are exceptionally rich in salts and sugar such as manite and laevulose, so that, without exaggeration, the mushrooms represent the meat of the forests.

Mushrooms are the sanitary police of field and forest. Theirs is the task to break down rotting and decaying matter, to assimilate the products of decomposition, and to use them in the development of their structures. This is true of both the edible and the poisonous species.

Agaricus campestris, the common cultivated mushroom, when full grown is a somewhat umbrella-like plant with a central stalk which supports a rather thick cap. The stem may be from 2″ to 5″ in height and 1″ or more in diameter. Above the middle there is a ring or annulus. The cap varies in color from cream to brown or gray-brown. It bears on the underside the gills, blade-like lamellae, which, when first discovered, are a beautiful pink color. Later they darken and eventually become almost black.

Agaricus arvensis, known as the horse mushroom, has much the same qualities as *Agaricus campestris.* They are larger and stouter than the field mushroom and possess a double ring.

Agaricus fabaceus is the almond flavored mushroom. This is easily distinguished by the membranous veil covered with frosty scales.



Clitocybe illudens is classed among the unwholesome



Clavaria cristata, of coral form, is considered edible



Coptinus micaeus is among the recommended edible varieties



Agaricus sylvaticus is an edible but unimportant type

Kunderd Gladioli



"A source of never-ending pleasure"

DON'T wait till you see the wonderful new Kunderd Gladioli *in some friend's garden*—then wish you had such thrills yourself!

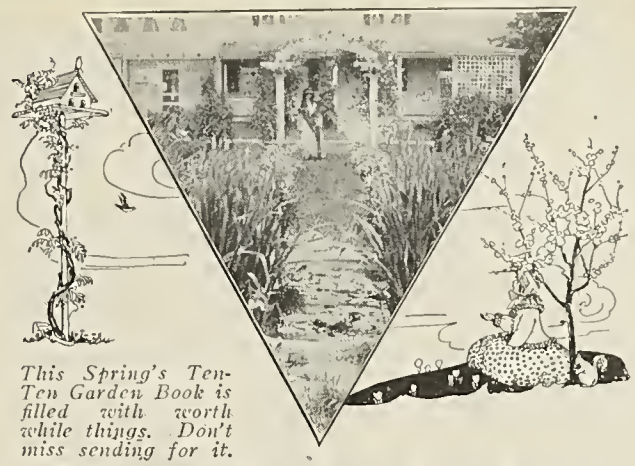
Never have you grown—*or seen*—such fascinatingly beautiful gladioli as the Kunderd *ruffled* type—my own origination. Exquisite in coloring and grace—and distinctly new!

In the Kunderd plain-petal type, varieties like Mrs. Frank Pendleton, Paramount and Mrs. Dr. Norton are unbeatable. Kunderd primulinus hybrid gladioli excel in quality of bloom, color and form. They are wonderful. Alice Tiplady, for instance, has world-wide recognition as the *finest variety of all primulinus!*

Don't delay a moment sending for my catalog—it is a Gladioli Handbook (describing nearly 400 varieties, with 28 in color) with personal cultural instructions. Write now!

Don't delay your order! Don't be disappointed!

A. E. Kunderd, Box 2, Goshen, Ind., U. S. A.
The Originator of The Ruffled Gladiolus



This Spring's Ten-Ten Garden Book is filled with worth while things. Don't miss sending for it.

Three Choice Proffers For That Garden of Yours

JUMBO ZINNIAS

A tall growing type of Zinnia producing giant globular shaped flowers in rich and striking colors. Flowers freely from July until frost. One packet each of 8 distinct varieties for 70 cents. Seven packets of the same varieties for price of 5—or 50 cents.

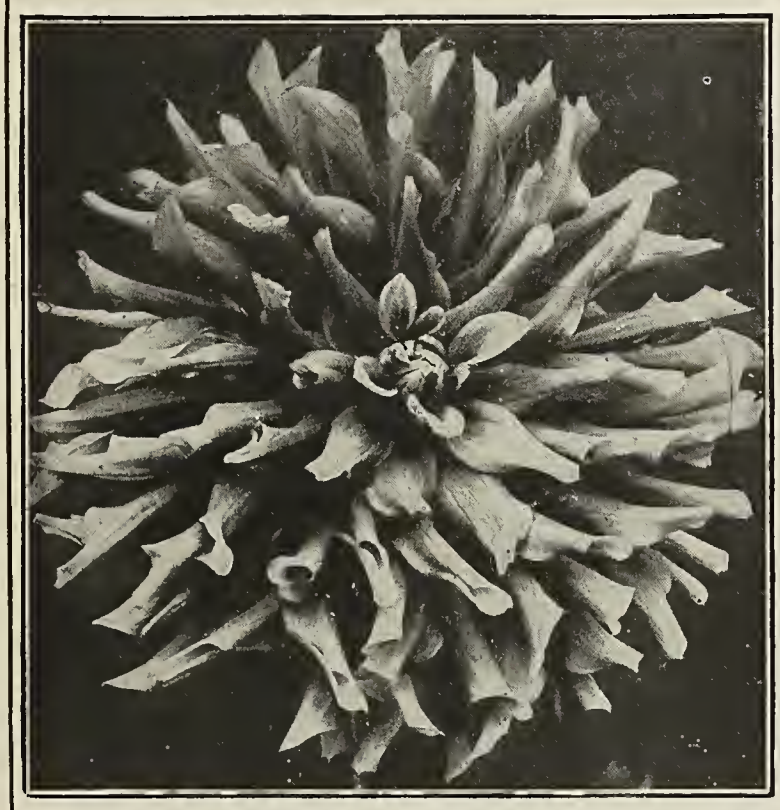
TEN FRAGRANT PERENNIALS

"A garden without Rosemary or Sweet Lavender is only half a garden." With this in mind, here is a list of 10 plants having both beauty and fragrance. They are Rosemary, Lemon Thyme, Sweet Lavendar and 7 other "old timey" desirables. The 10 Plants for $2.25.
If you want only certain ones, pick out your favorites. They will cost only 25 cents each. Or for our give and take offer you may have seven of the same kind for price of five—or $1.25.

MISS TEN-TEN HOLLYHOCKS

On the cover of our catalog stands Miss Ten-Ten among a miniature forest of lovely bloom-filled Hollyhocks. There they are, a particularly choice collection which the bees will mix the pollen of and mysteriously multiply your varieties. Pink, White, Apple Blossom, Yellow, Rose, Red, Crimson, Salmon, Maroon. All are double except the first two. Price 20 cents each. One each of the ten varieties for $1.75. Seven of one color for price of 5, or $1.00.

Julius Roehrs Co
At The Sign of The Tree
Box 60 Rutherford N.J.



Our Catalog *"The World's Best Dahlias"* *tells the plain truth about the very best new creations and standard varieties. Beautifully illustrated. Eight pages in natural colors.*

Write today for free copy

See natural color reproduction of *"BETTY AUSTIN"* and 15 other varieties in our new catalog.

New Cactus Dahlia: Betty Austin

The absolutely perfect Cactus Dahlia. Note the splendid form and stem in the illustration. Color—yellow at base of petal, blending to rosy carmine and rose yellow at tip; reflex rose. A most beautiful and distinctive color combination, that makes it a best seller. Early, free and continuous bloomer: always full to the center.

Strong Roots $5.00 each 3 for $13.50 6 for $25.00

Peacock *"Means the World's Best"* Dahlias

One hundred (100) *acres grown in* 1923.
We are the largest Dahlia Growers in the World. An enviable position made possible only by the appreciation of the Superiority of our stock by satisfied customers.

PEACOCK DAHLIA FARMS, P. O. Berlin, N. J.



Help Nature and she'll reward you with interest—oppose her and she'll exact tribute.

DON'T plant just roses, those without a guarantee. Such roses may have had indifferent care in the beginning—then, negligent handling, improper exposure and careless packing for shipment, any of which may fatally weaken the plant.

Rather, plant Conard Star Roses—the roses that are guaranteed. Every Conard rose we ship has been prepared with infinite pains to give you the utmost in rose satisfaction—this through every stage of its development and shipment. With it we send concise cultural directions which assure success.

The variety of each Conard Rose is easily told *in your garden* by a durable celluloid star tag bearing the name. Conard roses are the only roses in existence with this feature—the *only roses that are guaranteed to bloom.*

Send TO-DAY for complete Catalogue showing twelve choice roses in natural colors

CONARD & JONES CO. Robert Pyle, Pres.
Box 126. West Grove, Pa.

Plant

DORMANT ROSES *NOW*

APRIL is the month of months to plant dormant, field-grown roses. We do not send out potted plants and so this is the last month in which we can ship roses.

Beware of large potted plants, which means that the roots will all be coiled up in a ball and cannot spread out and develop properly. The proper arrangement of roots is vitally essential to the continued growth and development of the plant.

Our strong, field-grown plants, winter-rested in Nature's own way and which have never seen a greenhouse, are the result of a lifelong and enthusiastic devotion to the rose.

May we send you a free copy of

"A Little Book about Roses"

the most helpful and beautiful rose catalog published?

A Recent Comment: *"I think 'A LITTLE BOOK ABOUT ROSES' for this year is your masterpiece. You speak very clearly on the subject and make it easy for those who are in the dark as to just the correct way to grow good roses and take care of them."*

George H. Peterson, Inc.

Rose and Peony Specialist

Box 30, Fair Lawn, N. J.

A Garden Full of Dahlias for $3.50



New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit of growth and profuse blooming qualities.

In order to further its now great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50

—one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this exceptional collection, sent prepaid to any point in the United States.

Our 25th Anniversary Seed Annual sent on request.

Stumpp & Walter Co

30-32 Barclay St., H. G. New York City





These embroidered tapestry panels are designed and executed by Marguerite Zorach

(Left) An embroidered panel stitched, as all these are, in brilliant colors in quaint designs

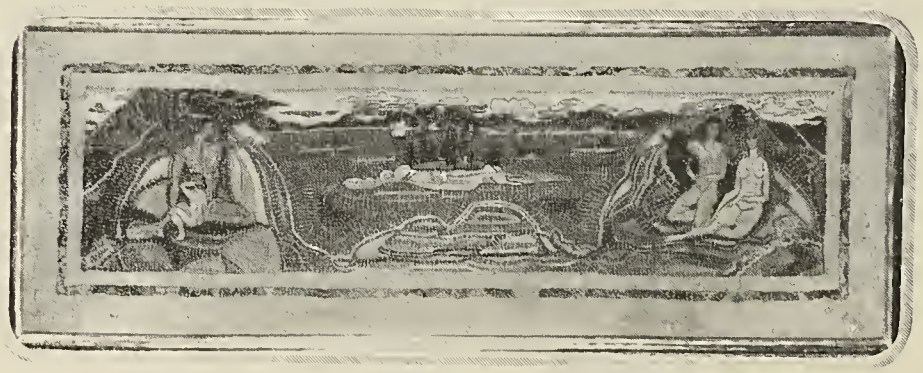


Juley

"Eden", a hooked rug, designed and executed by Marguerite Zorach

STITCHED PANELS

"Maine Island", one of the embroidered panels recently shown by Miss Zorach at the Montross Gallery



ROSES

To Complete Your Garden

TO aid you in the selection of satisfactory garden roses, we offer our selection of twelve of the following Hybrid Tea roses for $10.00. These are two-year old plants, dormant, field-grown, budded stock. Each plant labelled.

No words of praise can adequately convey the extreme beauty and unique usefulness of the Hybrid Teas as superior bedding roses. Their healthy and abundant growth and foliage, exquisite coloring, profusion of bloom and beautiful formation of the flowers and buds, at once place them without a rival.

Twelve Plants $10.00

(Selected from the following list. No two alike.)

Angelus
Amalie De Grieff
Baroness Rothschild
Betty
Caroline Testout
Constance
Captain Christee
Duchess Wellington
Frau Karl Druschki
Florence Pemberton
Grange Colomb
Gen. MacArthur
George Arends
Golden Ophelia
Gruss An Teplitz
Harrisonii
Harry Kirk
Hoosier Beauty
Hugonis
J. K. L. Mock
Killarney
Kaiserin Aug. Vic.
La Tosca
Laurent Carle
Lady Hillingdon
Lady Alice Stanley
Lady Pirrie
Mrs. Aaron Ward
Mrs. Arthur Coxhead
Mrs. George Shawyer
Mrs. John Laing
Mrs. A. R. Waddell
Mme. Abel Chatenay
Mme. Jules Bouche
Mme. Segond Weber
Ophelia
Premier
Queen of Fragrance
Radiance
Red Radiance
Sunburst
Ulrich Brunner
White Killarney

Write for your copy of Totty's Book of Novelties which illustrates and describes all hardy plants for the garden, including numerous novelties.

CHARLES H. TOTTY CO.

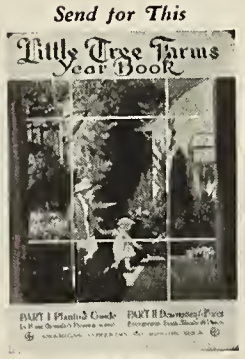
Headquarters for Novelties

MADISON NEW JERSEY

Six Evergreens *$10.00*



Send for This



"AMERICA'S LEADING NURSERY CATALOG"

A most complete planting guide for Your Home Beautiful;—distributed free for the asking. Write TO-DAY!

An Unparalleled Offer

The Greatest Value for $10.00 Ever Offered!

To acquaint you with the excellence of Little Tree Farms—"Trees That Live" we offer you our New Friendship Collection illustrated above.

1 Blue Spruce 2′-3′ 1 Arborvitae 2½′-3′
1 Ground Juniper 1½′ 1 Douglas Fir 2′-3′
1 White Spruce 2′-3′ 1 Red Pine 5′-6′

These plants are the best that can be grown:—thrice transplanted—roots in a ball of native loam—burlap wrapped—carefully crated and delivered to Express—Framingham, Mass.

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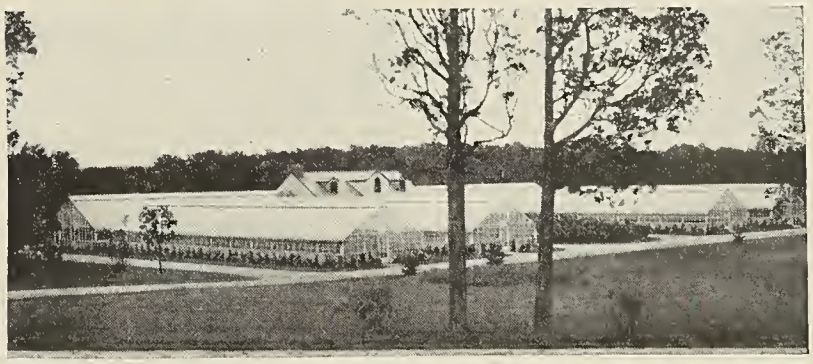
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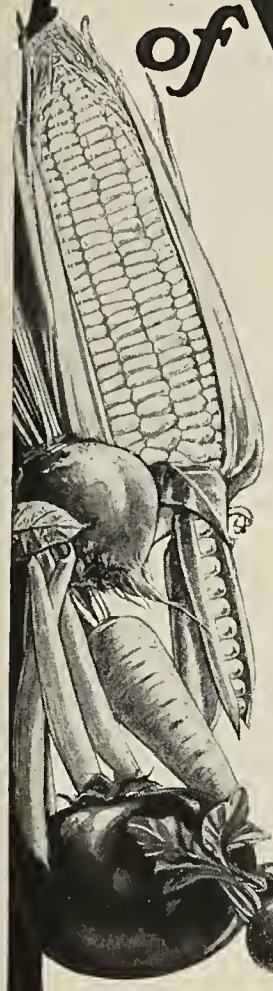
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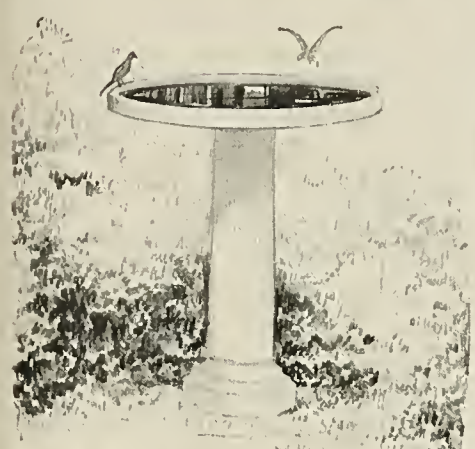
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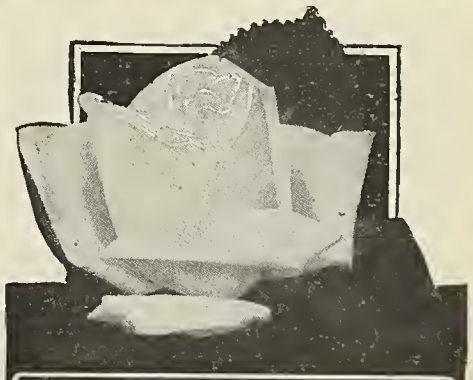
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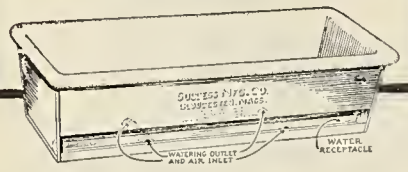
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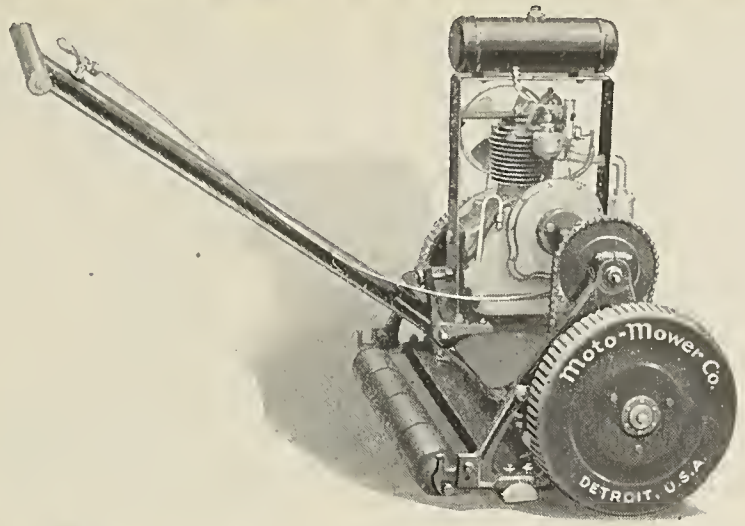
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3347 E. Woodbridge St. Detroit.

Mock Orange—Philadelphus

A Close rival to Lilac in Popularity

We have a splendid collection of this floriferous shrub, of plants introduced through the Arnold Arboretum.

Three year old plants, perfectly hardy sorts, for April planting. We offer a collection of twelve sorts, packed ready for shipment, for $10.00.

We have for twenty-five years specialized in growing nursery stock of more than ordinary excellence, for some of the finest estates in America. We now offer this stock to the general public. It is all of the finest sorts, transplanted every two years, and is grown in the most rugged climate in the East. (According to the U. S. Weather Bureau, our nursery is located in the windiest section east of the Rocky Mountains.)

Coniferous Evergreens

Particularly well-grown specimen evergreens; complete assortment in various sizes up to twenty feet.

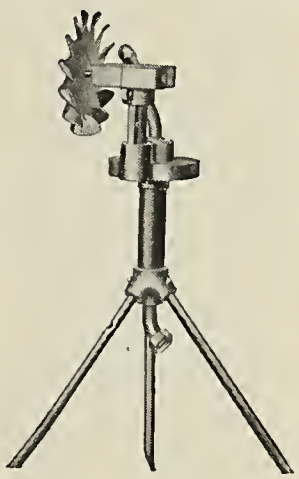
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Rugged New England grown Trees & Shrubs.

Julius Heurlin, Prop.

South Braintree, Mass.



Sprinkles from 18 to 80 feet!

The Double Rotary Sprinkler is now the most popular portable watering device on the market. Unsurpassed for use in parks, golf courses, estates, etc.

DOUBLE ROTARY

Shipped direct from factory at LOW FACTORY PRICE—$12.50 East of Rockies. Money back guarantee. Delivered prepaid. Order from this advertisement, or write

The Double Rotary Sprinkler Co.
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IN SELECTING ROSES

the most important requisites are

Hardness of Wood is first in importance as this prevents your roses from dying back when planted out. Our dormant field-grown roses are **hard grown** and **absolutely will not die back** from this cause.

Budded Upon the Proper Stock. Our Los Angeles and yellow roses and the moderate growers amongst the Hybrid Teas are budded upon Rosa-maine stocks that **will not sucker nor shrivel.** (together a great acquisition) American Roses grown on this stock received the Premier Award the Blue Ribbon of the Rose World at the International Rose Show held in Paris in 1919 and 1921. We submit therefore that the superiority of this stock as a budding medium **must be conceded.**

As to Size. Our Hybrid Teas are over 24 inches in height with heavy canes that will give immediate results. **In Variety.** We catalog only such varieties that have shown sterling merit and that are an advance on existing sorts. They are fully described in our illustrated catalog which is sent free upon request.

ROBERT EVANS HUGHES *ROSE SPECIALIST*

Williamsville, N. Y. Near Buffalo



Grow Dahlias of Quality and Distinction

and prove their worth. They are healthy, true to name, Jersey field-grown tubers of the highest vitality, fully guaranteed, and reasonable in price.

This Dahliadel Collection postpaid for $7.50

Bonnie Brae	$2.00	Break O' Day	$.75
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Warren W. Maytrott Vineland, N. J.

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WARREN W. MAYTROTT
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The price? 55c to 95c a doz. The place? Your nearest hardware dealer—if he does not have them, send us your order and his name.



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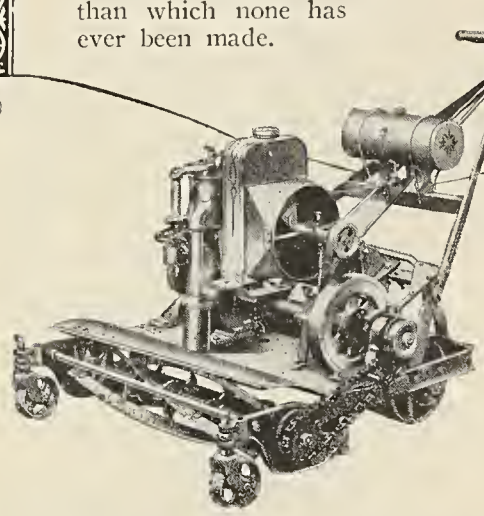
WARREN, OHIO

Help The Lawn To Beautify Your Home

THE value of the lawn as an aid to exterior beauty cannot be underestimated—the first fundamental of beautiful landscaping is the soft harmonies of its plush-like green.

Promoting beautiful lawns, like everything else worthwhile, requires extreme care and proper workmanship.

True, this attention can be given, in part, by a good hand mower, but the expense entailed for labor items is costly. Combine then, Coldwell's finest mower, with a properly balanced full width roller (very necessary) and a simply-constructed, efficient motor, and you have the Model "L"— a better, quicker mower than which none has ever been made.



The Model "L" is a finished mower—that must be seen at work to be appreciated—all of which we will gladly arrange.

COLDWELL LAWN MOWER CO.
NEWBURGH, N.Y., U.S.A.



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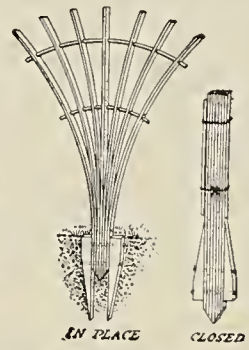
With the Sturdy, Convenient and Practical

TRADE CRAKERJAC MARK

FOLDING FAN TRELLIS

Beautiful; symmetrical; effective wherever used. Easily put up—and once up, *stays* up.

A boy can quickly do the job. Simply spread out the trellis, slip dowels into place, brad them, drive the stakes into the ground and your trellis is ready for use. Broad base and flexible top makes the CRAKERJAC proof against wind upturn.



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A size for every purpose! That's why the CRAKERJAC FOLDING FAN TRELLIS is so adaptable. Comes in the following lengths: 2, 3, 4, 5, 6 and 7 feet. Furnished in natural wood, green or white creosote stain.

Prices Reasonable

The CRAKERJAC FOLDING FAN TRELLIS is well built and will last for years—and costs very little. Note these reasonable prices:

7 ft.	$2.25 each	4 ft.	$1.15 each
6 "	1.90 "	3 "	.75 "
5 "	1.50 "	2 "	.50 "

At your dealer, or direct from us prepaid.

EVAN L. REED MFG. CO.
Danville Illinois



RAIN'S ONLY RIVAL!

Even, Economical, Automatic Irrigation for Lawns and Gardens

NO DRY SPOTS

NO PUDDLES

Gentle, Generous, Mist-like Spray
—*Like A London Fog!*

SAVES WATER, HOSE AND HOURS OF TIME

INSURES BEAUTIFUL LAWNS, FLOWERS, SHRUBS AND GARDENS

Brooks Lawn Sprinkling System
Frost-Proof-Underground

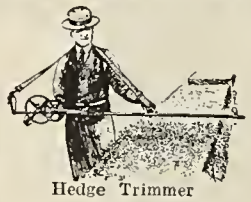
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Write now for full facts and figures.

JOHN A. BROOKS, *Manufacturer*
10226-A Woodward Avenue Detroit, Michigan.

"Little Wonder" Hedge Trimmer

Trade Mark Reg. U. S. Pat. Off.

with Lawn-Clipping Attachment



Hedge Trimmer

Hedge-trimming is made a pleasure by this wonderful device—the hard costly hand-shears process is a thing of the past. Cuts 5 to 10 times as fast. An even quick cut on any hedge.

Saves Time, Money, Labor

In use on thousands of homes, estates and institutional grounds. Strong, durable, perfect in operation.

Equipped with lawn-clipping attachment it becomes doubly valuable to every owner who wants his hedge and lawn to look right.

3 sizes, 30 ; 40 and 60" blades	$25 to $35
Lawn clipping attachment	$15 extra
Lawn clippers complete; 30" and 40" blades $35 and $40.	

If your dealer cannot supply you, we will ship to you prepaid from the factory.

Write for descriptive circular and testimonials.

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(Formerly John C. Dettra Machine Co.)
OAKS, PENNSYLVANIA



Lawn Trimmer

DWARF TREES



APPLE-PLUM CHERRY PEACH-PEAR

Best for the home garden

Save room

Quick fruit

Dwarf fruit trees—something old in a new way—same kind of fruit—smaller growing trees—planted closer than the old way (ten or twelve feet apart)—need less room—makes them right for your own garden—never get too big—easier to care for—easier to pick the fruit—bear sooner than ordinary fruit trees—get some fruit quicker (from two to four years after planting)—get our catalogue now—never too late to try a good thing—plant dwarf fruit trees this Spring.

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G&R Hardy Roses



On their own roots. Sure to bloom. True to name.

RAINBOW COLLECTION

5 Hardy Roses. Different colors.
Pilgrim—Best Rose, Pink.
Legion—Rich Crimson.
Helen Good—Pink and Cream.
Mad. Butterfly—Coppery Pink.
Florence Forrester—Snow White, tinted Lemon.
Mailed postpaid to any address. Guaranteed to reach you in good growing condition. **$1**
All G & R roses are grown in large quantities, which enables us to sell them at moderate prices. Over four million roses sold by us last year.

SPECIAL OFFERS

6 Hardy Chrysanthemums—embracing all colors...$1.00
6 Gladioli—Cream of newer sorts, selected colors...$1.00
6 Liberty Iris—Choice colors—assorted.....$1.00
3 Decorative Ferns—New sorts, Roosevelt, Teddy Junior and Ostrich Plume.....$1.00
4 Dahlias. A very select list which includes the most desirable colors: Jno. Wanamaker—Gorgeous Pink, Decorative. SPRINGFIELD—Salmon Pink. Cactus. Rene Cayeaux—Scarlet, Cactus, ARABELLA—Yellow, tipped Pink, Show $1.00
Special Offer—The 6 collections mailed postpaid for.....$5.00
Complete catalog mailed on application.

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Gems *for the* Garden

Flower the Whole Season Thru

Delivered to YOU, Charges paid

6 CHOICE ROSES $1.00

SELECTED PLANTS

These roses were dug from the field last Fall and potted, so they can be transplanted to Your Garden in growing condition and ready to bloom soon after planting.

Paul's Scarlet Climber
Mme. Butterfly, pink tinted yellow
Red Radiance, crimson-scarlet
Golden Ophelia
Radiance, carmine-rose
Columbia, rose pink

6—CANNAS—$1.00
Fine Large Roots
Your choice of

City of Portland, rose pink
King Humbert, orange yellow
Queen Helene, yellow dotted red
Mrs. Alfred Conard, salmon pink
Richard Wallace, pure yellow

18—GLADIOLI—$1.00
Quality Flowering Bulbs
Your choice of

Evelyn Kirtland, rose pink
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Peace, pure white
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12—HARDY CHRYSANTHEMUMS—$1.00

Plants to bloom this Fall—Your choice of

Golden Queen, golden yellow
Lillian Doty, incurved pink
Victoria, white
Ladysmith, lilac pink
Lucifer, ox-blood red
Baby, clear yellow

Catalogue free on request

AMERICAN ROSE & PLANT COMPANY

Producers of Plants that Grow and Bloom

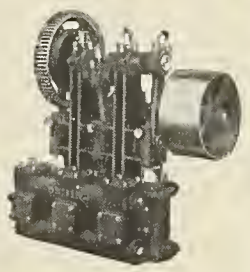
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Beautiful Lawns and Gardens

—require a water system of sufficient capacity and stamina to deliver an abundant, unfailing supply of water.

At the residence of Mr. Alexis L. Ehrman at Atherton, California, a compact Deming Triplex pump of 91 gallons per minute capacity supplies this beautiful country place with all the water needed for house requirements, for spacious grounds, and fire protection at very economical operating cost.



Deming Triplex Pump used on the Ehrman estate.

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PUMPS THE WORLD'S BEST

HAND AND POWER PUMPS FOR ALL USES



Improve and Beautify Your Lawn

by using a "Clean Edge" Trimmer on the borders and edges
A TIME and LABOR SAVER—
WORKS LIKE A SHEAR

Trims around trees, shrubbery, walks, and edges. No cutting of turf or preparation of any kind required. A necessity on even the smallest lawns.

Price $8.50
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Flower Grass Vegetable SEEDS

You may depend on the High Quality of our Flower, Vegetable and Grass Seeds. They come only from the most reliable sources in Europe and America.

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Eighty pages of valuable information about Seeds, Bulbs, Plants, Tools, Fertilizers and Insecticides—with Planting Table and Planting Calendar.

SPECIAL A collection of 10 Best Varieties Sweet Peas, Spencer Type, Orchid Flowering Sent on receipt of 75c.

HOSEA WATERER SEED AND BULB IMPORTER

628 Chestnut Street, Philadelphia, Pa. *"Everything for Garden and Greenhouse"*

Melrosine

The Tested and ***Proved*** *Rose Bug Remedy*



You need not feel nervous concerning your next crop of Roses, Peonies, Rhododendrons and all other delicately petaled flowers subject to attack by the Rose Bug! That pest has been definitely conquered. Simply use Melrosine, as per directions on every can, **spray** and you'll find it

Fatal to every bug it touches

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Sunlight—Dirt—Water
A Perfect Lily Pool!

Any tub or half-barrel makes a good container. Put some dirt in the bottom, plant a tuber, pour on water—that's all there is to it if the sunlight gets a chance to help.

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Fully describes the varieties, tells which sorts are best for tub culture, and is profusely illustrated. Send for a copy today by placing your name and address on a postcard.

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For the exacting workmanship and the superlatively fine materials entering the manufacture of our car endow it with the enviable quality of keeping young.

Isn't it worth a little more to know that long after the accepted span of automobile usefulness the LaFayette you buy today will be delivering capable, uninterrupted service?

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"Standard"
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.
Pittsburgh



From a painting by ARTHUR KELLEY

© ARCO 1923

"Home of Roger W. Babson, Wellesley Hills, Mass., Benjamin Proctor, Jr., Architect.
IDEAL TYPE A HEAT MACHINE and AMERICAN Radiators installed by Barber Co., Boston"

When Roger Babson invests in warmth

THOUSANDS of discerning investors have profited by Roger Babson's business reports and financial service.

Recently Mr. Babson made an investment on his own account, and these paragraphs are from his letter concerning it:

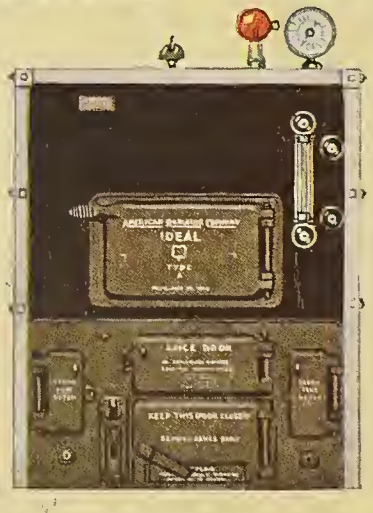
"The TYPE A BOILER installed in my residence is what you call it—a 'Heat Machine'," he writes. "During the coldest weather we attend to it only twice a day and at times it can be left sixteen hours without attention.

"My experience with the regular type of boiler in my old residence leads me to believe that the Type A is fully 20% more economical."

Mr. Babson often advises his clients to "take a loss" by selling a bad investment, and put the money into a security with assured earning power.

That advice should be followed by many home owners in respect to their heating plants. Keeping an old-fashioned heating plant is like keeping shares in a wild-cat mine.

Take out the old coal waster and install the IDEAL TYPE A HEAT MACHINE. In a few years the original cost will have been paid back to you; and the IDEAL TYPE A will continue to pay dividends of from 20% to 33⅓% in fuel that it saves as long as you live in the house.



For full information regarding this gilt edged investment and how it can pay dividends to you, send your name to either address below. A book with full color illustrations and performance charts will be mailed to you at once.

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

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House & Garden



Spring Furnishings Number



An Import Order NOW = Big Savings LATER!

Why you must act *at once* to gain this alluring reward for promptness. These are the reasons:

Our Special Border Collection

of magnificent Darwin and Cottage Tulips, (as pictured above in order from right to left):

	Per 100	Per 1000
Clara Butt—Exquisite Salmon pink Darwin	$4.00	$33.00
Picotee—White cottage with lovely reflexed petals edged with pink	4.00	33.00
Dream—Charming, clear lavender Darwin	4.50	40.00
Bronze Queen—Art tulip of buff tinged with golden bronze .	4.00	33.00
Pride of Haarlem—Darwin, American Beauty color . .	4.00	33.00
Zulu—Enormous size Darwin of deep velvety purple	4.50	40.00
Golden Beauty—Glorious golden yellow cottage	4.25	35.00

25 bulbs at 100 rate; 250 bulbs at 1000 rate.

Very Special

100 bulbs each of 7 varieties above (700 in all) . . . . . $ 26.00
or less than 4c. each

1000 bulbs each of 7 varieties above (7000 in all) $240.00
or less than 3½c. each

Caution — No order can be accepted at these prices later than July 1st.

First—Knowing our tremendous selling power the great bulb growers of Holland have just come to us with stocks all complete, ready and eager to make price concessions for immediate orders *far* below those that will obtain next Fall.

Second—By adding your order to our own large imports we can not only get for you the advantage of bed rock prices for highest quality but we can have your orders packed especially for you in Holland, thus also saving you extra packing costs, reducing the freight and import charges to a minimum and at the same time guarantee to you the pick of the new crop —*the biggest and finest bulbs grown in Holland!*

Think! you too, next Spring, may have just such gorgeous beds of Darwin and Cottage Tulips as are pictured above, together with Airy Daffodils and Narcissi or Dainty Hyacinths at a fraction of their usual cost if you *order now*. Pay for them in September when they arrive, if you prefer, but send in your order lists at once.

Extraordinary Offer

100 DARWIN TULIPS for only $2.50

Choicest, first size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A $5.00 value for only $2.50 or, if you prefer — 50 bulbs for $1.50

Here are the Bulbs and Here are the Prices!

Nine splendid collections, each a wonderful value— *if you order now.*

		Per 100
100	***Single Early Tulips*** in 10 named varieties. Bloom in April and early May	$3.50
100	***Double Early Tulips*** in 10 named varieties. Bloom in April and early May	4.00
100	***Darwin Tulips*** in 10 named varieties. Immense flowers on stems 2½ ft. tall in May and June	4.00
100	***Cottage Tulips*** in 10 named varieties. The tulips of grandmother's garden improved and more beautiful than ever. May and June	3.50
100	***Breeder or Art Tulips*** in 5 rare named varieties. In form like Darwins, wonderful shades of Bronze, Buff, Orange and Apricot. May and June	4.50
100	***Narcissi or Daffodils*** for naturalizing and lawn planting. Airy and medium Trumpets, shortcupped and lovely Poet's varieties, doubles and singles on long stems, all top size mother bulbs	4.00
100	***Bedding Hyacinths*** in 4 colors .	5.50
100	***Named Hyacinths,*** 2nd size, 4 varieties	7.00
100	***Named Hyacinths,*** exhibition or top size, in 10 named varieties for pots or glasses. Our selection of varieties .	14.00

Caution — No order can be accepted at these prices later than July 1st.

You may order these bulbs now and pay for them when they arrive in September, or if you prefer, you may deduct a

Cash Discount of 5%

if you send cash with order.

26 West 59th Street **Schling's Bulbs** New York City

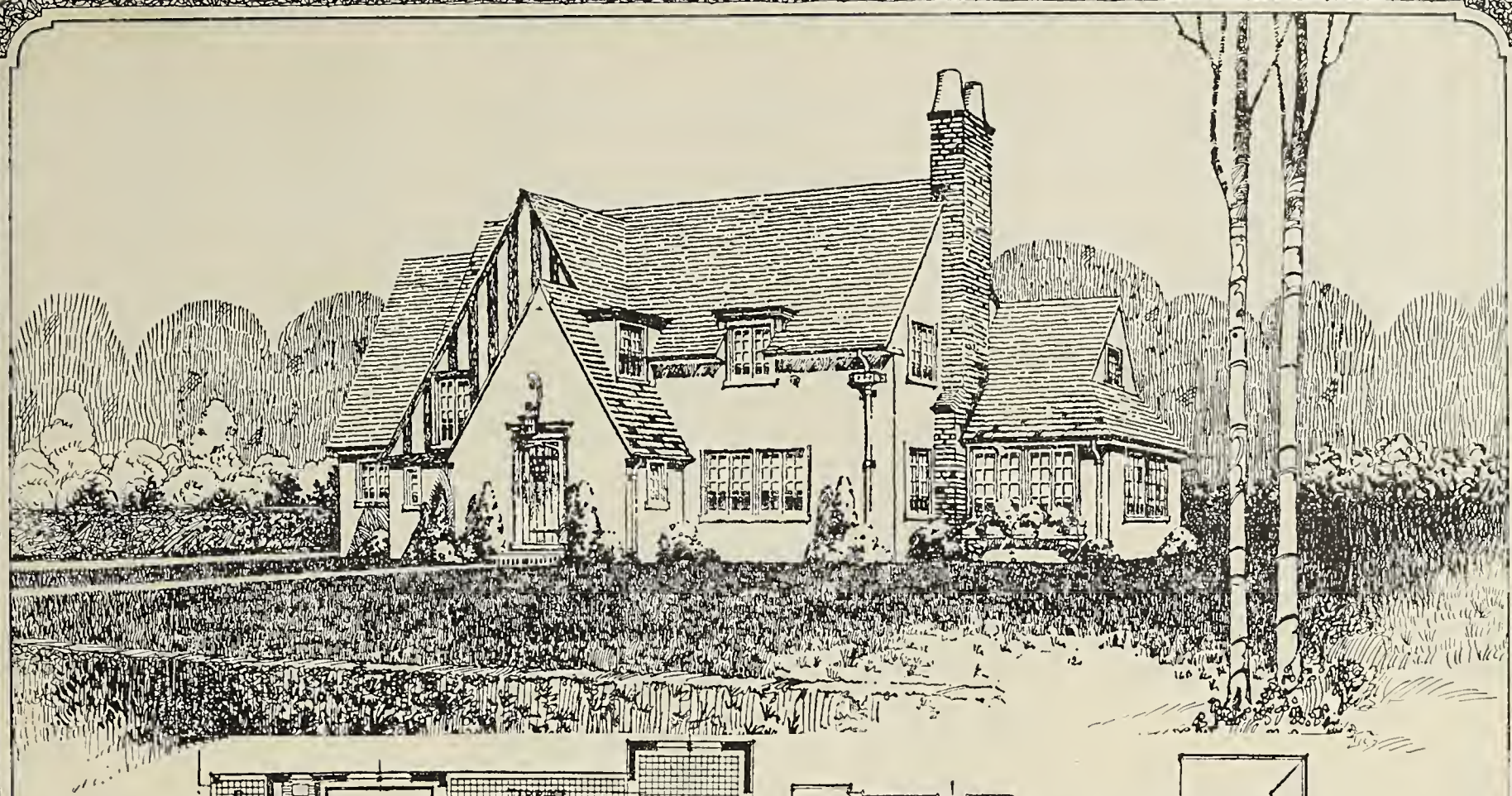
MAX SCHLING, Seedsmen, Inc.,
Gentlemen:—Please enter my order for bulbs checked on enclosed list for which I agree to pay at these special import prices when order arrives in September.

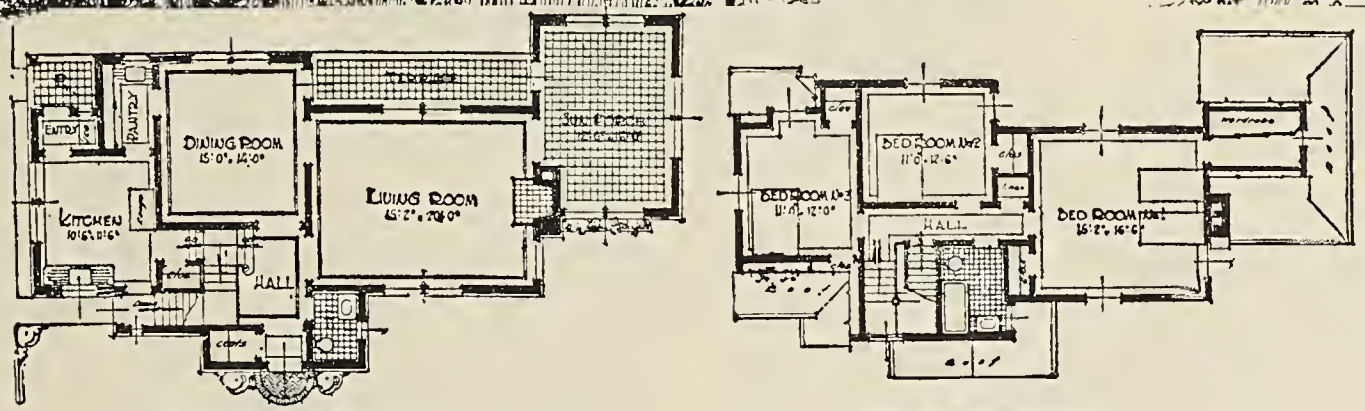
☐ I am deducting 5% cash discount and enclose full payment in advance.
☐ Please send me your special "Import List" of bulbs.

Name..... *Address*.....

Other special offers in our "Import List" of bulb collections.

Shall we send you a copy?





FIRST FLOOR PLAN

SECOND FLOOR PLAN

STUCCO EFFECT MOST ATTRACTIVE

This house avoids the commonplace in design; in every detail it shows unusual character. It is a house that would stand out in distinction from its neighbors.

It follows the Old English cottage type, all windows of the casement type, and it is, throughout, in the best of taste.

The Architects have so handled the roofs that a pleasing variety in form and outline is obtained—The Entrance gable has the roof eaves brought down to the tops of the first story windows, and the plain stucco walls of this gable form a fitting setting for the heavy oak doorway—The half timbered gable gives an interesting variety.

The walls of this home should be finished in

BISHOPRIC STUCCO
OVER BISHOPRIC BASE

Stucco exteriors seem to be "the vogue" just now,—there is a wide room for variance in color scheme with BISHOPRIC Stucco, which has innumerable ways of being treated, all according to one's desire, viz: Stipple, spatter-dash, sponge, trowel or rough cast finish, and in Alba White, Shell Pink, Sienna Buff, Ivoril Cream, Granistone Gray, French Gray.

The economical worth of BISHOPRIC STUCCO over BISHOPRIC BASE possessing unusual insulating qualities—its density and water-proof qualities with enormous tensil strength, endurance, artistic merit and economy of upkeep are written indelibly upon the walls inside and outside of homes built of BISHOPRIC, in addition to having a greater sale or rent value in increasing ratio as the years pass by.

We have "Bishopric For All Time and Clime", a booklet for you, illustrated with photographs and floor plans of beautiful homes built of BISHOPRIC. Yours for the asking.

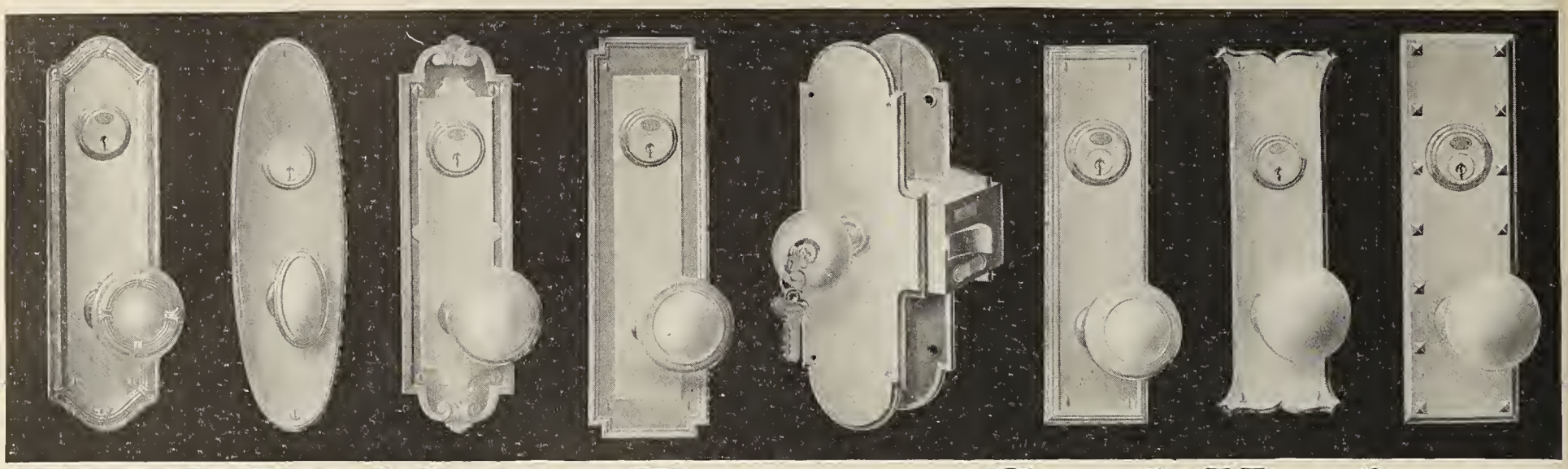
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Good Buildings Deserve Good Hardware



CORBIN



What will look best in your home?

IT is not enough that good hardware should work willingly and last as long as the building itself. It must also look the part—that is, it must be made in designs suitable for any interior decorative treatment and for any architectural motif.

So whether your home is built in one of the Colonial styles—whether it is an Italian villa or Swiss chalet—a California bungalow, French chateau or English cottage—a rambling old farmhouse or compact town residence—you can get Corbin Locks and Builders' Hardware that conform perfectly to its character and make it a joy to live in.

The designers of Corbin hardware have been close students of all the schools of creative art, from the classic Egyptian, Greek and Roman through every art period down to modern expressions.

The influence of much that is fine in art of all periods is reflected in Corbin hardware. A part of the credit for this is due to the Corbin designers and artisans at New Britain. A large share of the credit is also due to the architectural profession.

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Write for booklet—"Good Buildings Deserve Good Hardware"

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA



HOUSE & GARDEN

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Vol. No. 43, No. 5

STUDEBAKER



THE BIG-SIX TOURING CAR $1750

You would not buy a house with five rooms if you needed seven—don't make this mistake in buying a motor car.

Crowding always means discomfort. This is just as true of motor cars as it is of houses. The pleasure is taken out of driving when everybody is cramped and uncomfortable and the children have to sit on someone's lap.

Then, too, with a five-passenger car you often have to leave friends at home when you would really like to take them along.

The Studebaker Big-Six Touring Car provides genuine comfort for seven and when the two auxiliary seats are folded away, it becomes an ideal five-passenger car with room enough for all the luggage you will need or want to carry.

The Big-Six Touring Car affords this roominess without excess weight or bulkiness. It also provides every other essential for lasting satisfaction at a moderate initial outlay and low cost of maintenance.

Its appearance is expressive of power and stamina. Its performance—acceleration, flexibility and day-in-and-day-out dependability—is known and respected throughout the world.

No car, regardless of price, has finer or more complete equipment. This even includes an extra wheel complete with cord tire, tube and tire cover.

Both body and chassis are built by Studebaker. This insures highest quality and because of the elimination of parts-makers' profits, the greatest value for each dollar invested.

The name Studebaker stands for value, dependability, comfort and integrity.

STUDEBAKER

Detroit, Mich. South Bend, Ind. Walkerville, Ont.

Address All Correspondence to South Bend

1923 MODELS AND PRICES—*f. o. b. factories*

LIGHT-SIX *5-Pass., 112" W. B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W. B., 50 H. P.*		BIG-SIX *7-Pass., 126" W. B., 60 H. P.*	
Touring	$975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (4-Pass.)	1875	Coupe (4-Pass.)	2400
Sedan	1550	Sedan	2050	Coupe (5-Pass.)	2550
				Sedan	2750

THIS IS A STUDEBAKER YEAR



Protect Your Home from Rust!

Rust quickly destroys the usefulness of roofs, flashings, leaders and gutters made of corrodible materials.

Rust costs American home-owners $626,500,000 every year, to repair and replace the metal it destroys.

Copper simply cannot rust. That is why a Copper roof, Copper flashing, and Copper leaders and gutters will last as long as your house stands.

And Copper also adds permanent beauty and dignity to the house.

Whether you are repairing or building new, you will save money by using Copper.

Brass Pipe

It costs ten dollars to rip out and replace one dollar's worth of rusted plumbing pipe.

Brass pipe simply cannot rust. Use Brass and be rid of those costly incessant plumbing repairs.

Copper and Brass are cheaper because you pay for them only ONCE

COPPER & BRASS RESEARCH ASSOCIATION

25 Broadway ~ New York

Copper & Brass Research Association
25 Broadway, New York

G

Please send me without charge:

.....(Check) A copy of "Brass Pipe Plumbing," which treats of the advantages of Brass and the relative costs of Brass and Iron.

.....(Check) A Copy of "Copper, the Ideal Roof."

Name .....

Street No. .....

City and State .....



Actualized Ideals in Home Building

The greatest degree of permanence and the least expenditure for upkeep are attained with Indiana Limestone construction. This natural stone weathers beautifully and its rich texture conveys the impression of dignified and substantial opulence, altho its cost only slightly exceeds that of manufactured materials.

The practicability of Indiana Limestone is evidenced by its increasing use for the better type of homes throughout this country and Canada, for builders everywhere have come to realize that an Indiana Limestone facing will add immensely to the beauty and marketable value of a home.

Build with Indiana Limestone and be assured of a home that will embody beauty, dignity and permanence.

A folder descriptive of the house illustrated above, showing floor plans, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box D-782, Bedford, Indiana

INDIANA LIMESTONE

The NATION'S BUILDING STONE



CHAMBER OF COMMERCE BUILDING—BOSTON, MASS.

Architects
Parker, Thomas & Rice
Boston, Mass.

Woodwork by
Richardson Piano Case Co.
Leominister, Mass.

Exploding the Mystery of Costliness

AS Columbus exploded the fallacy which held nations from the seven seas, so the Mahogany Association, Inc. is exploding the "mystery of costliness" which has kept so many home builders from the full use of Mahogany for interior woodwork.

In last month's issue we submitted figures showing in each case the small increase in first cost of Mahogany Interior Woodwork as compared with other less durable, less beautiful cabinet woods in the 20-story Temple Building, Chicago, and in three rooms of the Bungalow Beautiful, Atlantic City.

We are now privileged to submit the Mahogany and alternate bids for the interior trim of the Chamber of Commerce Building, Boston.

While these structures vary widely, note that in each case Genuine Mahogany costs but little more than the other less beautiful and less durable cabinet woods. This should be a guide to every home builder. Do not let the "mystery of costliness" thwart your longing for the enduring beauty of Genuine Mahogany.

Chamber of Commerce, Boston—*Interior Woodwork*

Contract price, Genuine Mahogany	$116,000.
Alternate bid, in Quartered White Oak	$112,000.
" " in Birch	$107,000.
Cost of Genuine Mahogany over Birch, only	$9,000.

Temple Building, Chicago—*Interior Woodwork*

Contract price, Genuine Mahogany	$185,000.
Alternate bid, in Birch	$177,560.
Cost of Genuine Mahogany over Birch, only	$7,440.

"Bungalow Beautiful," Atlantic City—*Interior Woodwork*

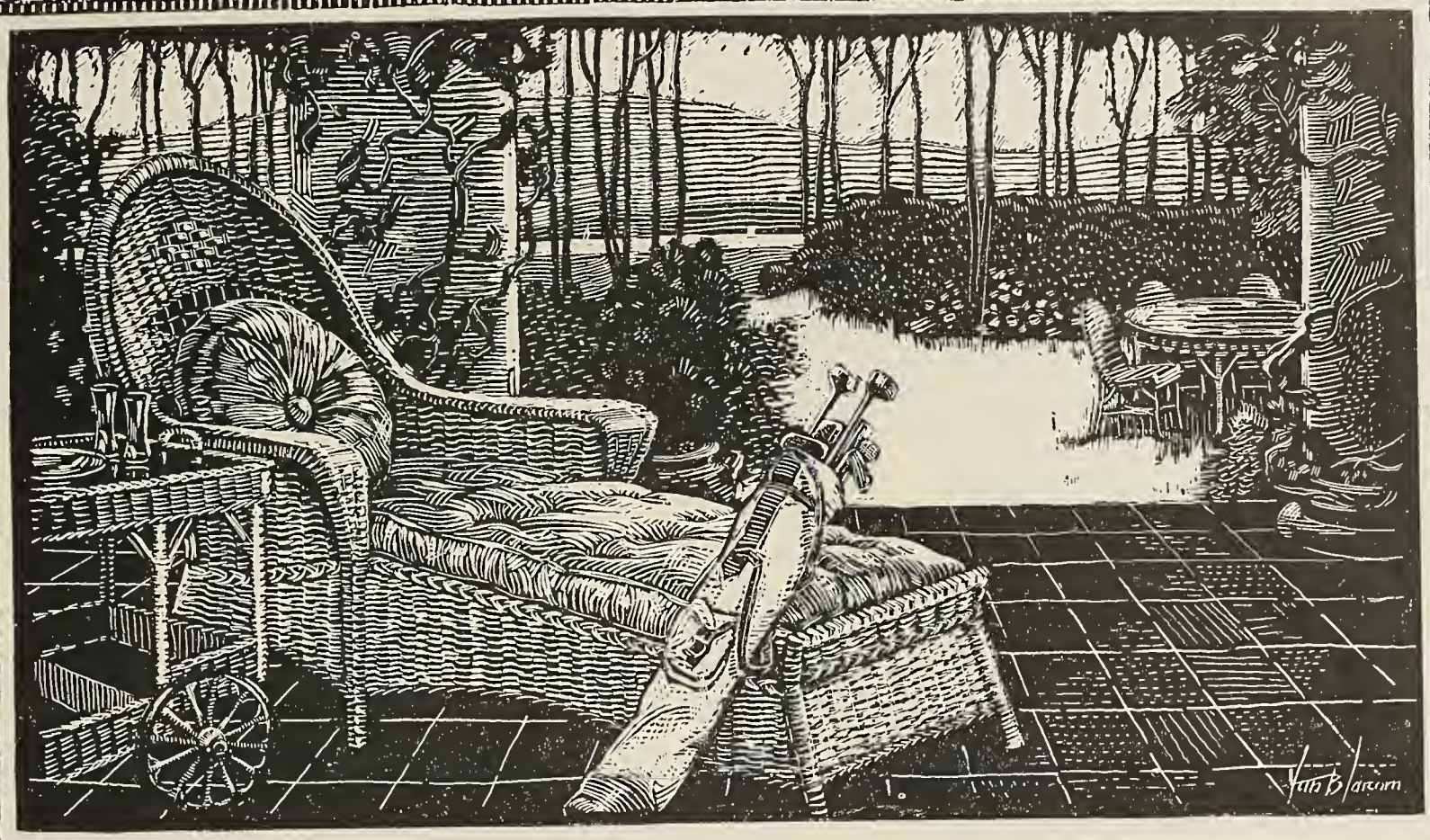
Contract price, Genuine Mahogany	$880.
Alternate bid, in Quartered White Oak	$822.
" " " Plain White Oak	$810.
" " " Birch, stained	$810.
" " " Poplar, "	$800.
Cost of Genuine Mahogany over the cheapest available cabinet wood, only	$80.

The Mahogany Association has nothing to sell. It offers you a confidential, centralized and free service on all questions regarding Mahogany—whether relating to woodwork or furniture. Full assurance is given that your inquiry will never be used as the basis of sales solicitation. Our folders, "Home Beautiful," and on Period Furniture will be sent gratis on request.

after all—there's nothing like

MAHOGANY

MAHOGANY ASSOCIATION, Inc. 1133 BROADWAY, NEW YORK



For Your Club and Your Home

THE character of Club Furniture is tending more and more to approach the comfort and friendly qualities of Home Furniture.

The one-time stiffness and formality is giving place to a delightfully inviting atmosphere of comfort and relaxation.

Furniture of cane, willow and rattan with upholstery, cushions and hangings of gaily colored cretonne, all express the comfortable life of veranda and terrace.

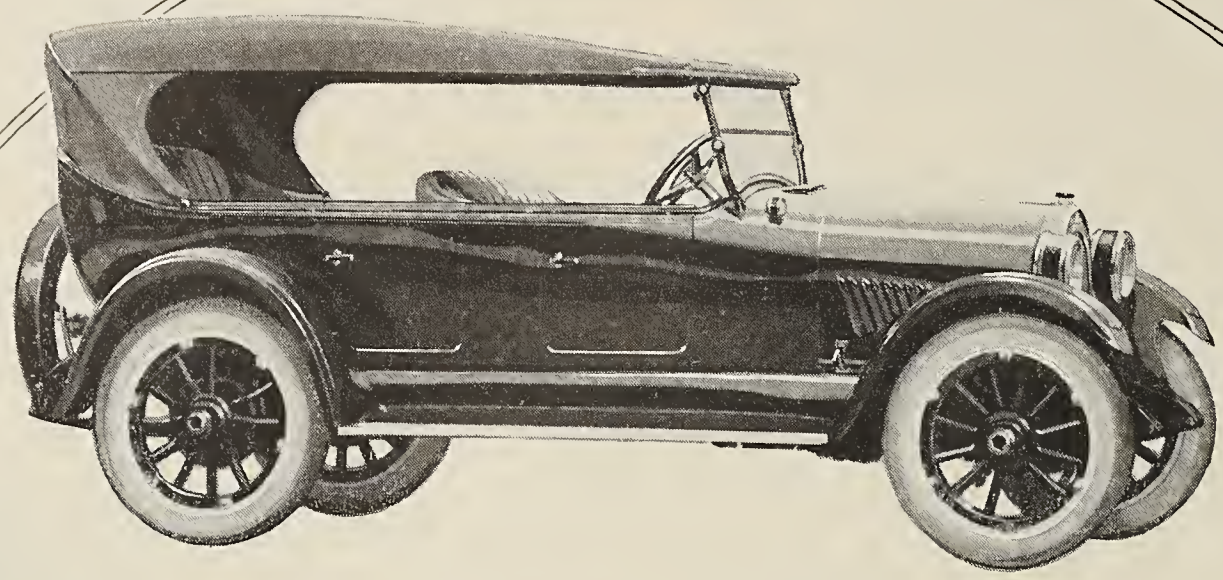
At this season, when the urge to impart freshness and crispness to club and home is dominant, the establishment of W. & J. Sloane stands ready to give careful attention to all details of indoor and outdoor furnishings and decorations.

A collection of designs and prices will be mailed upon request

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK CITY

WASHINGTON SAN FRANCISCO



OLDSMOBILE



THIS magnificent General Motors Building—the largest office building in the world and the object of nation-wide admiration, is a notable expression of the ideal which animates General Motors Corporation.

In whatever it undertakes, General Motors Corporation strives to build the finest and the best.

To the ability and facilities of Oldsmobile engineers General Motors adds the wealth of experience and the technical skill which it derives from the combined strength of its seventy individual companies.

A PRODUCT OF GENERAL MOTORS

Oldsmobile

Answers the Call of Spring

The thrill of Springtime and the alluring call of the out-of-doors find matchless response in this Oldsmobile 5-passenger touring car. And what discriminating woman could fail to delight in the possession of such a suitable companion?

Richly beautiful and tastefully distinctive this car embodies every refinement and appointment desired by the most fastidious. In mechanical excellence its quality is equally conspicuous.

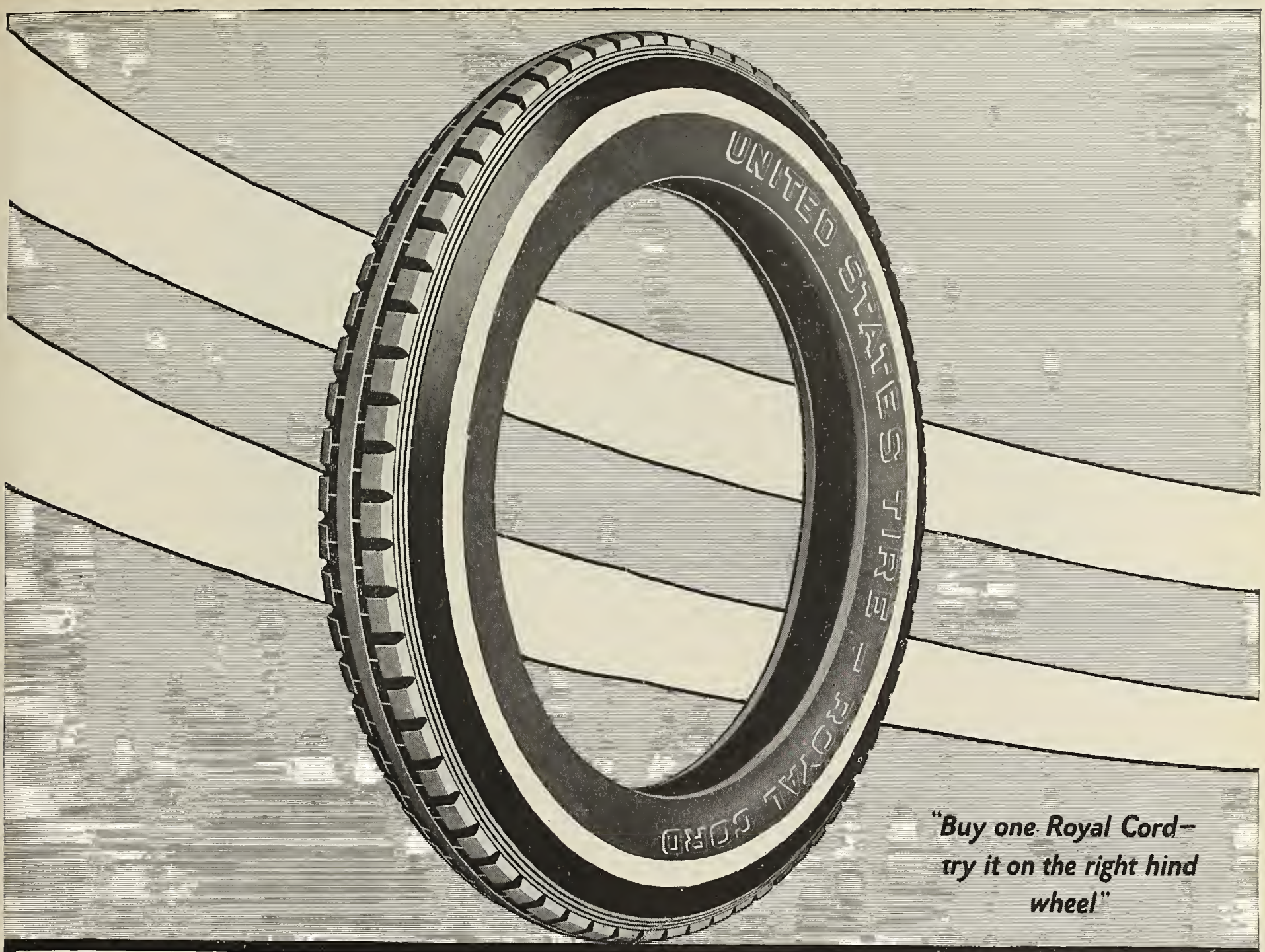
The superb 8-cylinder engine with its perfect responsiveness to the slightest touch of the controls and its vibrationless flow of power, contributes a major share to the high character of Oldsmobile performance.

And, too, a woman finds a satisfying sense of security in the perfect ease of handling which is another predominent feature of this car. It is easy to turn, easy to park, and threads with amazing facility in and out of traffic.

In addition to its mechanical excellence the Oldsmobile touring car possesses that distinguished and smart appearance which enables owners to drive it with a sense of deepest pride, whatever may be the occasion.

OLDS MOTOR WORKS, LANSING, MICHIGAN
Division of General Motors Corporation

EIGHTS AND FOURS



"Buy one Royal Cord—try it on the right hind wheel"

How it feels to be the leader of the tire business

THERE was a time when the bigger a business grew the more "uppish" it got.

These days are over—praise be!

The makers of Royal Cords are the leaders of the industry, but they don't feel it any loss of dignity to reach out for new friends.

And they take the very simple way of just asking you to try one Royal Cord. All the U. S. Royal Cord policies are simple.

For instance, Royal Cords have never talked about exceptional mileages. There are hundreds of testimonial letters in the files but they might sound extravagant and misleading to people and that is not a good thing.

Yet the makers of Royal Cords believe that Royals deliver the greatest average mileage of any tire that was ever made. This seems to be proven by the confidence car owners have in these tires.

Royal Cords have never been sold at "big discounts" or featured in "sales". People can't tell what a tire is actually worth if it sells for all kinds of prices in different sections of the country.

The support Royal Cords are getting today from so many *new* users is the outcome of people *feeling* confidence and *trusting* the Royal Cord makers.

When you put Royal Cords on your car you are going to be *satisfied*. You will see what a good, clean money's worth they are.

UNITED STATES RUBBER COMPANY AND ASSOCIATED COMPANIES — US — RUBBER SYSTEM

Trade Mark

"United States Tires are Good Tires"

© 1923, United States Tire Co., New York City



A typical residence installation of Stedman Flooring

A floor as impressive as marble itself yet resilient and silent as rubber

A New Floor for Fine Homes

WHILE most of the brilliant minds in the rubber industry were concerned with building tires for your automobile, J. H. Stedman was thinking floors—resilient floors of reinforced rubber—floors that look like tile or marble, that feel like velvet, and that wear like iron. And today his years of thought and study have culminated in brilliant achievement.

Stedman's Naturized Flooring is ready today to go into your home, in halls and dining rooms, in libraries and solaria, in bath rooms and kitchens—sponsored by the patronage and endorsement of individuals and of companies whose names are notable. This flooring, rubber, is reinforced and held together with an infinite cobweb of minute gossamer cotton fibres, vulcanized under terrific hydraulic pressure. Made in marble, granite, and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, blacks, whites—in all the formal splendor of a classic floor, or in an intimate blend of cozy warm mixtures in Nature's own colorings.

Noiseless, resilient—it will not dent, crack, or wear out. Soft and firm to the foot, it prevents slipping. Sanitary, with an impervious surface. Won't stain, easily cleaned—it requires no particular care. Simple to install and the first cost—from 75c to $2.00 a square foot—is your *only* cost.

TYPICAL STEDMAN FLOOR INSTALLATIONS

BANKS
Bankers Trust Co., N. Y.
First National Bank, Detroit, Mich.
National Shawmut Bank, Boston, Mass.
N. Y. Stock Exchange, N. Y.

BUSINESS OFFICES
Joseph Burnett Company, Boston, Mass.
McKim, Mead & White, New York City
Crane Co., Chicago, Ill.

CHURCHES
Central Presbyterian Church, New York City
St. Gregory's Church, Philadelphia, Pa.
St. Paul's Church, Cambridge, Mass.

CLUBS
Knollwood Country Club, Elmsford, N. Y.
Union League Club, N. Y. City

HOSPITALS
Boston Lying-In Hospital, Boston, Mass.
Cleveland City Hospital, Cleveland, O.
Fifth Avenue Hospital, New York City
Mt. Sinai Hospital, New York City
Royal Victoria Hospital, Montreal, Canada

HOTELS
Astor Hotel, New York City
Biltmore Hotel, New York City
Sinton Hotel, Cincinnati, O.

OFFICE BUILDINGS
American Tel. & Tel. Building, New York City
General Motors Building, Detroit, Mich.
Metropolitan Life Building, N. Y. City

RESIDENCES
Many of the most exclusive in the country

SCHOOLS AND COLLEGES
Government School, Quincy, Mass.
Yale University, New Haven, Conn.

STORES
B. Altman & Co., N. Y. City
Wm. Filene's, Boston, Mass.
Weber & Heilbroner, N. Y. City.

Write to us for further information

STEDMAN PRODUCTS COMPANY

Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings

SOUTH BRAINTREE, MASSACHUSETTS
DIRECT BRANCHES NEW YORK, CHICAGO, DETROIT
Agencies in all principal cities



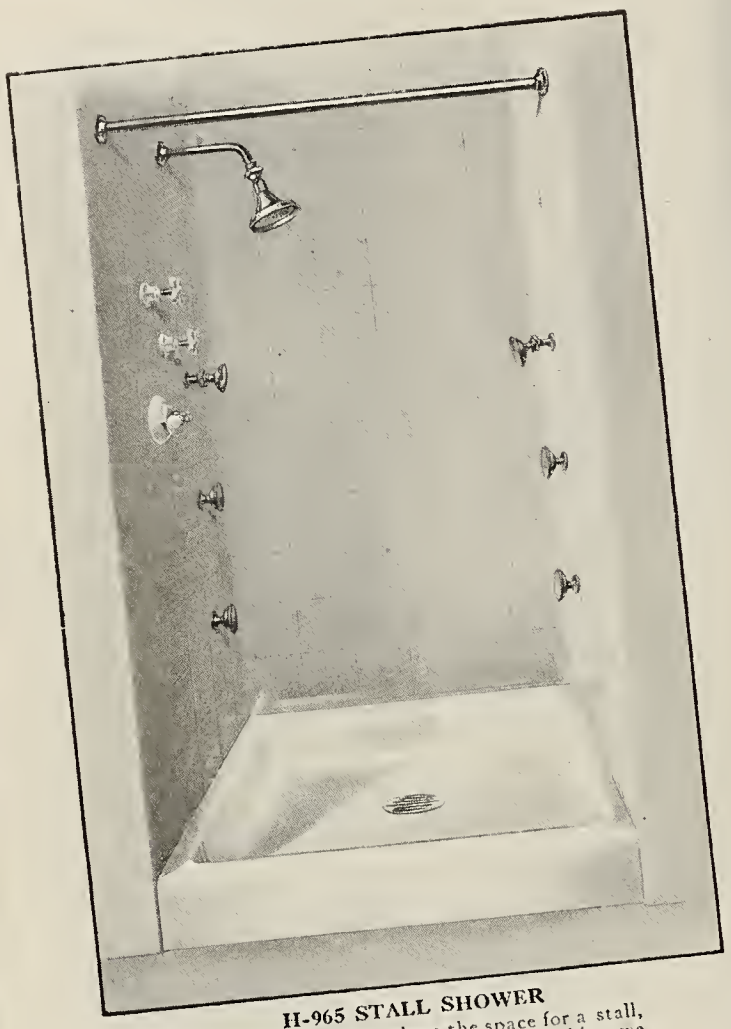
CRITTALL

Steel Casements

The building of Crittall casements, windows and French doors has back of it the authority and knowledge of generations in leadership of this craft. = Built by hand, in various designs, their beauty, grace and enduring utility is enhanced by workmanship that has come down as a tradition with this name. Above is illustrated a Crittall installation in the Arthur L. Cahn residence, Hartsdale, N. Y. —Alfred Hopkins, architect.

CRITTALL CASEMENT WINDOW CO. ∞ *Manufacturers* ∞ DETROIT

A booklet which we will send to aid you in selecting the right type of shower



H-965 STALL SHOWER

For fine bathrooms, where the space for a stall, usually 38 inches square, is available, we recommend this H-965 Mixometer Shower and Needle Bath. The Mixometer controls the temperature of the overhead shower and side sprays, the volume or force from both of these is regulated by those two valves above the Mixometer. As you can see, all these operating handles are close enough to the entrance of the stall to enable you to adjust the water to the desired force and temperature before entering. Note that in this H-965 Shower and in the H-952½ Shower, shown on the following page, the shower head is set on an angle—not necessary for the bather to wet his or her head.

Additional details of stall construction on page 4

A gentle, warm shower before bedtime will often insure sound, restful sleep.

Once-Used Water

All of us must admit that the swiftly moving brook as it glides over sandy bottoms, gurgling and bubbling as it mounts and washes stones and dashes on, carries with it a real thought of cleanliness.

Running water is clean

This is the same cleanliness that we find in water swishing from the shower head or flowing from the open faucet. It is nature's way of washing—using the water once and allowing it to pass. The shower and the lavatory nozzle then are the means by which this cleanliness of the running brook is carried right into your home, plus the convenience of instant control both as to temperature and force.

Nature's way of washing

It was only recently, however, that this *complete* control became a feature of the shower—since the patenting of the Anyforce head. Before this, it was easy enough to control the

You can take a good, invigorating shower in two minutes

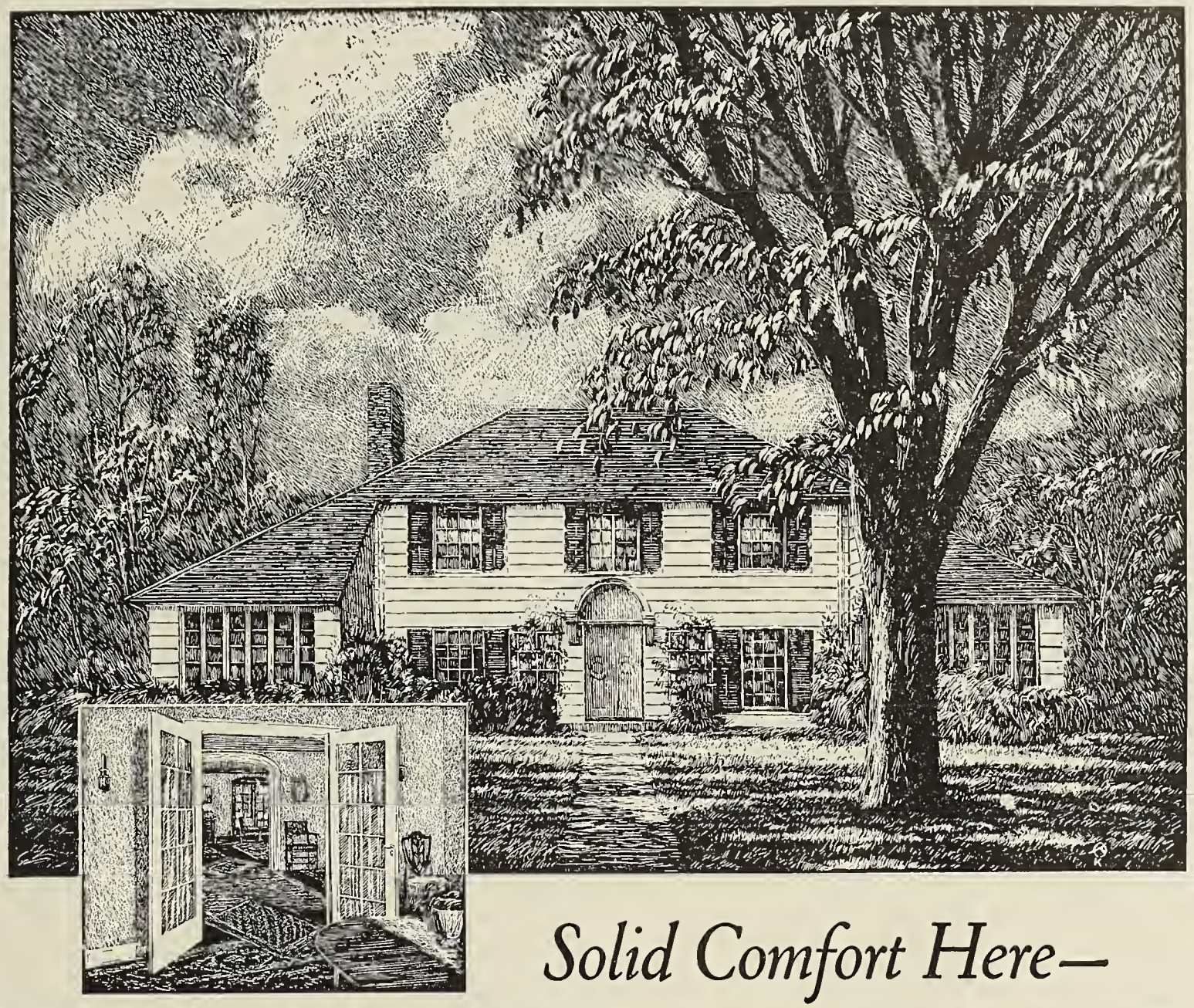
"Once-Used Water" is sixteen pages of information about showers, together with suggestions as to their use.

Lavatory fixtures and other bathroom equipment also are briefly discussed.

There is no cost or obligation in sending for this booklet. Anyone really interested in showers should have a copy. When you send for it you might also give us the name of your plumber.

SPEAKMAN COMPANY, WILMINGTON, DELAWARE

SPEAKMAN SHOWERS



Solid Comfort Here—

and—inside and out—a source of genuine pride to him who enjoys the freedom of his own home. Far enough from "down town" to give fresh air, sunshine and friendly trees full sweep; modest enough to fit an easily financed building and loan account. Will you take the hint?—Good, we'll help you!

Arkansas Soft Pine

has brought home and happiness to many—why not you? It is the complete and wholly satisfactory answer to that eternal question—an attractive home at moderate cost; it is a wood upon which you can rely for a rugged staunch structure; it is *the* wood which is pleasing innumerable home builders who have been exacting in their selection of interior woodwork.

Arkansas Soft Pine possesses certain inherent and individual physical qualities that assure tight joints and rigid bracing in framework, as well as wind-proof walls; that assure exterior surfaces which hold paint tenaciously and without chemical reaction; that assure a satin-like interior woodwork of lasting beauty and luster, whatever the finished color scheme.

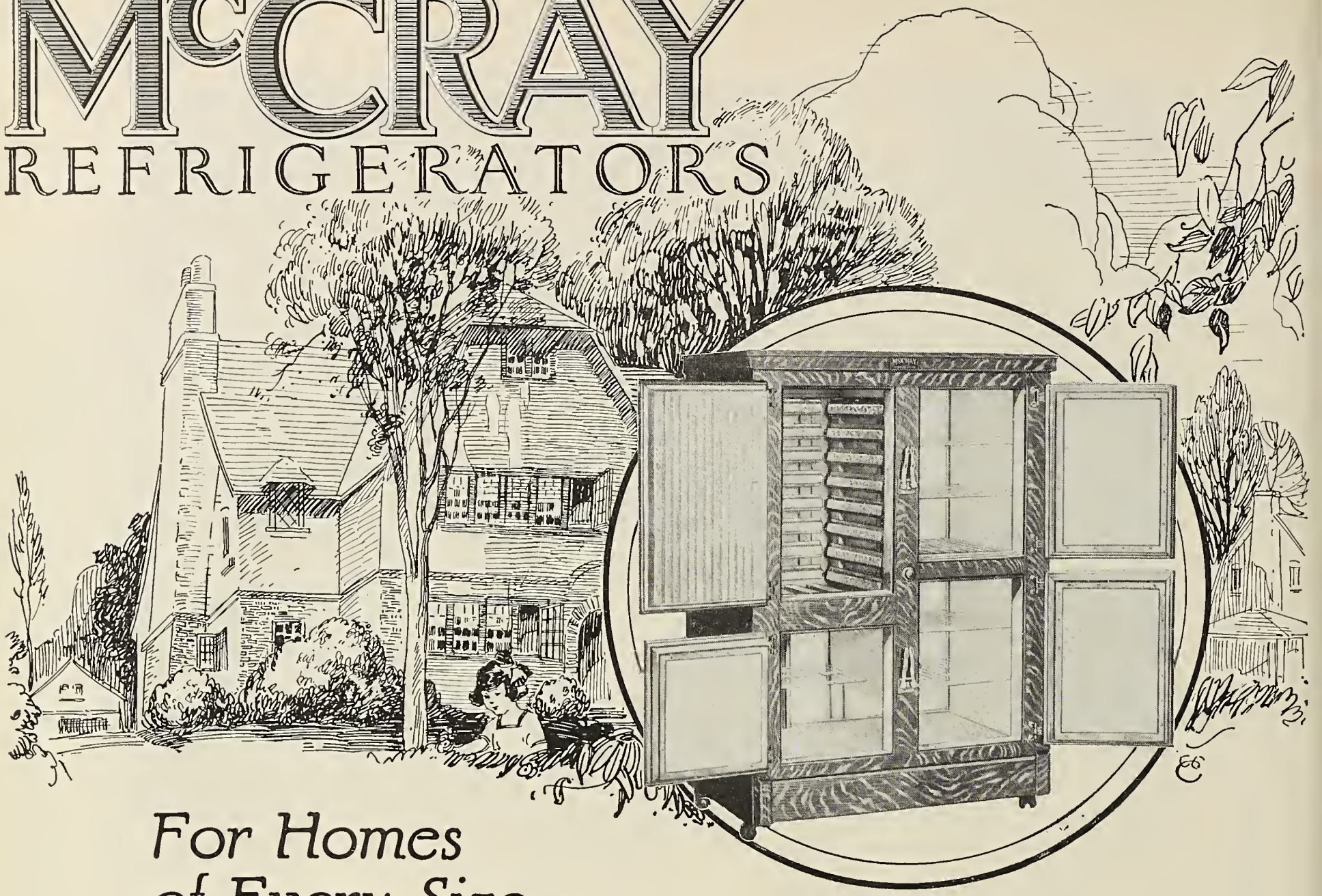
We'd like to send you the whole story told in your language, together with a dozen attractive house designs of moderate cost—all in a book that is yours for the asking; and if you prefer white enamelled woodwork, please advise.

Arkansas Soft Pine is Trade Marked and sold by dealers and planing mills east of the Rockies

ARKANSAS SOFT PINE BUREAU

520 Boyle Building · Little Rock, Arkansas

McCRAY REFRIGERATORS



For Homes of Every Size—

For residences of every type—imposing town or country houses, or for the modest bungalow—there is a McCray Refrigerator of suitable size and style.

Install a McCray; be assured of wholesome, palatable meals. The tempting appeal of a cool, crisp salad, for instance, and the purity and healthfulness of all perishable foods which appear on your table, depend upon the efficient service which this fine refrigerator gives.

And the McCray, in its very efficiency, is economical as well. Staunchly built of the best obtainable materials, its walls perfectly insulated, the McCray provides thorough refrigeration at the lowest operating cost. For a third of a century McCray Refrigerators have been serving dependably.

The McCray is readily adaptable for use with mechanical refrigeration, in which case its efficiency and economy in operation are of equal importance. The patented McCray construction insures a constant circulation of cold, dry air through every compartment keeping every corner sweet and perfectly dry.

Besides stock sizes and styles for every home, we build to order equipment to meet special needs. The outside icing feature, originated and developed by McCray, is available on all residence models.

In homes throughout the country, including many of the largest and finest, you will find McCray Refrigerators. Besides, the McCray is recognized as standard equipment in the foremost hotels, clubs, hospitals and institutions.

Send the coupon now for further information.

McCRAY REFRIGERATOR CO.

2313 Lake Street Kendallville, Ind.

Salesrooms in all principal cities. See telephone directory.

McCRAY REFRIGERATOR CO.
2313 Lake St., Kendallville, Ind.

Gentlemen: Please send me further information about your residence refrigerators, without obligation.

Name .....

Address .....

Am also interested in refrigerators ( ) for Grocers; ( ) for Markets; ( ) for Hotels and Institutions; ( ) for Clubs; ( ) for Florists.

McCRAY REFRIGERATORS FOR ALL PURPOSES

CURTIS WOODWORK



"Curtis" the name, and "1866" the year this firm started to make the best woodwork possible, are marked on each piece of genuine Curtis Woodwork. A guarantee of Curtis *intent.* You protect yourself by asking for Curtis trademarked woodwork. See the Curtis Catalog at your dealers, or write the Curtis Companies' Service Bureau Clinton, Iowa

1866

Be Sure to Get Good Woodwork

YOU are going to live with your woodwork a long time. Therefore, choose as you would a fine piano.

The doors, windows, moulding and built-in features of a home are what give it a "homy" appearance. If poorly chosen, the finest furnishings cannot conceal the bleak look about the house, any more than a pretty dress can offset a girl's freckles.

An old house can be wonderfully brightened up by changing some of the doors, windows—and perhaps by adding a fireplace, or some other built-in feature.

Curtis woodwork covers every architectural type

Curtis Woodwork is different from what you ordinarily see, in that it is developed from classic models. Our consulting architects went to purest types of Colonial, English, and other architecture for their inspirations. You are always sure of harmony and correctness.

But more than style and design the *use* to which each piece will be put is always considered. The door and sash illustrated on this page are exposed to all kinds of weather. So weather-resisting California Soft Pine is chosen. There are many kinds of woods, each suited to a special purpose, each coming in different "grades." Even a single tree may cut up into different grades, which if carelessly chosen or passed at the factory would affect appearance and wear of your woodwork. Curtis selection of lumber for different purposes, and Curtis inspection is kept to the highest standards.

The right wood for the right purpose

It is this good judgment and honesty in picking out the right wood for the right purpose that makes Curtis Woodwork last a lifetime and always look well, along with selection of right materials and correct designs. Curtis Woodwork brings you the good results of most careful workmanship. Every piece of Curtis Woodwork includes refinements—an improvement here, added strength there—which do not always show at first glance but which make people satisfied that, dollar for dollar, Curtis Woodwork gives more value than others.

You have never given door panels a thought. You think of door panels as wood in a door. But examine the panels of the door illustrated in this advertisement—they will give you a good example of unseen Curtis virtues. They are considerably thicker and stronger than on ordinary doors—yet this thickness does not show. The whole entrance is constructed of soft, close-grained, weather resisting wood. Glazing is done with clear, double-strength glass.

The care with which this entrance is produced is but an example of the worthwhile features to be found in every item in the entire line. If it were made for you alone, it would be very expensive. But quantity production brings the price within the reach of everybody.

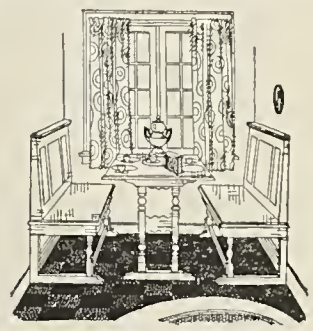
Each piece is trademarked

In specifying Curtis Woodwork, you are always sure of harmonious design and thorough workmanship. But it is necessary to look for the trademark—which is on every piece—if you want to be certain of getting woodwork made in Curtis intent.

One of the great advantages of Curtis Woodwork lies in the fact that you can study an exact picture of it before you buy. You can see how it will look in proportion to your rooms and furniture This is much more satisfactory than striving to visualize woodwork from a blue print before it is made up. Curtis dealers can show you pictures of a complete Curtis wood-worked house or the details of an individual door. Ask them to show you the Curtis catalog.



Combination Kitchen Dresser and Work Table C-760. Within easy reach is everything needed to prepare a meal. For further information write for free booklet on "Permanent Furniture."



Dining Alcove C-740. Few people without one can realize how handy and cozy this little breakfast nook is. Write for our free booklet on "Permanent Furniture."



Interior Door C-305. This inside door carries the delightful hominess of the English house. It is a true reproduction of Elizabethan times. Ask for our free booklet on "Interior Doors and Trim."

Look for this trademark. It identifies every genuine piece of Curtis woodwork. You will find many that imitate Curtis designs, and some that claim to be "just as good." But without this trademark you do not receive Curtis quality! An intrinsic value that unites appearance, utility and Curtis intent.

1866 CURTIS

The makers of Curtis Woodwork guarantee complete satisfaction. "We're not satisfied unless you are."

Our 57 years' experience teaches us that prospective home builders need to see in advance a variety of house illustrations and floor plans—therefore we offer the authentic Plan Books listed below.

Send this coupon for valuable information

The Curtis Companies' Service Bureau,
Dept. 3523, Clinton, Iowa

Send me the Plan Books checked below. If they do not meet my requirements I will exchange or return them in good condition in ten days for my money.

Vol. XI	39 homes—bungalows	...$1.00
Vol. XII	39 homes—1½ and 2 story	1.00
Vol. XV	39—5-room houses	1.00
Vol. XVI	39—6-room houses	1.00
Vol. XVII	39—7-room houses	1.00
Vol. XVIII	23—8-room houses	1.00

Exteriors, woodwork illustrations and floor plans in each. Volumes XV to XVIII, inclusive, are the work of Trowbridge and Aekerman, architects, New York.

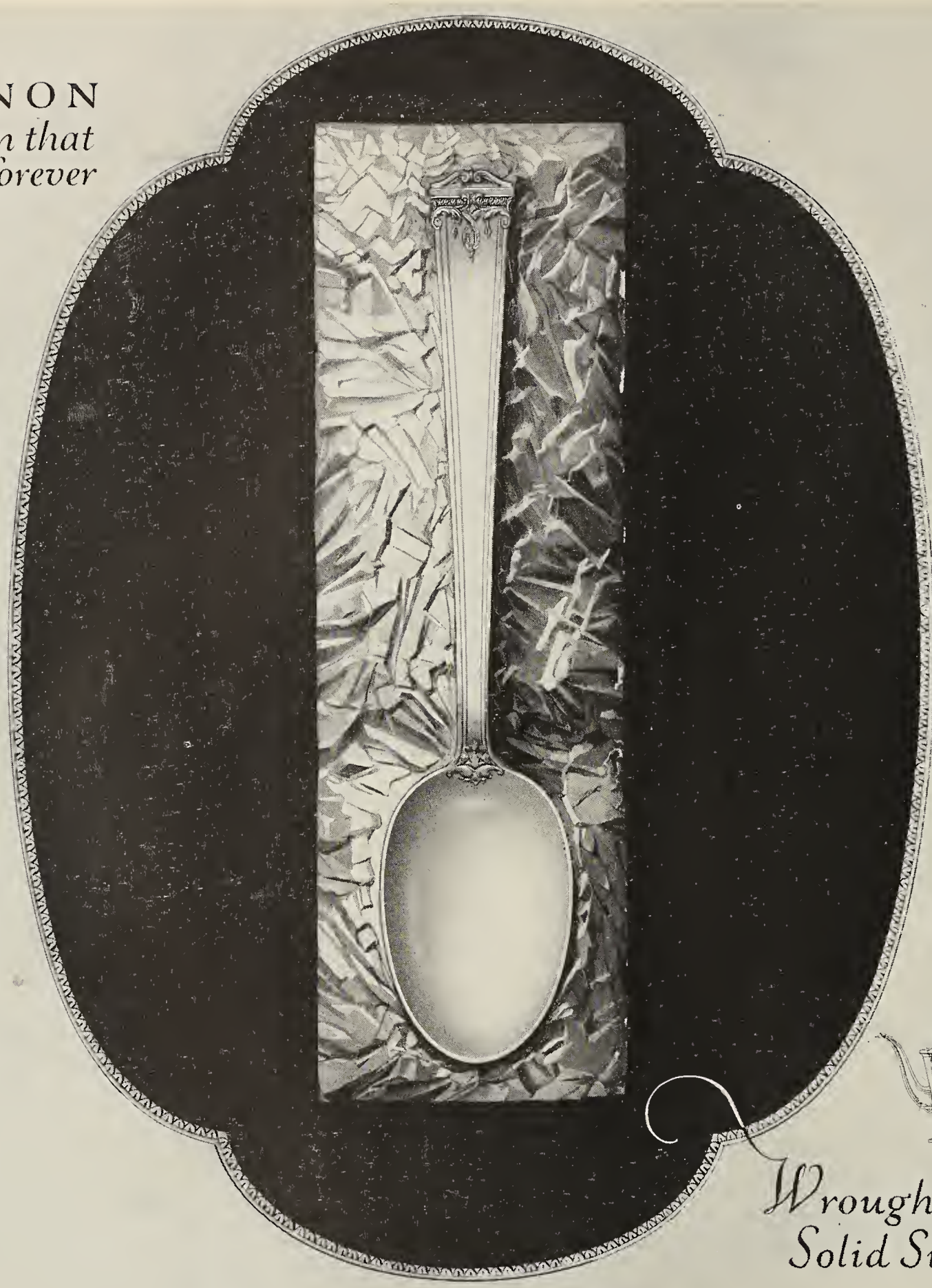
Note — The Curtis Dealer in your town can obtain any of these plan books for you free of charge. If you prefer, present this coupon to him.

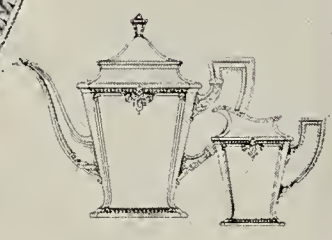
Name .....

Street .....

City .....

TRIANON
A Design that will live forever





Wrought from Solid Silver

To People with a Bride to Think About

YOU will give sterling. Of course. But what kind, what pieces? Permit a suggestion. Give something she can *build* on.

The Trianon Design, in International Sterling, is such a gift. She can add to the pieces you start her with, until she has a complete table service. She will want to,—because Trianon's classic art will always be supremely correct, despite the whims of fashion. And she can afford to,—because solid silver is an investment that will endure generations of use.

Have your jeweler show you the Trianon Design. Or, write for the book which illustrates the complete correct Trianon service. Address Department 154, International Silver Co., Meriden, Conn.

Trianon is stamped 1847 R.W.S. Co. STERLING *which identifies the genuine*

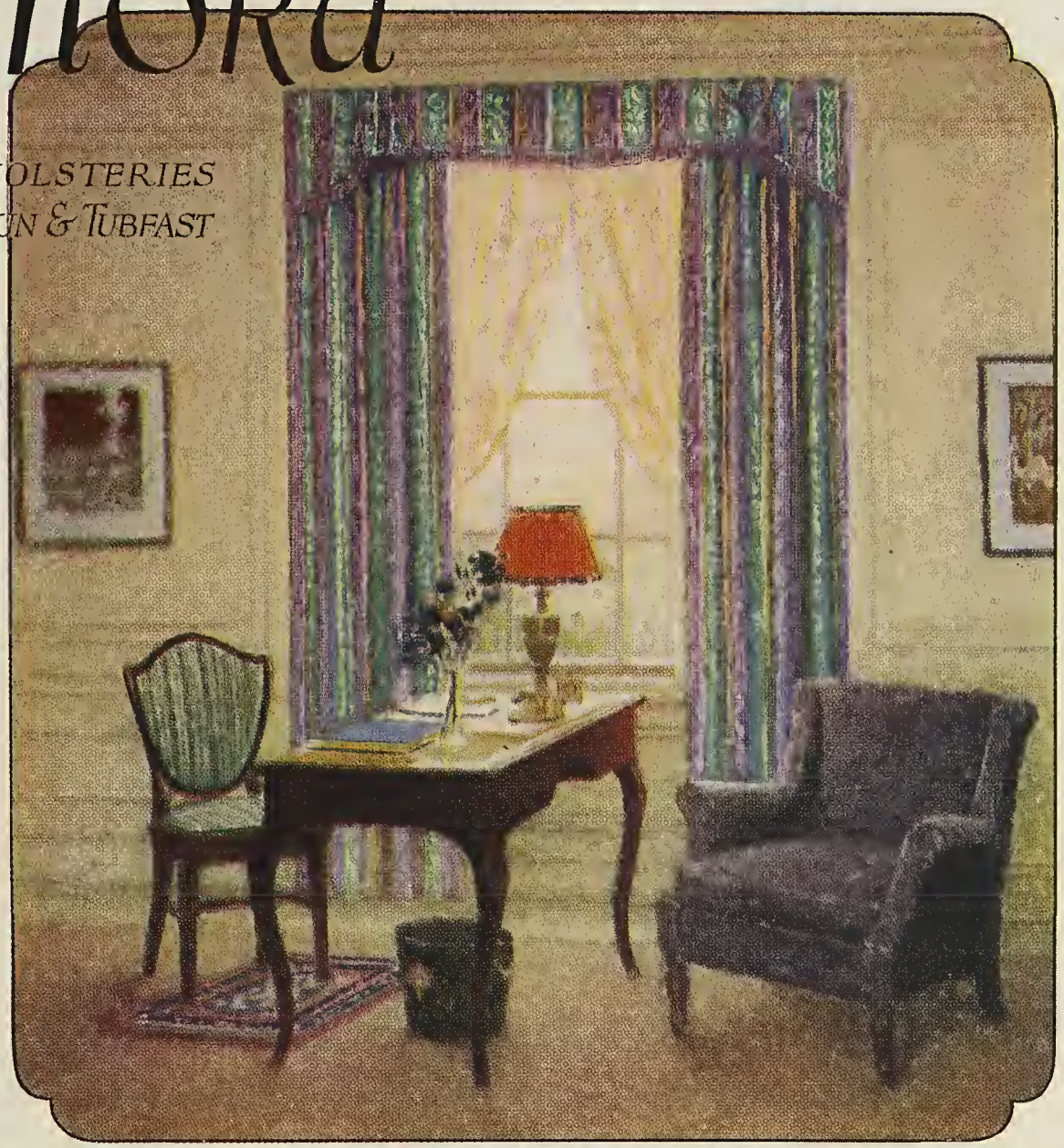
INTERNATIONAL STERLING

Masterpieces of the Classics

INTERNATIONAL SILVER CO.

Orinoka

Draperies & Upholsteries
Colors Guaranteed Sun & Tubfast



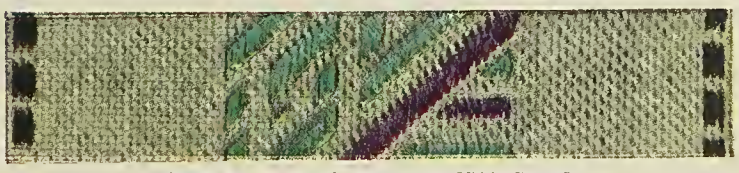
THE ORINOKA GUARANTEE

is printed on the tag attached to every bolt of genuine Orinoka sun and tubfast fabrics. Look for it when you buy.

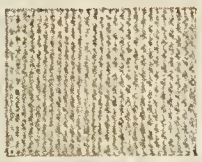
"These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."



Over-draperies of Striped Modena, No. 1551, Color 801.



Small chair in Dutch Canvas, No. 8723, Color 5.



Glass Curtains are Casadora Net, No. 1633.



Armchair upholstered in No. 1650, Color 20.

Summer tests your drapery fabrics!

YOUR summer window open to the breeze lets in bright sunlight and specks of dust that play havoc with ordinary drapery materials.

But not with Orinoka Guaranteed Sun and Tubfast Draperies! Orinoka colors will not fade in even the strongest sunlight, for they are hand-dyed in the yarn by our special process. And, as often as necessary, Orinoka fabrics may be washed with pure soap and water, and rehung—their beauty unimpaired.

In consequence, the springtime custom of taking down the over-draperies is passing. With Orinoka draperies, windows may be interestingly and colorfully draped the year 'round. There are textures and color schemes appropriate for every type of decoration and for all homes, whether town or country.

Orinoka fabrics offer the truest economy. Their beauty is no passing thing! Every yard is fully guaranteed—money back or new goods if color fades from sunlight or washing. Order your draperies by name—not "sunfast," but "Orinoka —Guaranteed Sun and Tubfast."

THE ORINOKA BOOKLET

"Color Harmony in Window Draperies" was prepared by a New York decorator. It contains many illustrations in color of dainty window, door and bed drapings. Its suggestions for selecting materials and making and hanging draperies are practical and helpful. Send us your address and 20c.



THE ORINOKA MILLS

510 Clarendon Building New York City



From a Drawing by CARL HECK
© ARCO 1923

Many a family knows from painful experience how true is the old song:

"They pushed the damper in and they pulled the damper out but the smoke went up the chimney just the same."

No longer true!

THE PROGRESS of heating science up to the time when the American Radiator Company was formed is pretty well summarized by this old song reprinted above.

Homes were either too hot or too cold; and no matter what you did to the damper the smoke went up the chimney, carrying most of the heat along.

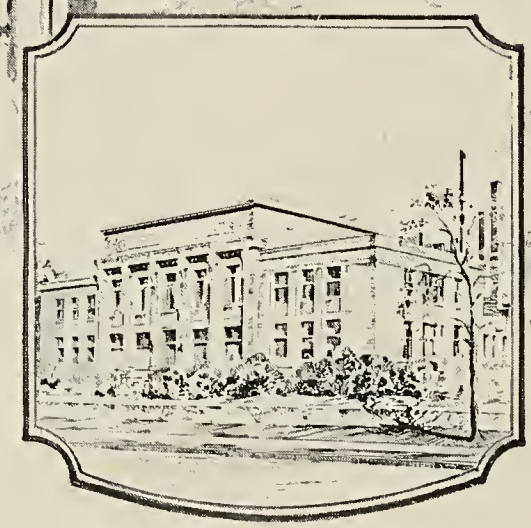
One of the first steps taken by the American Radiator Company was the establishment of a department for determining definite performance standards for its boilers and radiators. That department developed into the Institute of Thermal Research, the largest laboratories in the world devoted exclusively to problems of better warmth.

Here materials are tested and every new type of boiler and radiator must prove in *advance* precisely what it can do.

Architects have long been familiar with the service of the Institute of Thermal Research. It is one large reason why they so often write "AMERICAN Radiators" and "IDEAL Boilers" into their specifications. Dealing as they do with life's most sacred investment, they like to insist upon materials from which scientific tests have eliminated every element of chance.

The little book "Better Warmth and Better Health," published by this company, contains ten definite suggestions for saving coal, and other information of value to every home owner.

May we send you a copy? A card to either address below will bring it to you at once.



Institute of Thermal Research
of the
American Radiator Company
where the ratings of Boilers are definitely determined by tests with chimneys of many different sizes and heights.

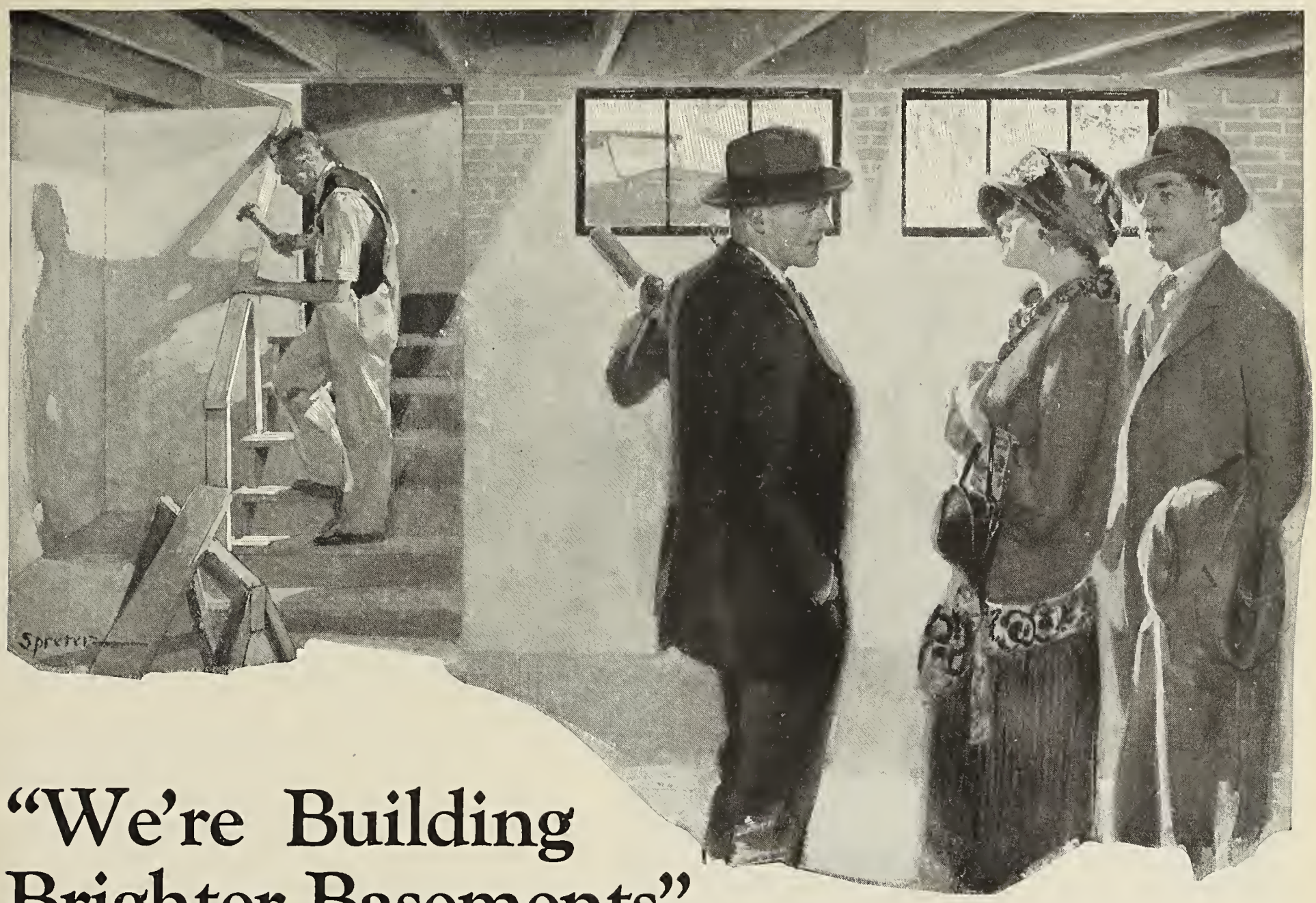
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NEW YORK

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"We're building brighter basements. It's light that makes the difference. Look at those Fenestra Basement Windows. They admit 80% more light and make the basement almost as bright and usable as the rooms upstairs."

Think what a wonderfully light and airy laundry there'll be in this house. Think what a continual satisfaction it will be to have plenty of light on the stairway, around the furnace and coal-bin. Of course you'll want a Fenestra Daylighted Basement in *your* new home.

Then get *all* the facts about Fenestra Basement Windows before your plans are completed. Write us today for literature and the name of a lumber or building material dealer near you who can supply you with these windows quickly.

DETROIT STEEL PRODUCTS COMPANY, 2413 E. Grand Boulevard, DETROIT
***For Canada:* Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto**

Study These Fenestra Advantages

They Never Warp nor Stick—Unlike wood windows, Fenestra windows cannot warp or stick. They're always easy to open and equally easy to shut. Their solid steel bars are not affected by damp weather.

They Resist Fire—Fenestra Basement Windows lessen the possibility of dangerous and destructive fires. Their solid steel construction provides protection against fires next door. And in case of fire in your own basement, burning materials can be thrown through Fenestra Windows with perfect safety.

They Keep Intruders Out—Fenestra Basement Windows make the home more secure. Their solid steel bars and positive locking device provide a barrier that discourages house-breakers.

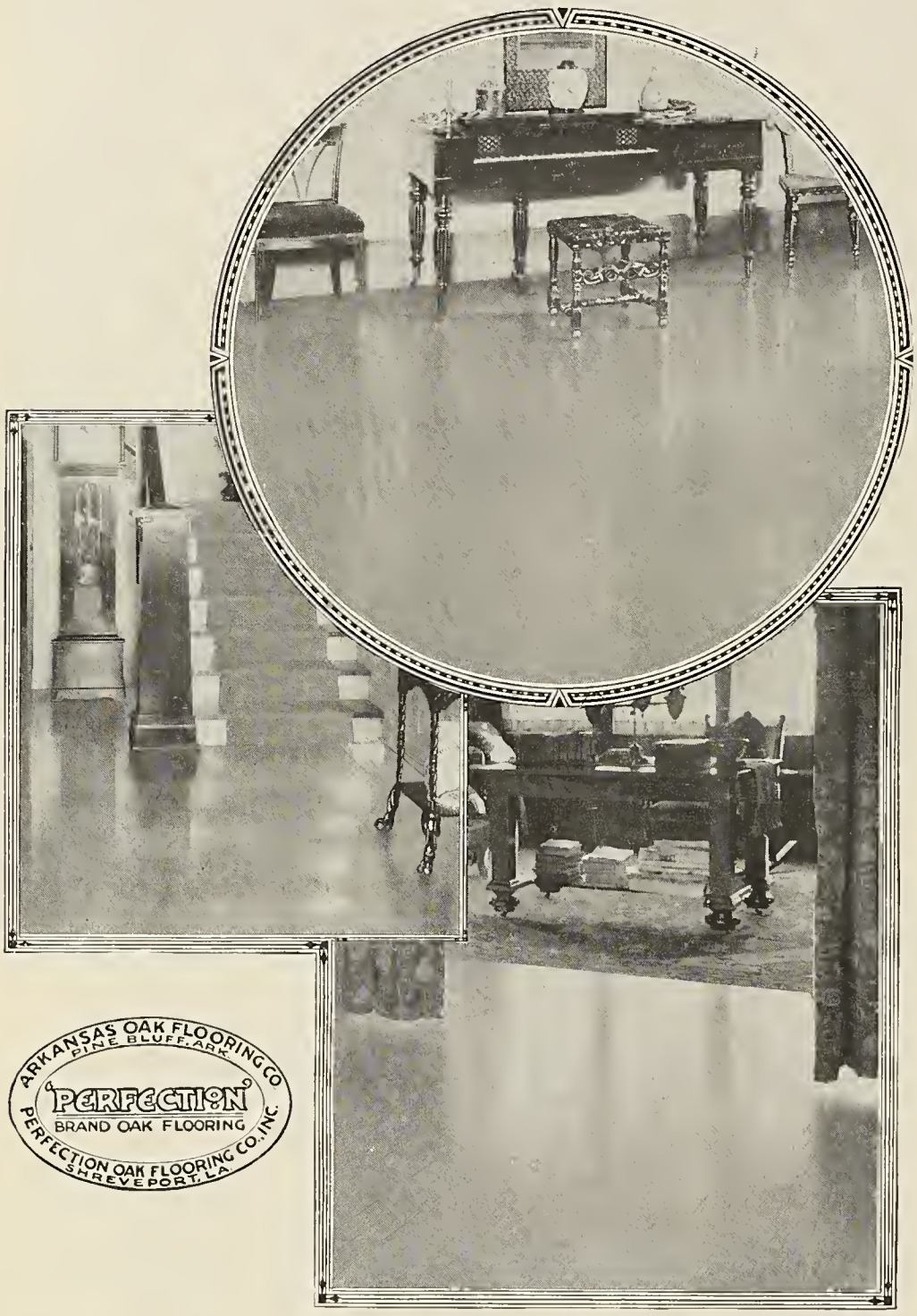
Permanent and Attractive—The solid steel members of Fenestra windows cannot rot or decay. Coal or wood deliveries do not mar them or impair their efficient operation. They make the whole outside appearance of the house permanently attractive.

Their Low Cost Will Surprise You—With all these advantages, you would expect Fenestra to cost much more than ordinary wood basement windows. But this is not true. Their first cost is little if any more and the cost of installation is considerably less.

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BASEMENT WINDOWS

Fenestra
The name of the ORIGINAL steel WindoWall.
The symbol of superior QUALITY in material, patented design, workmanship and service.

THE OVERLOOKED BEAUTY SPOTS IN YOUR HOME



When you enter a home that is particularly charming in its decorations and furnishings, you realize that its secret lies in the wonderful background of elegance formed by its broad expanse of lustrous, velvety oak floors.

These are the beauty spots that unfortunately are overlooked by many people who do not appreciate the added loveliness and charm of this everlasting wood.

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BRAND OAK FLOORING

You can easily bring infinitely greater charm to your own home. Perfection Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow ground color that will harmonize with your wall tones and add distinction to your hangings, your pictures, your drapes. Perfection will remain beautiful for generations. It never needs replacement.

If your home lacks this touch of refinement, you can have a Perfection Oak Floor laid over your present floor at a cost so modest it will surprise you. If the leading lumber dealer in your city does not carry Perfection, write us and we will give you the address of one near you.

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The ideal time to consider the wisdom of oak flooring is when you are planning your home. The pleasure in knowing that its prized beauty spots will give evidence of your good taste, will increase your joy of anticipation. Your architect or contractor will supply you with all the necessary information regarding Perfection.

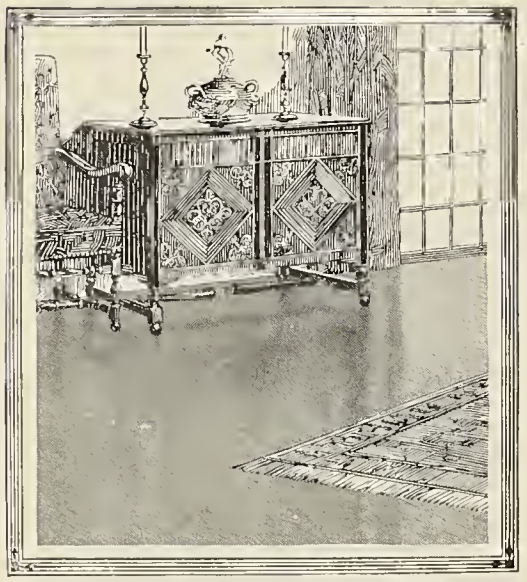
We have a most interesting brochure on this vital subject that will be well worth your reading. Simply write us and ask for "The Overlooked Beauty Spots in Your Home." It will be sent you at once, gratis and postpaid. May we suggest that you write at once?

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Chamberlin Metal Weather Strips furnish year round protection and utility. They permanently end fuel waste and discomforts of a draughty house.

They insure even heat. Keep all parts of the house warm. No more cold spots. No cold air currents. And you will be surprised at how little they cost.

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Tests show the enormous waste of fuel at unprotected doors and windows. How simple to save it as growing thousands of good home managers are doing.

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They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free.

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Eng. Dept. F-6

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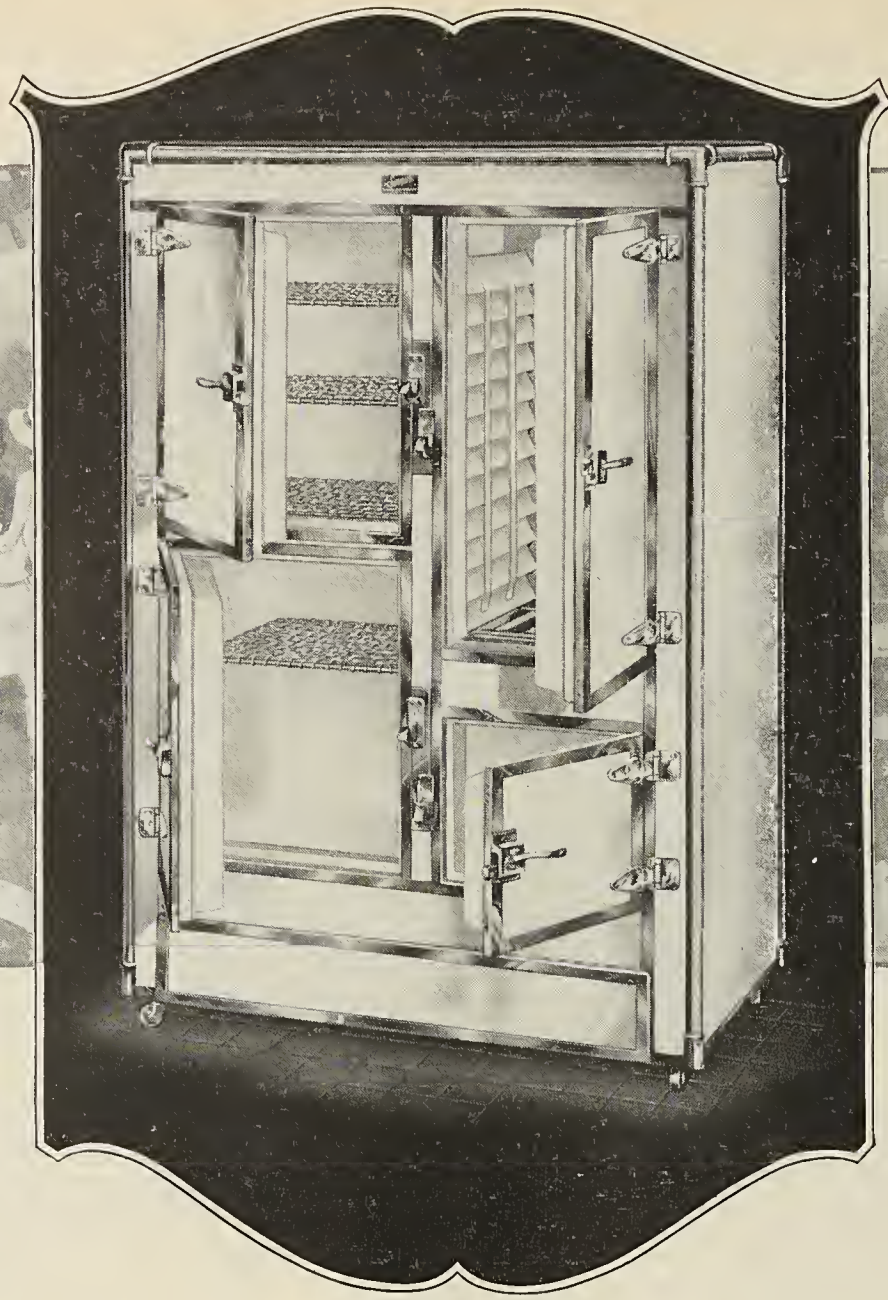
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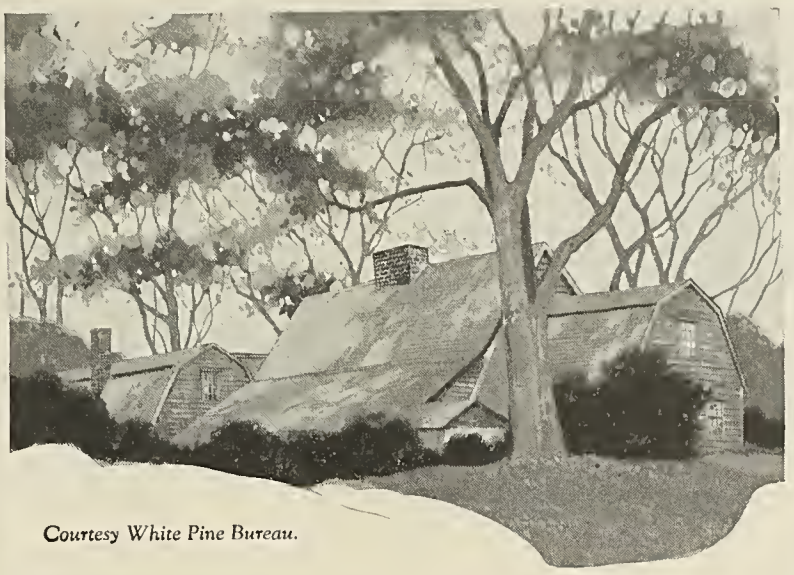
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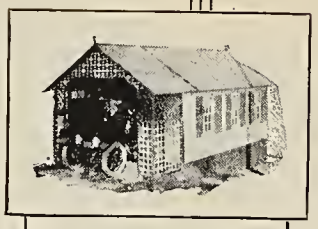
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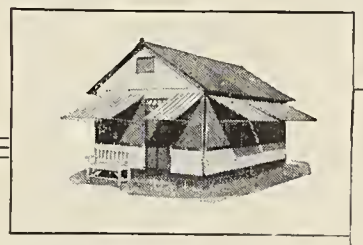


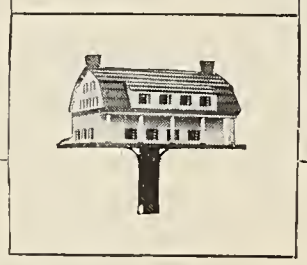


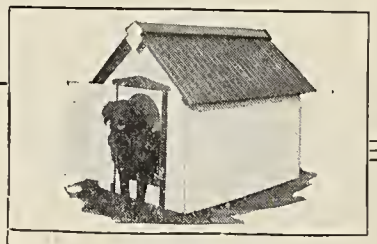


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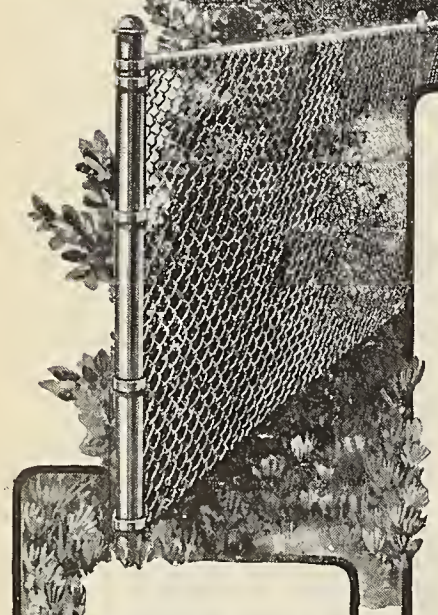




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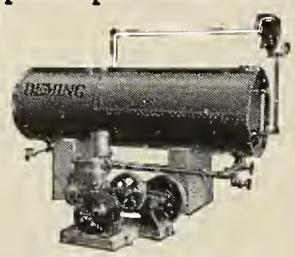
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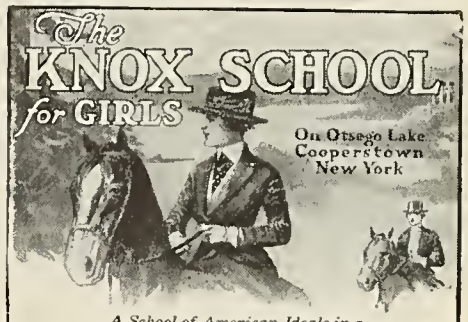
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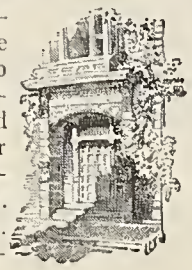
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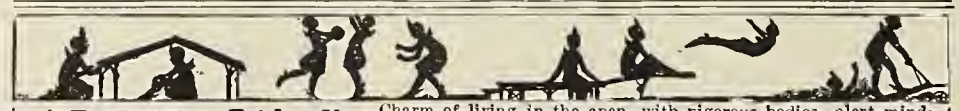
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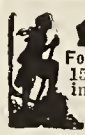


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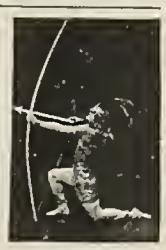
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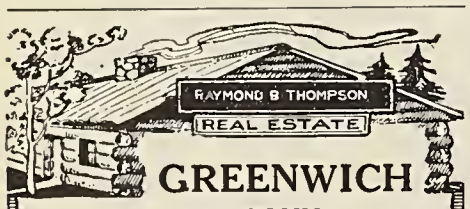
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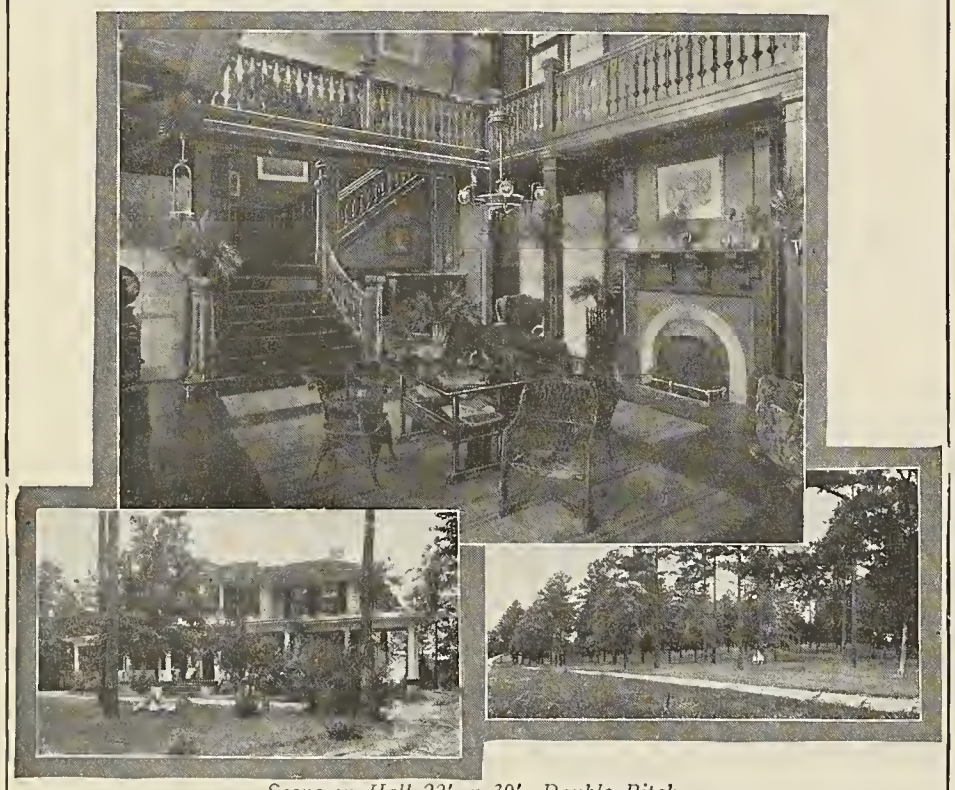
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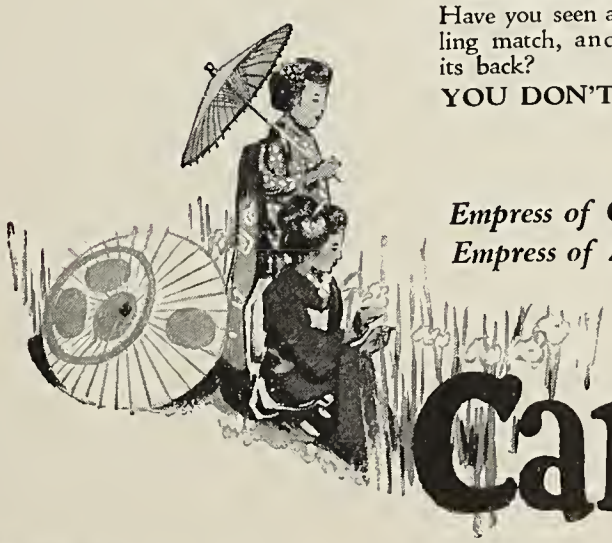
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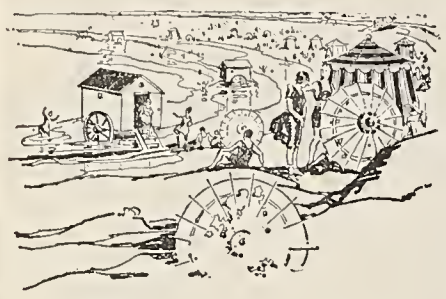
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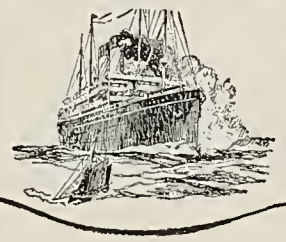
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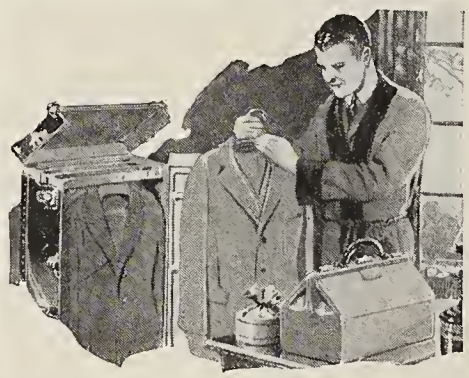
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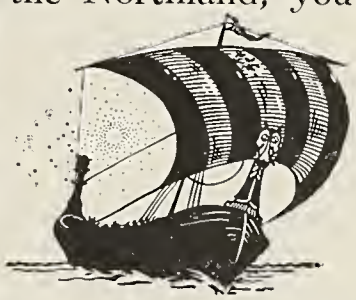
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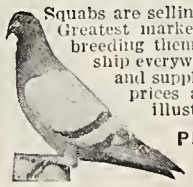

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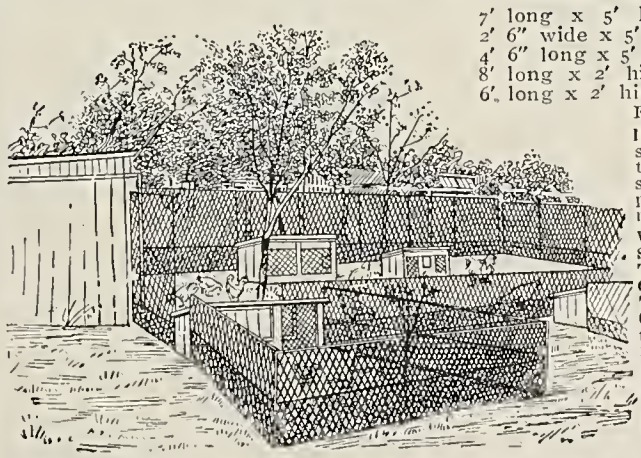
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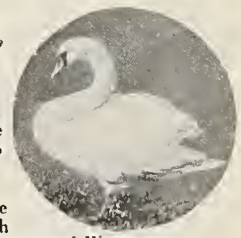
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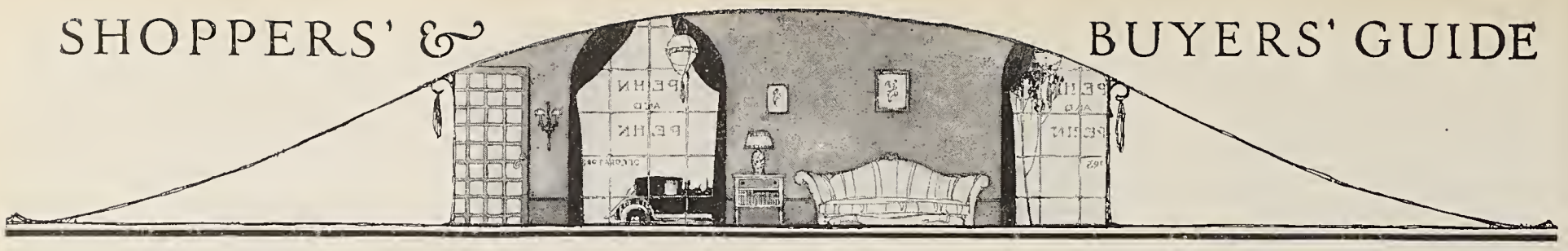
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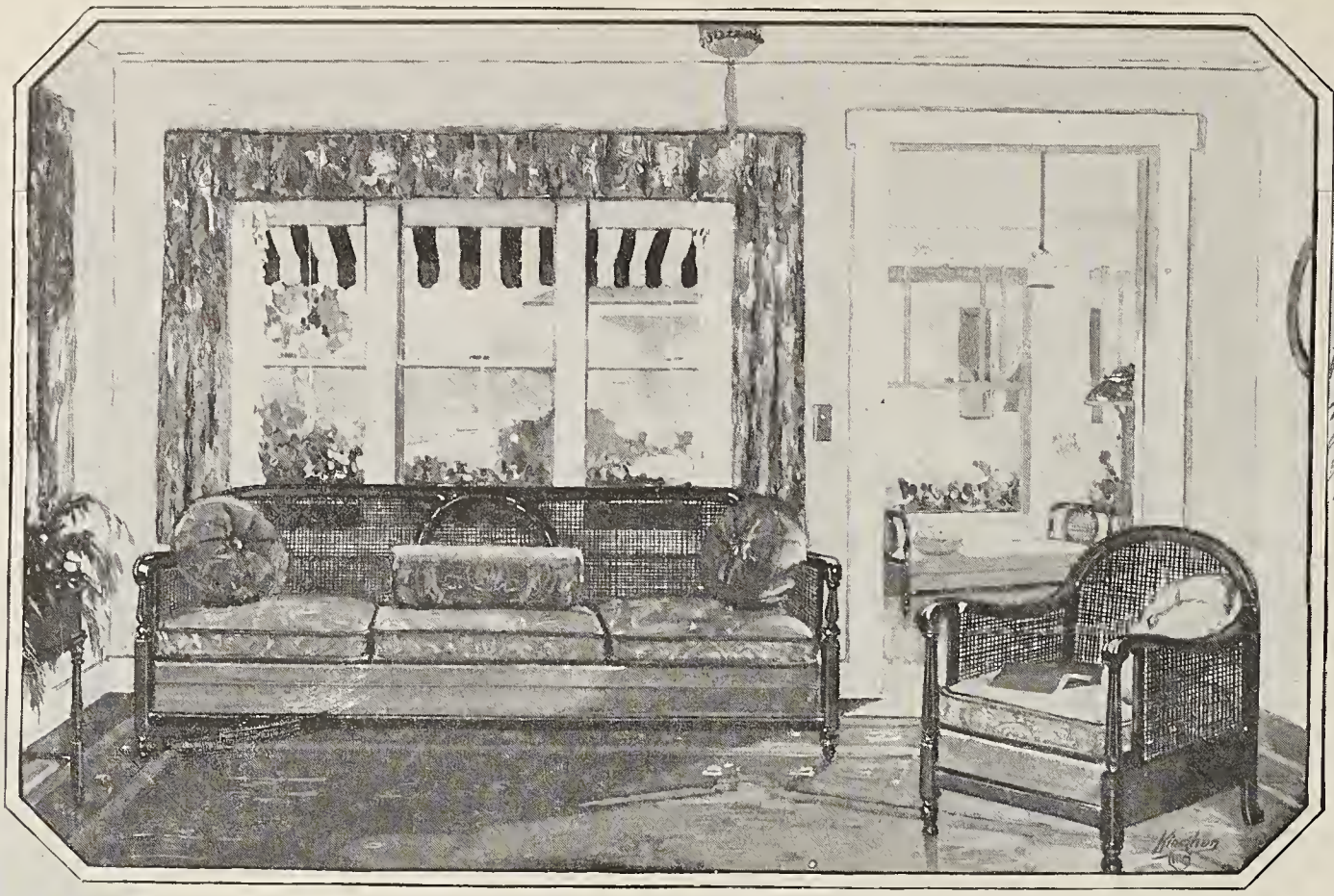
To tell the history of each object is impossible here. Suffice it to say that the architects and decorators we called in to criticize the final models gave this Danersk Salem Group one hundred percent approval. The essential qualities are livableness, style and beauty. The price is surprisingly reasonable.

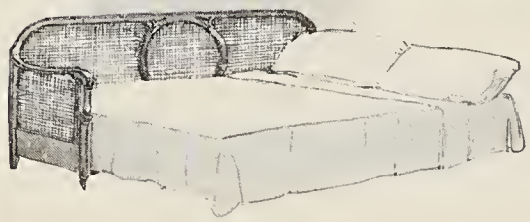
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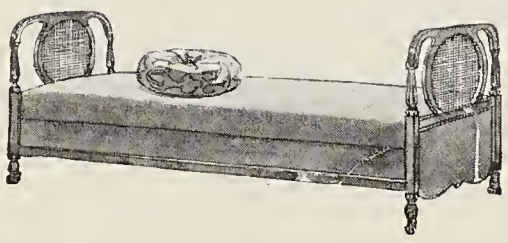
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An example of pure Egyptian design is this Schumacher Damask

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Recent art treasures found in the Valley of the Kings give a fresh impetus to the Egyptian influence in decorative design

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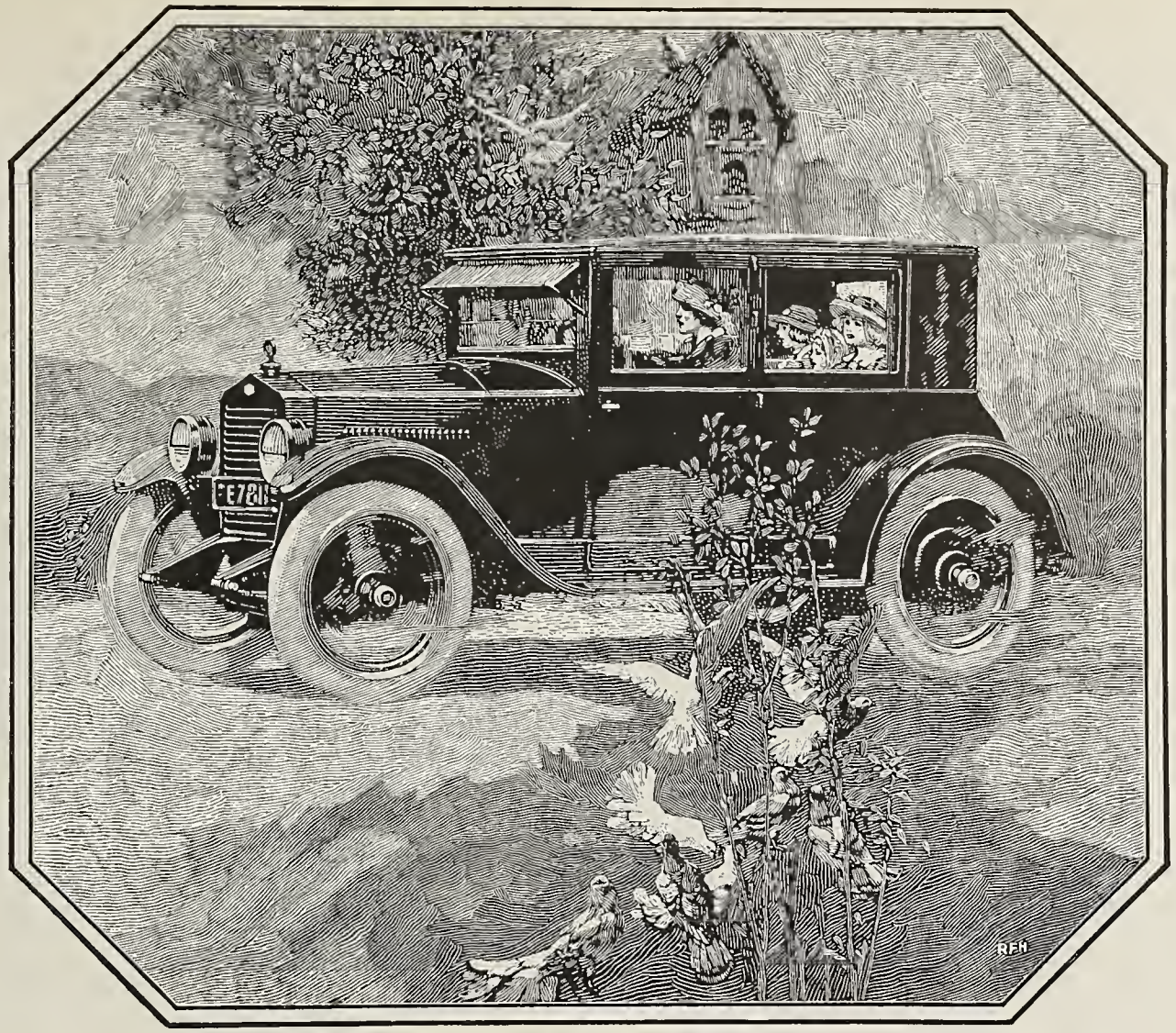
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House & Garden



Through this doorway one goes to view an enchanted rose garden, which will be shown in the June number

STATISTICS are tricky things, and yet they have a fascination. You can do so much with them and apparently prove away so many problems. You can pile them up in a big stack, like the Woolworth Building, or spread them out flat, like a railroad track or curl them up, like an anchovie. We confess to a weakness for them, and whenever life gets boring and apparently unproductive we sit down and prepare a lot of statistics. The other evening, for example, we happened to be turning over the pages of some old volumes of House & Garden. Having a paper and pencil handy, we began to scribble down figures. Before we knew it, they began to look like Woolworth buildings and railroad tracks and, if we hadn't stopped them, they would have curled up like an anchovie just to prove what the magazine does to fish when they read it. However, from this chaos of figures we precipitated the following facts which may be of interest:

Those who read House & Garden from 1918 to 1922 inclusive were privileged to see no less than 9517 illustrations. They considered 297 houses with plans and read 168 articles on building. Their eyes scanned 166 photographic spreads of good interiors and read 223 articles on interior decoration and furnishing. The gardeners were allotted 259 articles on their pet subjects and 148 photographic spreads. In this time there were also 92 articles on household equipment and 90 articles on collecting and art subjects. Seen-in-the-Shops pages totaled 191 and the articles selected from the shops attained the dizzy figure of 1564. In these five years the work of 224 different architects was displayed on House & Garden's pages, rooms done by 90 different decorators and gardens by 24 different landscape architects.

Quite a number of things can be deduced from these figures, but the one that interests us most is the fact that we have endeavored to give our readers a good measure of interesting and authentic subjects, abundantly illustrated and concisely presented. If the facts of building, decorating and gardening can be suggested in the graphic form of pictures, we believe that readers will grasp them quicker and retain them longer.

If, in some way, we could trace the inspiration to build, to furnish and to garden that all these illustrations and articles have aroused, the figures would doubtless be amazing. That, after all, is the weakness of statistics — somehow they don't seem able to measure dreams and hopes and ambitions.

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The HOUSE & GARDEN BULLETIN BOARD



THEY tell a story of a certain missionary who, on arriving at his field in the heart of Africa, was seized by the natives and locked up in a pig sty. He cleaned the sty, built him a house of wattles and planted flowers around it. When the natives saw these great improvements they marveled and forthwith elected the padre head man of the tribe.

That desire to surround one's self with cleanliness and beauty is the mark of departure from the savage to the civilized. The savage fails to appreciate an important fact—that one's immediate environment has effect on health and state of mind. Ugliness can poison.

People from time to time revert from the civilized to the savage. We have our dark ages, when standards of beauty are lowered and the poison of ugliness enters our being. The era of the Centennial was our architectural and decorative pig sty. Perhaps at no time did the standards in America fall so low. The awakening to beauty has been a long and uphill climb, but at last we are approaching the top. While we may not yet be elected the head of the world's people in taste, we are competing strenuously for it. Our standards of architecture and decoration, our taste in garden design, our acceptance of household equipment that makes for better living, all indicate that we as a people are no longer content with the pig sty.

What will be the effect on us? Well, it may lead to a form of national idealism that will give us front rank among the nations of the world. For you cannot live with beauty without having other standards raised. The general appreciation of the good lines of a roof, of livable color schemes may—who knows?—find its ultimate expression in the distaste for the ugliness of war, in the solving of our filthy problem of crime and its punishment.



THERE is a movement on foot to assure the permanence of the splendid work of the Arnold Arboretum by providing it with a substantial endowment. No cause in the interest of trees and shrubs could possibly be more worthy than this, and it should claim the interest of every reader of House & Garden. The Arboretum was established in 1872 by Harvard University from a fund left by James Arnold, a merchant of New Bedford, who died in 1868. It is located at Jamaica Plain, Mass., and is now a part of the park system of Boston. The purpose of the Arboretum is to increase the knowledge of trees and other woody plants. In it all the trees and shrubs of the north temperate zone are arranged in such a way that they may be conveniently studied, both for their scientific and artistic interest. It would be difficult to imagine a more valuable or a more beautiful array. The institution also acts as a laboratory in which a scientific study of the plants is carried on. It contains a bureau of publication, exploration and exchange through which botanical exploration is undertaken in various parts of the world and the results and products of these explorations are made known and distributed. If the success of all these activities can be attributed to any one man, that man is Prof. C. S. Sargent, the director, who has devoted the greater part of his life and fortune to the Arboretum.



ON THIS page in the February House & Garden there were printed some remarks on the interest that is being taken in tree planting in different parts of the country. The paragraphs brought from a reader in Oklahoma a letter telling of the establishment in that state, by proclamation of the governor, of a Tree Planting Week which began on February 22. During that week every person in the state was urged to select a good tree and plant it. There may be other states which are less in need of a Tree Planting Week than Oklahoma, but there is no state in the country which would not be benefited enormously by six days of concentrated effort in this direction. The economic and artistic reasons for tree planting on a large scale are great. A national Tree Planting Week would be an institution worth having.



THERE are two new names of authors in this issue—John G. Hamilton, who writes on the furnishing of men's rooms and who is an interior decorator practising in New York; and Sir James Yoxall, who writes on hunting curios in London, a pastime in which many Americans going to London this year may indulge. Sir James is a collector of note and, in addition to innumerable articles on collecting is author of "Collecting Miniatures", "Collecting Old Glass", etc. Aymar Embury II is an architect well known to House & Garden readers. The Italian house by Dwight James Baum, on pages 78 and 79, was one of the designs for which he was awarded a gold medal at the recent Architectural League Exhibit in New York. Basil Oliver, who designed the house on page 77, is an English architect practising in London.



INCIDENTALLY, House & Garden's contributors have acquired the book writing habit. F. F. Rockwell, whose name is well known to our readers, has just had published "Gardening Under Glass" and Miss Amelia Leavitt Hill is producing "Garden Portraits." By the time this issue is out there will be on sale Minga Pope Duryea's "Gardens In And About Towns" and "Flowers for Cutting and Decoration" by Richardson Wright, editor of House & Garden. Meantime Miss Peyser's "Cheating The Junk Pile" is doing nicely and Matlack Price's "Practical Book of Architecture" is appealing to architects and prospective builders. Both Miss Peyser and Mr. Price are on the editorial staff of House & Garden.



IF YOU read architectural criticism, or listen to it, you are sure to hear that half-timber construction is "exotic" in this country. This would be all very well except for its trifling defect of not being true.

Half-timber work is simply the exposed structure of a wood-framed house, with the spaces between the timbers filled in with brick. This filling is called by the rather jolly name of "nogging", and was either stuccoed or left exposed. It was found that a variety of diverting patterns could be contrived in the brick nogging, so that it was really a pity to cover it with stucco.

The frame house of today, of course, is a much more lightly built affair than the frame house of Elizabethan England, and to expose its "timbers" to the public gaze would be rather unkind. Moreover, if a two-by-four framed structure were nogged with brick, the nogging would probably bring the whole thing to the ground. When the main timbers of a house were rugged, hand-hewn posts 8″ or 9″ square, and the intermediary studding not less than 4″ square, the frame of a house was something to be proud of, and those timbers of sturdy oak mortised and pegged together and braced with diagonal struts would have carried a far heavier load than their brick nogging.

The "half-timber" house which is to be decried is the one in which stained boards are nailed to the surface of a stucco wall, solely to secure a pictorial effect. And these houses are not bad because they are "exotic", but because they are imitations of an honest type of actual construction, and as architecturally immoral as any sham.

Our national right to half-timber construction, moreover, is established by the many actual half-timber houses still standing in New England, where massively framed structures were nogged with brick and rubble masonry, but covered over with clapboards or shingles.

An unarchitectural mind might idly speculate upon the reason for this, and attribute it to a "Puritan complex" which recoiled from exposed timbers, and felt a decorous necessity of covering these anatomical facts with decent clapboards, reaching often to within ankle-length of the ground.



DESPITE the fact that winter sports in America have become quite popular and despite the fact that a few hardy souls have the temerity to say that they prefer winter to summer, the average run of people are, by now, thankful that winter is over. It has been a hard and arduous season. The first few snow storms were stimulating, but by the time the twenty-seventh began to patter down, they lost their charm. It is all very nice to sit indoors in a warm room, and read Whittier's "Snow Bound", but you can't do it for months on end. In this coalless year it has been practically impossible. Truly, winter is a snare and a delusion.

We are often tempted to think that winter is the test season for human beings. Old Nature is trying to see just how much human nature will stand without revolting or going under. We've stood a powerful lot this year and we're tired of it. Never was spring so welcome.

One doesn't feel that way about the other seasons. Spring is a transient; Summer—even the hottest—can be tolerated; Autumn offers another transition. You never heard anyone yawn and hope that Spring would only end or complain that they were fed up on Summer or that Autumn bored them to extinction. But you do hear countless people say—because most of us do it each year—that unless Winter ends soon, they will go mad.

Well, it has ended!



A COMPOSITION OF HOUSE AND GARDEN

The elusive ideal in country house design and in the planning of the garden is to create with both together a pictorial composition. A composition of such true pictorial charm as this corner of a garden on the Morris estate in Philadelphia is not often achieved. The relationship between the building and the planting is so subtly right that no effort of means is apparent. The picture has a fine quality of completeness. Mellor, Meigs, and Howe, architects



TERRACES FOR OUTDOOR LIVING

The Livable Possibilities of the Terrace Make It More Than a Mere Link Between the House and Its Immediate Garden

MATLACK PRICE

FOR some reason, too obscure to fathom, the terrace seems always to come into the plan, if at all, after everything else has been provided for. It is as though it were somehow in the ornamental luxury class with garden pavilions, fountains or swimming pools, although its addition to living in the country should place it among the first considerations.

Not a great deal needs to be said about its architectural aid to a house and garden plan, for it is the obvious link between indoors and outdoors. It is connected with the house by its foundations, and it is connected with the garden by the sky and by flowers to both. Consequently the terrace is at its best when it partakes somewhat of the character of both, being less formal than the house but more formal than the garden.

With a terrace you do not step abruptly from the house into the garden, but make the transition more comfortably and easily. From the house you step outdoors, yet do not seem to entirely leave the house, and from the vantage of the terrace you look out upon the garden, and, if the weather and the ground underfoot are propitious, you step down among the paths and grass plots and flower beds. Some elusive connotation in the word "terrace" conveys a quite fictitious and unfounded idea of grandeur and this idea may have banished the terrace from many a modest plan. The word "terrace" often assumes, in the mind, a magnificent imaginary plural in "terraces", immediately conjuring up a vision of vast estates, with terraces leading to more terraces, marble-walled, and Maxfield Parrish stairways—and you decide to have a porch.

But the terrace is no such formidable affair: it can be domesticated more easily than some other features of spacious plans, and can be made to more than justify itself as a practical addition to the grounds, as well as an almost essential element of design.

It is true that most large houses with gardens have a terrace on the "garden front", or rear of the house. (The English term of "garden front" is a more pleasant sounding one than "back" or "rear".) To a lover of gardens, the real "front" of the house is the one overlooking the garden—the entrance front doesn't matter. In the case of the large house the terrace is almost a necessity in effecting an easy relationship of the great mass of the building with its site. The terrace is like a setting—it eliminates any awkward joining which might exist between the house and its garden. This is a function of the terrace, however, which is no less to be reckoned with in the small house, or the house of moderate size.

There is another point about a terrace which should at once explode the old connotation that it is a thing belonging only to the great estate. The smaller the house, the more real need it has of a terrace, for the terrace adds usable floor area, usable area for living and entertaining. And descending to business terminology, and even to the danger of being accused of a weak pun, it can be said that this increased underfoot area is added without increased "overhead". For the terrace has neither walls nor roof, and if it is built properly, it adds no maintenance cost to the house. Its cost, varying with its material, lies mostly in its foundation, but even this cost is not comparable with its manifold addition to the country house in terms of pleasant living. The smaller the house, the more reason to have an added room which is as big as



Perrett

A terraee that opens directly off the house has the advantage of an architeetural background, as for instance, where the iron-railed baleony helps create the setting for willow furniture and formal benehes

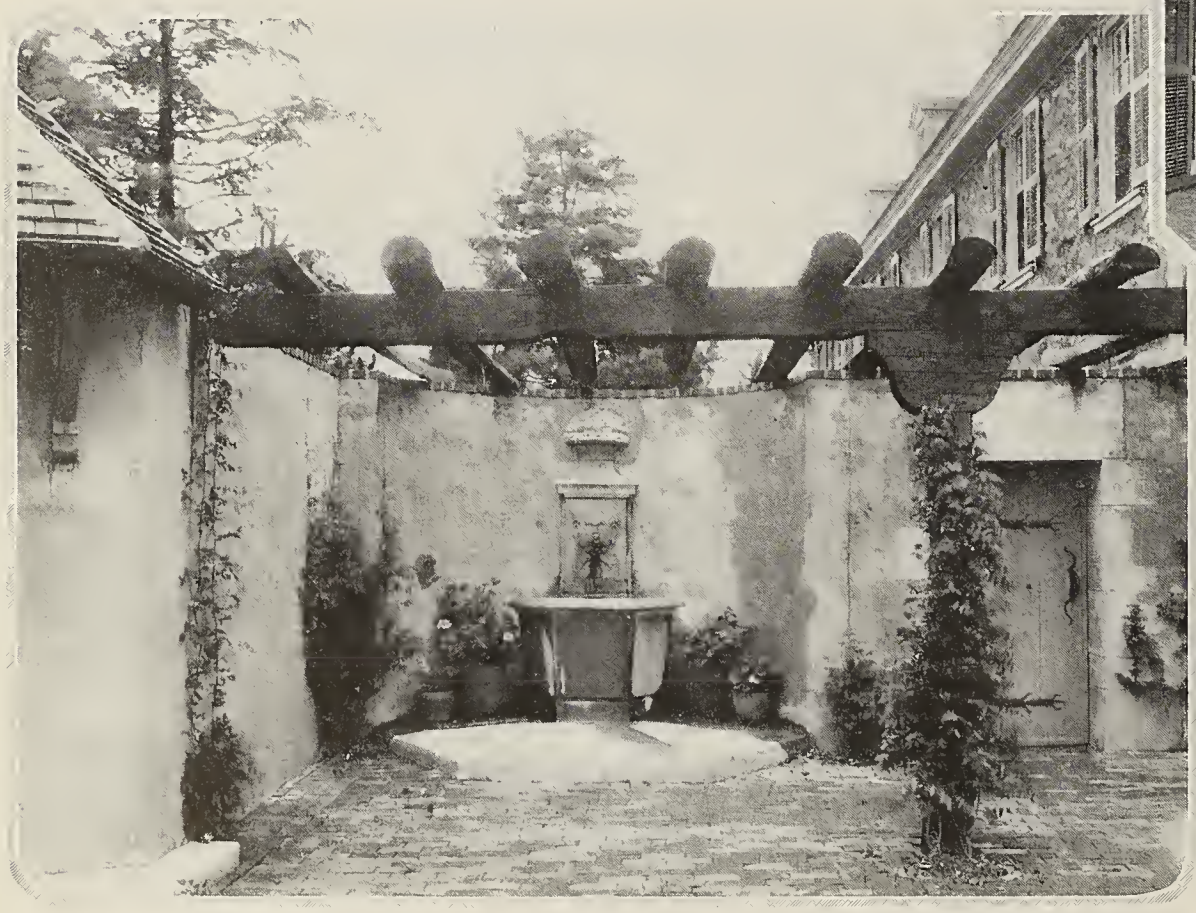


Perrett

Of the informal terraces, the type that is paved with grass-grown flagstones and has for background the green of vines against the wall, makes the most pleasant transition to the lawn. F. Burrall Hoffman, architect

Pictorial interest and charm can be given a terrace by such simple devices as those used here—a fountain, a brick-paved floor and a heavy pergola. Mellor, Meigs & Howe are the architects

(Right) A formal brick terrace of this type, giving upon a sloping lawn and commanding a wide and unbroken view of open country, suggests the promenade rather than an intimate living place





Hewitt

all outdoors, with no cramping walls, and with the sky for its ceiling.

There are as many different kinds of terrace as there are kinds of house, ranging from the utmost formality to the utmost informality. There are terraces of cut stone, even of marble, (rather pretentious; but often more livable than the houses they adorn), terraces of brick and terraces of rough field-stone, or ledge stone. According to the type of terrace, the flooring is of cut stone, of brick, of square quarry tiles, of flagstones, random or regular, or of cement concrete. The illustrations show many varieties without exhausting the subject of terraces.



In the furnishing of this tree-shaded brick terrace the white benches serve mainly as architectural boundaries of the terrace's extent, while the light willow chairs, painted in natural green, invite their use for tea and talk



Duryea

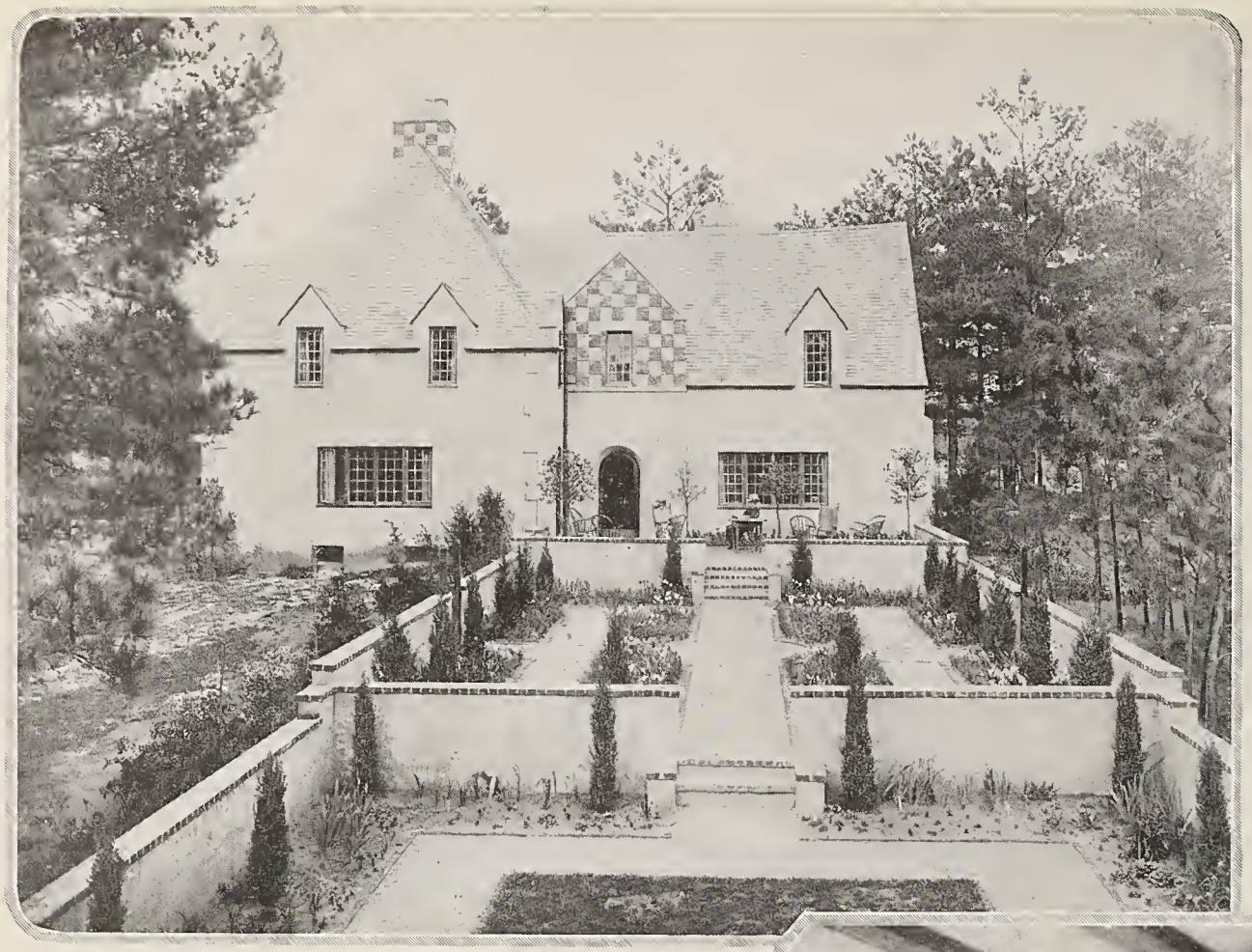
(Left) The terrace treatment of a city yard is intimately related to the house. The paving here is of square tiles, and the furnishing pleasantly appropriate for comfortable outdoor living in town

An unusual element is introduced into this English terrace; the severity of the flagstone floor is relieved by two formal beds of low-growing bedding plants and a rose hedge. Herbert Baker, architect



A strictly formal terrace, no doubt, goes well enough with a strictly formal house, if that is the kind of house you like. Butlers are particular about the kind of environment into which they bring the afternoon tea-wagon, even if the owner does not mind lounging on a comfortable informal terrace. But you can get a great deal more abiding comfort and happiness from a terrace which is meant for living than from a terrace designed as a setting for a Louis XVI garden fete, jolly as such things are. McHugh's old Scotch motto to the effect that "Ye canna' expect to be baith grand an' comfortable" applies very aptly to the

(*Continued on page* 136)



STUCCO, HALF-TIMBER *and* RICHLY PATTERNED BRICK WELL COMBINED

A STUDY *in* CONTRASTS

In its setting of sand and pines this house and its walled garden form a closely designed unit. The wall is to protect the garden soil from the sand outside

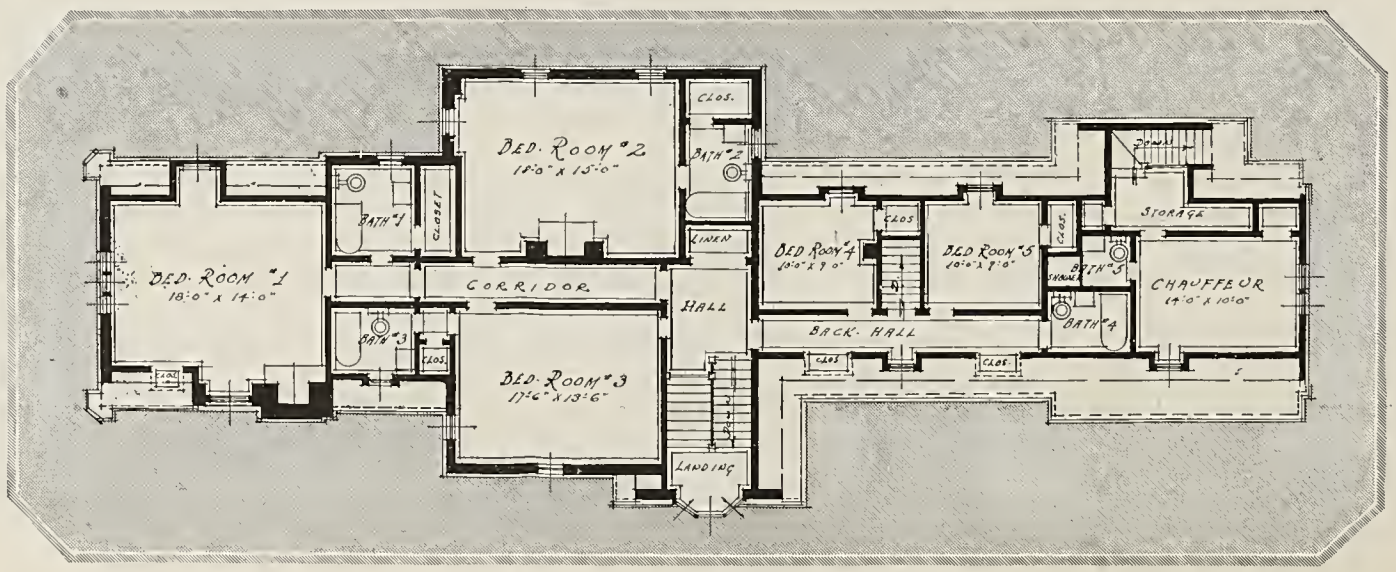




The interior of the living room is illustrative of a type of decoration which is admirably free from affectation and entirely in character with the architectural treatment of the house

This prospect of the house from a short distance in its rear shows the back of the garage wing, and gives an impression of the essentially picturesque treatment of the building as a whole

The second floor plan is a study in compactness and in the provision for a maximum of accommodation under a sloping roof. Not a foot of space has been wasted in this arrangement



THE HOME *of* MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA

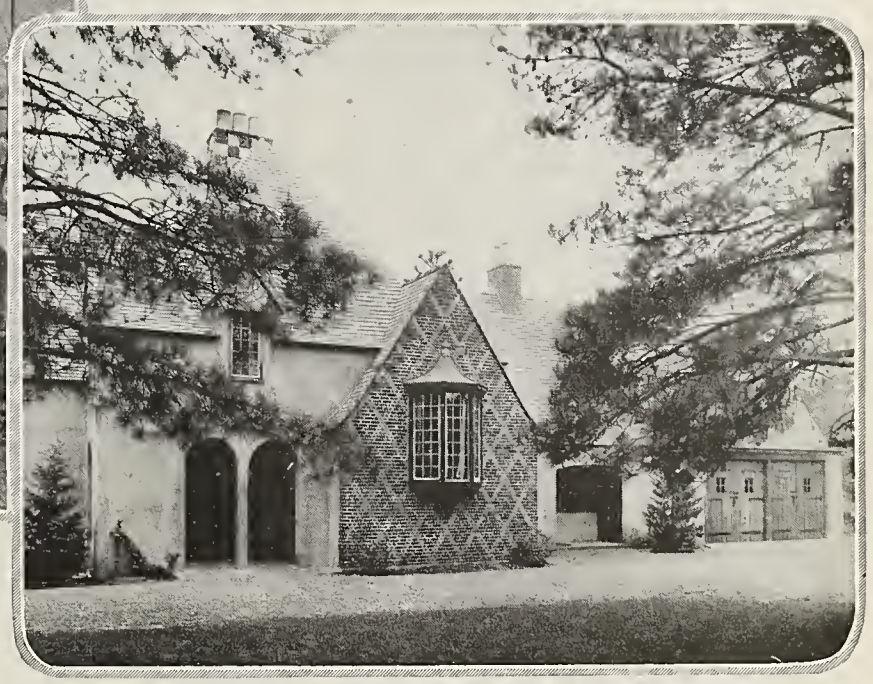
AYMAR EMBURY, *Architect*



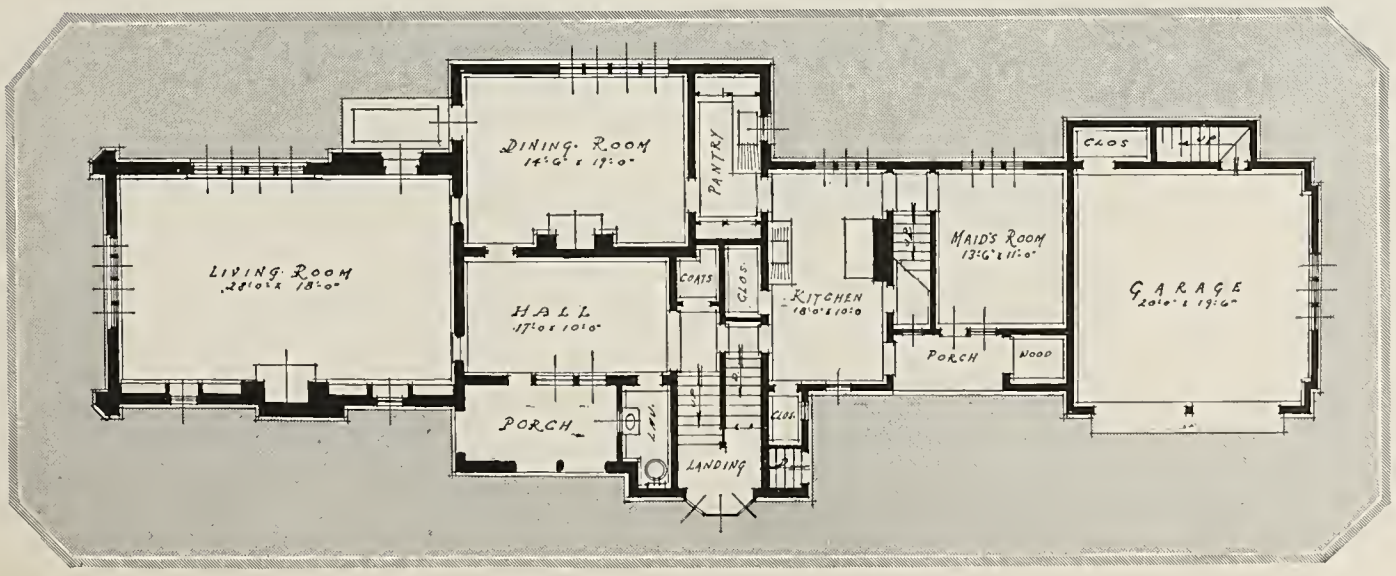
The entrance front gives a highly picturesque expression of the plan, showing the simple loggia porch and the brick-patterned gable end of the stair hall, with its hooded, leaded bay window



In this view of the living room the variety in wall treatment is apparent. The fireplace wall is board-paneled and the far wall of plaster has two arched openings to the dining room and hall



This portion of the entrance front shows the porch of the service wing and the broad wooden doors of the garage. From every point of view this house discloses a new and pleasing picture



The plan provides a pleasant and complete accommodation for all the country house requirements. The planning of the garage and service wing accords with the latest planning methods

HOARDING AND USING

The Museum Habit As Practised in Private Life Has a Devastating Effect Upon Contemporary Art and Artists

THE perishableness of things, the frail transience of material beauty—these have been among the poets' favorite themes. But changing circumstances can change even a well-established commonplace of literature. In a few generations—who knows?—the poets may be complaining not of the perishableness of material things but of their stubborn and malignant indestructibility. For, desolated by the carelessness of our ancestors (ruthless, reckless fellows, who never thought twice about destroying a monument or a document) we now take enormous pains to preserve whatever we can.

Huge museums and libraries all over the world are seeing to it that nothing of value shall be destroyed. Hordes of private collectors spend all their time and money in putting objects out of reach of the natural forces of decay. There is a vast conspiracy in the world to-day to prolong the life of mere things.

Those who come after us will find it completely impossible to write the history of this generation, for the good reason that they will have infinitely too many documents.

IN PAST ages accident and the caprice or carelessness of human beings saw to it that remarkably few documents survived. They sifted, they selected—far more thoroughly and satisfactorily than any historian could do—with the result that we can write history, we can concoct our splendid theories of progress and decadence, on the basis of two manuscripts and a couple of broken statues: theories which could never fit the facts, if, by some deplorable chance, all the documents of any period had survived.

Our own methodical carefulness will leave the historians of the future no chance.

But our business in House & Garden is not with the historians of the future so much as with the artists and craftsmen of the present. It is because it affects these contemporaries—not for any altruistic sympathy for our posterity—that we take up this subject to-day. For the modern habit of hoarding affects the artist in a variety of ways—and affects him always to his disadvantage. Let us see precisely how it touches him.

IN THE first place the almost morbid interest in the past which characterizes the ordinary cultivated person of to-day tends to reduce the demand for any piece of applied art that is not old, or an imitation of the antique, or, if modern, conceived definitely in some old style. The result of this is to make it extremely difficult for any artist-craftsman who desires to work along modern and individual lines to exist at all. It is a significant and thoroughly deplorable fact that the number of antique shops is steadily on the increase.

The habit of hoarding old things, which started with the rich and expert collector, is now infecting a less wealthy and far less knowledgeable class of buyer, who is induced to spend the money which might encourage contemporary talent on the acquisition of dubiously ancient antiques and on mechanical imitations and reproductions of the antique.

IN THE second place the careful hoarding, as opposed to the frank use of valuable objects, tends actually to diminish the demand for good modern work. Someone acquires a set, shall we say, of old silver. Instead of using it at his table he locks it away in a glass cabinet for show and employs for his daily use some inferior modern imitation of the old. Moreover, good modern work, when it does happen to be produced, also tends to be jealously hoarded instead of being used.

The bride who receives a handsome service of porcelain for a wedding present buys a cheap set for everyday use and keeps the good one in a cupboard, from which it only issues once in a twelvemonth. It would be in every way more satisfactory if people got rid of this museum habit and frankly made use of the good things they possess. Let them use the old silver: its beauty while it lasts will give them pleasure three times a day—every time they sit down to a meal. Let them dine regularly off their best plates and drink their tea every afternoon from their loveliest porcelain: in an ideal world every common utensil of daily life should be the best and most beautiful possible.

But, says the timorous hoarder, if you use your silver and porcelain, the spoons will soon be worn out, the plates and cups broken. Certainly they will. And when they are worn out and broken you will look for the contemporary artist who can make you something as good and beautiful—in its own modern way—to replace them.

USE encourages life in contemporary art, and hoarding tends to suppress it. The idea that beauty and fine quality are things only to be seen in museums and on rare occasions is a product of our hoarding age. Beauty and quality ought to be the accompaniment of every action in every place, every day of our lives.

Too many rich men seem to think that the right way to encourage art is to endow museums: it is not. It is by making constant use of beautiful things, and when they are worn out boldly "asking for more," that we shall encourage a healthy development in modern art.

The third and perhaps most subtle evil of the results of the hoarding habit makes itself apparent in the artists themselves. They tend to pander to the hoarding habit by producing work that is meant to be put away—not used.

(*Continued on page* 132)





ARCHITECTURE WITHOUT AFFECTATION

In this picture of a country house at Villa Nova, near Philadelphia, one finds an old and well-mannered architectural pedigree, and a pleasant absence of that kind of affectation which usually mars adaptations of architectural styles. The actual English traits, as seen in the bay window, leaded casements and timbered porch, are negligible in comparison with the intensely local manner in which they are rendered with design and material blended with skillful ease. The house was designed for Heatly G. Dulles by Mellor, Meigs and Howe

WELL-DRESSED FURNITURE

As Fresh and Gay As Summer Frocks Are the New Slip Covers of Bright Chintz, Toile de Jouy, Linen or Taffeta

MARGARET BRADFORD

IN addition to being beautiful in line and wood, furniture should be well dressed. Much of the charm of a chair is due to the kind and color of its upholstery. When the time comes to protect this against the inroads of sun and dust, one may still have a colorful and inviting living room, cool and restful in effect with chairs and sofas quite as attractive in their summer dress of prim glazed chintz or linen as they were in the more formal attire of damask and brocade.

Who can ever forget the dark, ghostly drawing rooms of not so long ago? Drear rooms with every bit of beauty religiously covered up, shapeless brown Holland everywhere, mysterious objects shrouded in white netting and all the little things that give a room its individuality carefully put away. What a contrast to the summer living room of today with its crisp organdie or Swiss curtains over well-screened windows, its furniture done in slip covers that really fit, its cool, shining floors and its many bowls of garden flowers! The wise hostess does not cover up the interesting and charming little things that give a room so much of its interest. She keeps them dusted. Most of all she believes in well-made and well-fitting slip covers, for these contribute more than anything else to the success of a living room in summer.

Slip covers are used for three reasons. To protect beautiful silks or satins from dust and a summer sun, to cover ugly pieces of furniture and, lastly, for their own sheer decorative value and as a change



The slip cover on the chaise longue above is pink and white chintz and the slipper chair has a cover of pink taffeta. From Elsie Sloane Farley

Below are slip covers of violet linen with green fringe and Directoire chintz motifs appliquéd on the backs and seats. From Mrs. Grace Wood



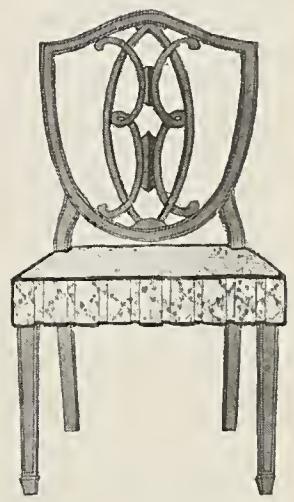
Bradley & Merrill



Carl Klein

Above is an example of a perfectly fitting slip cover in glazed chintz with a cool water lily design. From Fakes, Bisbee, Robertson, Inc.



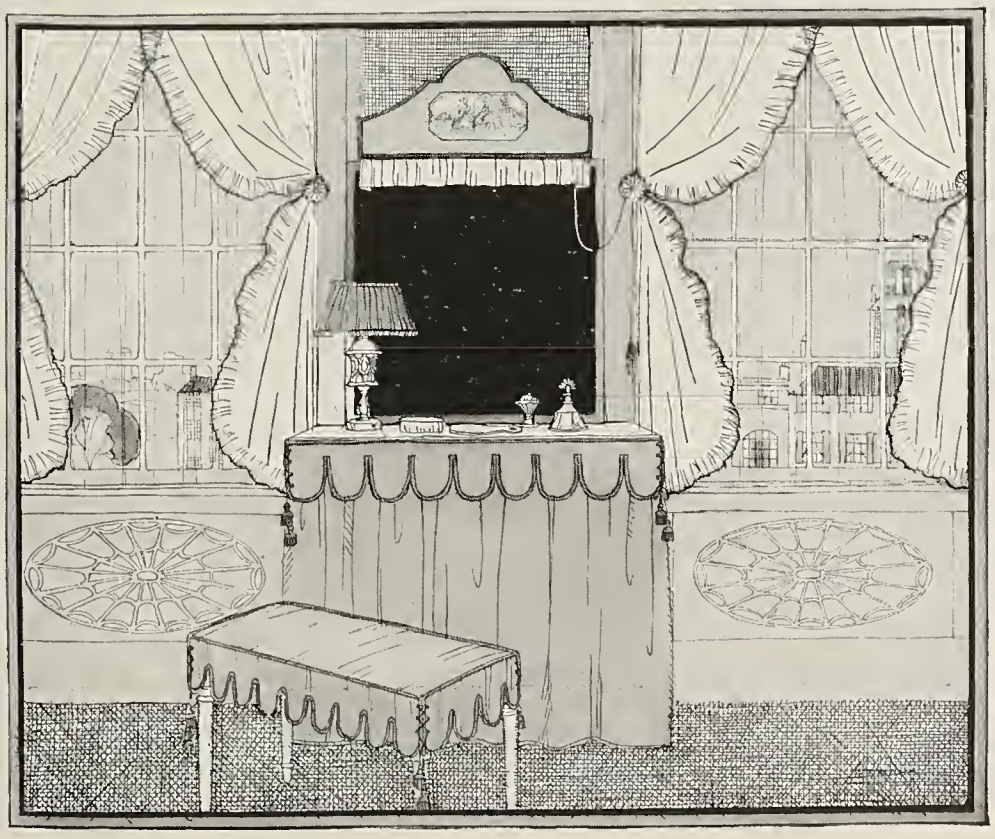


from the furnishings of the winter.

Now that we have graduated from the striped Holland stage and are using flowered chintzes, toiles de Jouy, plain linens and taffetas in all manner of beguiling colors, often further embellished with contrasting pipings, it is possible to transform the winter drawing room with its damask, needlepoint or mohair furnish-

(*Continued on page* 122)

A cover made to fit the seat of a chair may be laced together at the corners with cords ending in wooden balls painted to match some color in the chintz



The material of the slip cover on the chair above is white glazed chintz with a lattice design of deep pink ivy leaves. Courtesy of John Wanamaker

In summer it is advisable to cover a taffeta dressing table with some washable material. The covers here are cornflower blue linen, scalloped and bound in pink

WALL PAPERS FOR LIVING ROOMS

Walls Covered with Interesting and Colorful Papers Come As a Relief After the Long Period of Plain and Paneled Effects

LUCY D. TAYLOR

A ROOM has no virtue in itself. Only in so far as it reflects the lives of the people and furnishes them with a happy and congenial setting does it come to have meaning. This applies most of all to a living room.

In planning a room of this kind the first question always should be,—what do you like? Surround yourself frankly with the things that impress you and do not try to have a living room done in the Italian Renaissance manner because the woman across the street has one.

In planning any room, the first step is naturally the finish of the walls. These are the surroundings, the frame, as it were, of the picture. For a long period we have had a deluge of plain painted walls, or ones done in paneled effects. There is nothing wrong with this type of decoration, and with certain kinds of furnishings, walls of this kind make the ideal setting. But after years of plain walls in living rooms, one turns eagerly to all the new and the delightful papers that bring a certain interest to a room besides providing a decorative background.

It is possible to have plain walls and still use paper. Nothing makes a more charming living room than a silver or gold tea chest paper. This comes with a faint design that takes away from the flat look and, in the case of silver, it can be glazed in a color, giving a delightful, old effect, and one warmer in tone than the plain silver. Plain papers are procurable in all the neutral tones and these have a certain softness of texture that gives a warm tone to a wall. A plain paper in a blue-green shade makes a delightful living room, especially if a chintz with terra cotta and yellow in it is used for curtains.

We are too careless of our papers. We do not stop often or long enough to consider the part they play in creating an atmosphere. In reality we are not buying a strip of paper. We are buying colors and patterns that weave themselves into our lives. If we realized this, perhaps we would be a little more careful and select more thoughtfully, and not quibble with the salesman when he names a price, for it is a question of buying ideas, atmosphere and setting, for our home life.

The first consideration in selecting a paper for a living room is the character of the room itself. No one can give a general rule, for there are all kinds of furniture, all sorts and conditions of rugs, and the ornaments and pictures represent often the varied tastes and interests of each one of the half dozen mem-

(*Continued on page* 114)



An excellent paper for living rooms is the stencil design at the right which comes in tan on a buff ground. From Richard E. Thibaut

Below is a paper in brilliant colors that would be effective shellacked and set into panels. Courtesy of Richard E. Thibaut

The design of the paper at the left is black on gray. The woodwork might be painted blue-green. From Richard E. Thibaut

The paper below would be charming in an early American living room. It is in soft tones of gray. From M. H. Birge & Sons

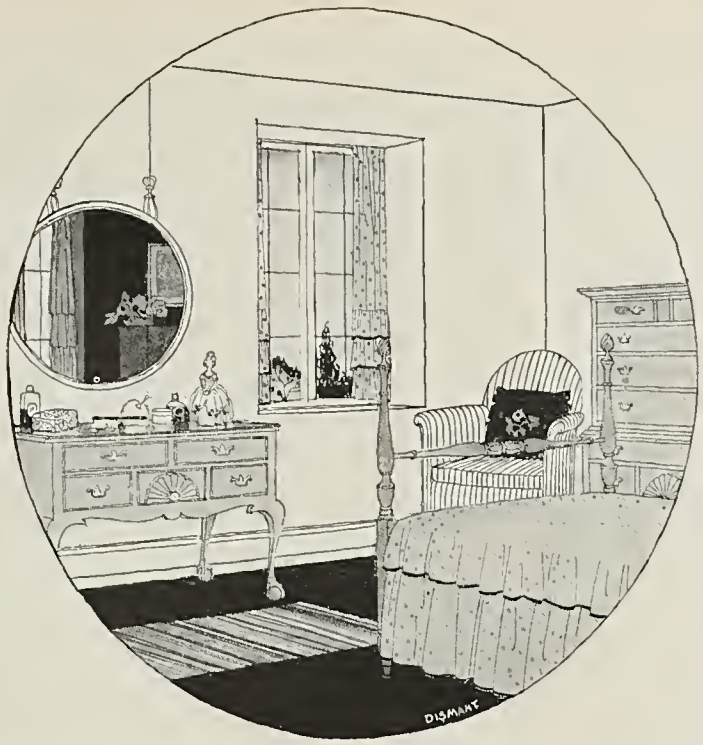


Bradley & Merrill



A reproduction of a paper found in an old house in Salem has a picturesque design in gray. From W. H. S. Lloyd





The mahogany pieces in this bedroom were acquired one at a time. In this way a charming and harmonious room resulted

FURNISHING IN RELAYS

Instead of Merely Space Filling, Start With a Few Beautiful Pieces of Furniture and Gradually Build up a Room From Them

ETHEL DAVIS SEAL

THE majority of people have a horror of an empty room. That is the reason why when they start to furnish a house with a given sum of money they try to fill the spaces and they buy "sets" of furniture that, after a few years, will be discarded for a few new and really beautiful pieces. How much better it is to furnish in relays, to be content to start with a few good things and wait until one can afford the other pieces.

Recently, I talked with two unusually intelligent women on this subject who had just finished decorating their houses.

The first living room I saw belonged to a friend who was embarking on her fifth year of housekeeping. I glanced appreciatively at the gray, blue and gold color scheme, the paneled walls, the deep-piled rug, the graceful sofa and comfortable chairs, that were as much an abiding part of the room as the pale gray and blue walls. I suddenly realized that there was nothing

(*Continued on page* 96)



Overstuffed chairs covered in hand-blocked linen were the beginning of this room which owes its effect to the fact it was furnished slowly

WHERE TO LOOK FOR CURIOS IN LONDON

Districts Off the Beaten Track Where Transportable Antiques May Be Found With Varying Degrees of Ease

SIR JAMES YOXALL

MANY an American lover of the old and beautiful who goes to Europe seeks to enhance the pleasure of the trip by trying his hand at collector's luck. But however skilled he may be in the search for the elusive curio in his own country, in Europe he is playing the game on a strange ground. Some guide-posts to the richest fields might therefore be of help. Perhaps as one who has traveled Europe for many years with an eye always open for the likely antique dealer, I can give a few directions in this article.

But European countries, however small in comparison with America, still cover some area. It is necessary to concentrate. Suppose we begin in London. We will find it a good starting-point.

Some twelve years ago, I remember, I went into shop after shop in the Calverstraat of Amsterdam, asking for old Wedgwood portrait-medallions. One dealer, the wealthiest and most dignified of them all, said: "Go back to London, sir. Ten years ago I could have sold you a basketful of Wedgwood medallions. Now everything has been brought back to London." And that is truer still since the War. But it did not mean impossible prices in London; going back there, I bought an old Wedgwood portrait-medallion of George Washington, dark blue and white, in perfect condition, six inches by four and a half, for less than ten dollars.

Moderately well-off persons of cultivation can still purchase portable antiques in London for very reasonable prices if they know where to look. I stress the word "portable". Antique furniture is not easy to ship across the Atlantic, and I am therefore supposing a collector to be going in search of old English porcelain, pottery, glass or glass pictures, needlework pictures or samplers, paintings, drawings, ivories or snuff-boxes, enamels or placques, clocks, bronzes, brass, Sheffield-plate, or tea-caddies, workboxes, spoons, lace, fans, jewelry, lacquer and so forth—whatever is beautiful or quaint and old or rare—touched with the magic of the past. Where in London is he or she to look for them? Where are the happy hunting-grounds?

MUCH of the pleasure of collecting lies in the finding—the finding by yourself—and that is what you can do if you go from street to street in certain parts of London, peering into shop and pawnshop windows, entering brokers' premises and looking into minor sale-rooms which, empty in the day-time, await the auction at night. Therefore, this article has nothing to say on the great displays by famous dealers, or the purchases possible at Christie's, Sotheby's and other famous auction-rooms where price is of less importance than possession. We will accordingly not hunt in the West End proper, but forage elsewhere, a map of London as our general guide. In a little while we shall get an eye for the likely shops in a street—it is something like birdnesting, there comes a *flair*—but the first thing to know is the likely regions and streets. Here is a list of regions therefore: Paddington, Westbourne Grove, Marylebone, Baker Street, Holborn, Brompton and Chelsea, Kensington, Fulham and Battersea, Pimlico, Shepherd's Bush and Hammersmith, Notting Hill, Bloomsbury—all within easy reach of the London hotels.

IT MATTERS little where we begin on that list, in which particular region, but American collectors in London may well prefer to explore the more central of those districts first. Holborn is central, and there is hardly a street which turns off Holborn, from the First Avenue Hotel to Kingsway, in which likely shops may not be found. Great Turnstile, for example, leading into Lincoln's Inn Fields, and (from the other side of Holborn) Red Lion Street, into Theobald's Road, and the paved alleys near Red Lion Square. The kind of shop we are in search of seems to hide, in the quietest streets, or round corners, but it is there, for the finding, and in it are the collectable things we are after. We shall look for them ourselves, when inside the shop even, for often the little dealer will tell you he has nothing of the kind on hand. Going westward, towards New Oxford Street, itself a notable place of quarry, there are several streets which run towards the British Museum, into Great Russell Street, highly suitable; and, on the opposite side of High Holborn, there are Broad Street and High Street, the nearer part of Shaftesbury Avenue, and St. Andrew Street (leading into St. Martin's Lane), Endell Street, Long Acre, and King Street, Covent Garden.

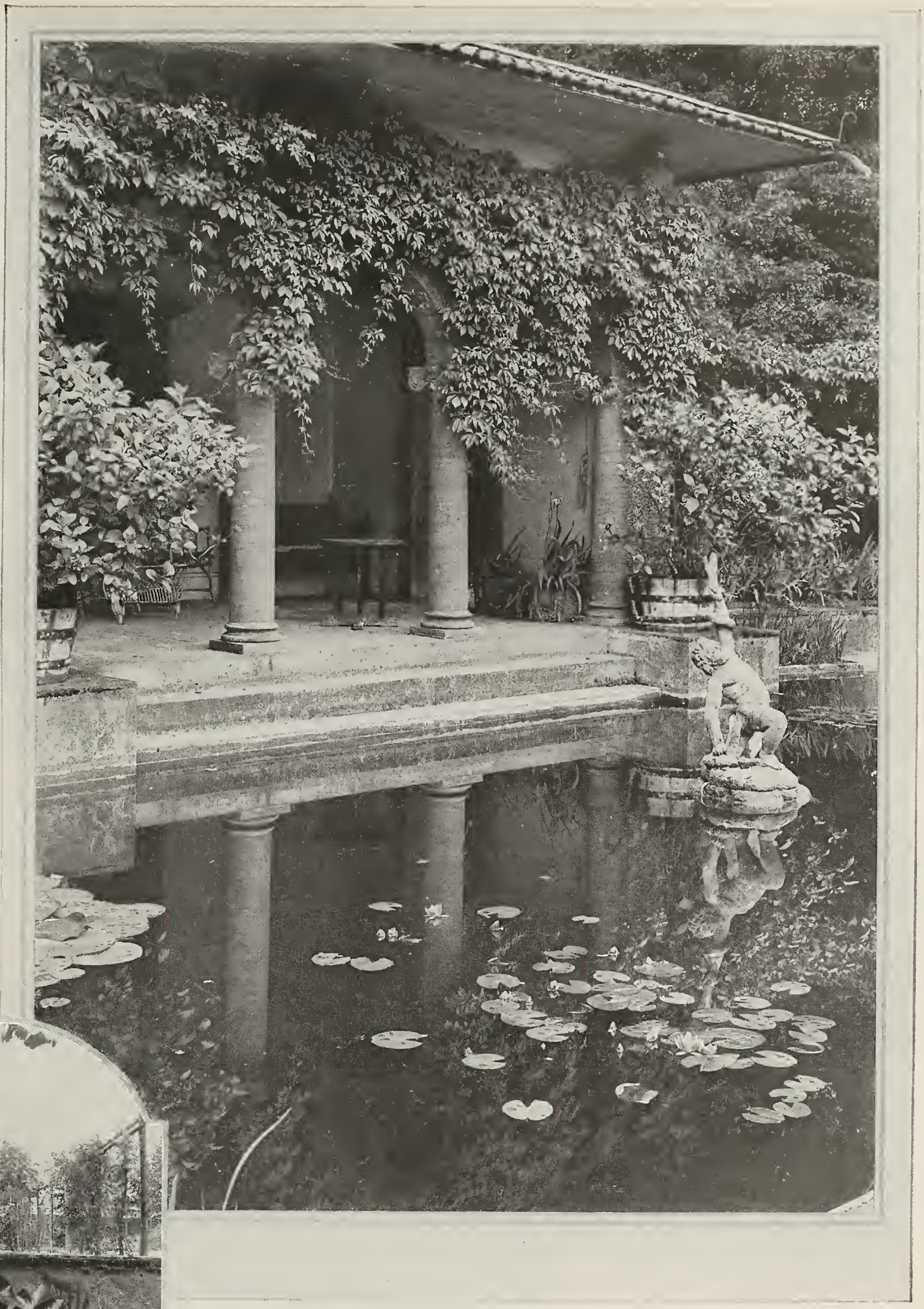
For another handy and fertile region, let us wander in and out of the streets which go off the Brompton Road, from the Tube Railway station of that name to South Kensington Museum (which is also called the Victoria and Albert Museum). There are at least fifty likely shops in this district, even before we turn into the Fulham Road, and then off on the left hand into the King's Road, Chelsea, and so back on our tracks, parallel, to Sloane Square and the immediate neighbourhood, to the Underground Railway station of the same name. I know at least a dozen interesting places in the Fulham Road, and as many in the King's Road, and some between the latter and Chelsea Embankment, and some across the bridge on the Battersea side of the river. Thus to hunt takes you into the old, uncosmopolite London. Sam Weller's knowledge of London was "extensive and peculiar", and so does a wandering collector's knowledge of it become.

EUSTON Station is a well-known point of American arrival in London; suppose we make it a point of collector's departure; from where Gower Street points the Euston Road, to go westward, crossing Tottenham Court Road, is to come to the Marylebone region; southward, to Oxford Street, in many by streets many shops of the kind we are in search of await the collector. Between the Edgware Road and Paddington Station runs Praed Street; at least twenty such shops are in it, and others are in the several streets which go off Praed Street itself. Further west, beginning near the outward end of Paddington Station, is Westbourne Grove, the centre of a collector's district; in the streets running up to Bayswater Road and Hyde Park you will find what you are in search of, and going further still that way you come to Notting Hill; whence, by Church Street, Kensington, you enter into a region particularly rich in this matter. To take the Tube or Metropolitan line to Notting Hill is to emerge amidst a cluster of likely shops.

I remember a *trouvaille* there. I wished to acquire that rarity, an eye-miniature, one of those rounds or ovals of ivory painted with the beloved's eye and set in a serpent of gold with tail in mouth to signify an eternity of fidelity; the fashion that was set by George IV and Mrs. Fitzherbert a century and more ago. I took train to Notting Hill, walked a hundred yards, looked in a small clock-and-watchmaker's window filled with modern things, but having one small show-case containing old jewelry, and there, sure enough, was an eye-miniature, the first of several I have bought, and the best. The cheapest also, for when I asked the price the reply was: "Would seventeen and sixpence"—four dollars and twenty cents—"be too much?" I have sometimes thought that I would like to conduct a few enthusiastic American collectors on a trip or two in London, for the pleasure of it; I have noticed the delight of some.

VICTORIA Street and Vauxhall Bridge Road meet near Victoria Station; within the angle which they form lies a good hunting-ground; between Vauxhall Bridge Road and the Thames lies Pimlico, another district to our purpose. Or, if you take the Underground train to Hammersmith Broadway, and then the thoroughfare of that

(*Continued on page* 120)



A pool located directly off a summer house makes an admirable setting for water lilies. In this garden the vines have been permitted to cover the fine arches of the loggia; a little judicious pruning would have made the picture perfect. H. A. Peto, architect

In the making of a water garden lilies are the jewels, the pool the setting. The pool shown below, located at the end of a garden walk, contains a vigorous growth of leaves above the water level, a sign that the crowns should be divided to gain more space



LILY POOLS *and* PONDS *in* VARIOUS PATTERNS

Diana's Bath at Penshurst Place, Surrey, once the home of Sir Philip Sidney, and one of the famous old gardens of England, contains this pool. Its severe lines are modified by the lily pads and flowers

(Below) Groups of pink spiraea and golden ranunculus fringe the margin of this informal lily pool. The rocks on the shady side of the pool are planted with ferns. Rock plants grow in the path's crevices

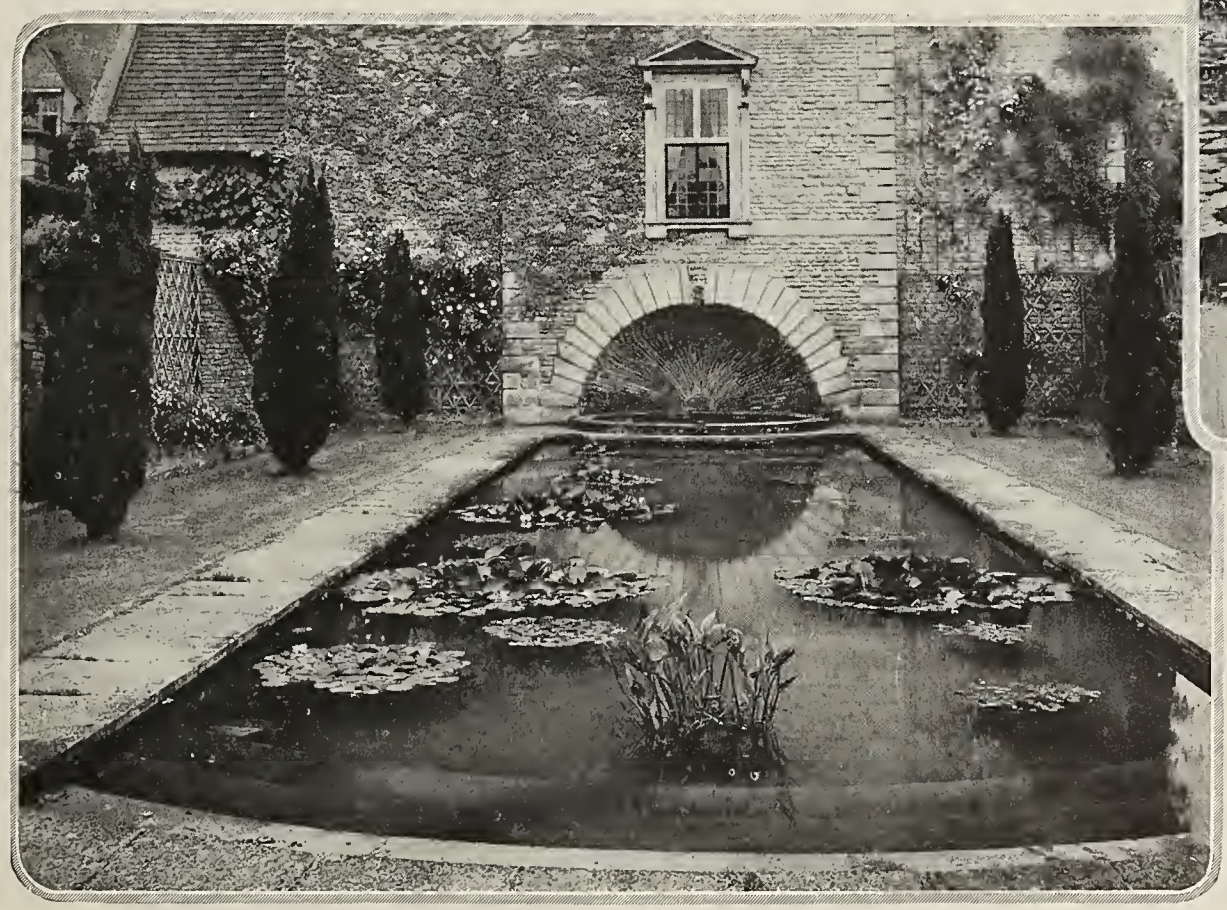


The simplest form of lily pool is the small rectangular basin sunk in the lawn. The example here has a plain stone coping, and the water is kept close to the level of the rim. In the background is a long border of iris



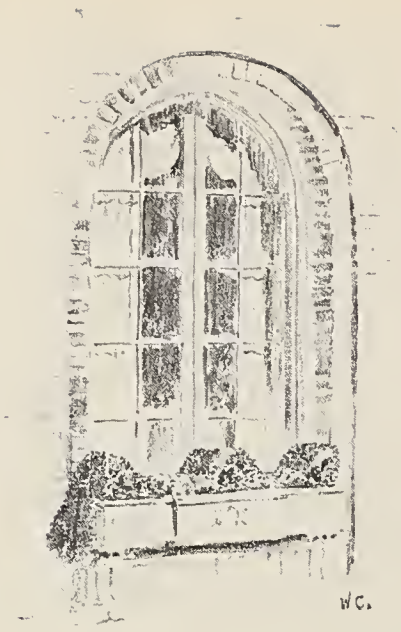
Where one has space for a wild garden and it is supplied with water, the lily pool or a succession of them can be made a feature of the development. On the banks can be planted Japanese and other iris

In a garden at Abbotswood, Stow-on-the-Wold, in England, a feature has been made of the lily pool by its formal design and flanking Irish yews. A small round pool is recessed in the wall of the house



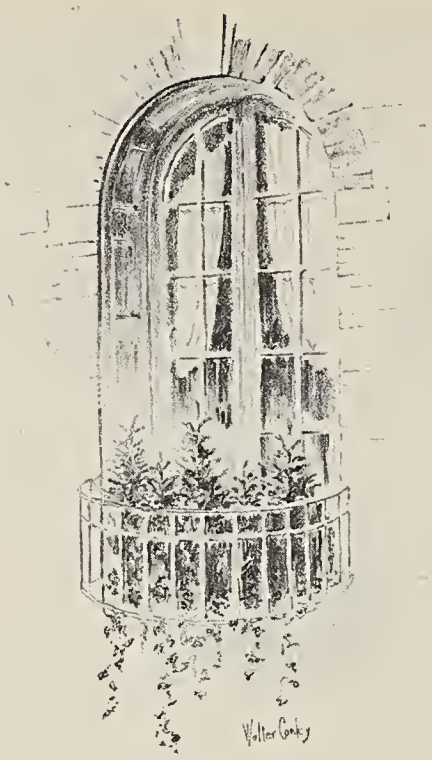


***Weeping** willows are especially effective when planted on the banks of a lily pond. It also might be noted that in the pool above, the water lilies are kept in groups, which is much more pleasing than if the water were fully covered*



GARDENS *in* WINDOWS

MINGA POPE DURYEA



Box or "rusker" can be clipped to a nice regularity of outline when formality is a thing to be desired in the window box

In a semicircular "balcony" there is space for small conifers to form a green screen, and some drooping evergreen vines

PICCOLA, who grew a flower in the crevice of his prison yard walks, will always be the patron saint of those who persist in having flowers in restricted places. In fact, he should be the ideal of those who make gardens in city backyards, and his experience the encouragement for those who would make things flourish in the smallest kind of garden, the window box.

Quite apart from the decorative quality that window boxes give, the growing of them is a form of amusement that has a distinct psychology all its own. For it is one thing—and a relatively easy one—to make several acres blossom like the rose, but to keep a narrow box in flower is a test of the true gardener.

The love of growing things is a persistent and penetrating force with which even the poorest in this world's goods are not untouched. Pass down a tenement street of a summer morning and see the valiant attempts at gardening: a morning glory growing from a tomato can spreads its greenery and flowers up a window; geraniums give their burning reds to a desolate window ledge; wandering Jew sprawls down a stretch of ugly wall; nasturtiums swing in the fetid zephyrs rising from the city street. Between these valiant attempts and the prim and well-kept window boxes of a smart residence there is no great gulf fixed. A love of flowers is a measure of democracy. A window box is a symbol of a home.

The use of window boxes is almost universal. You find it in practically every country, although some have made greater advancement in the art than others. Thus in England and France the window box plays an important role in the average home, England especially.

The Englishman feels that the outside of his home is quite as important as the inside, and no matter how humble the dwelling he always makes an effort to give the outside floral beauty. The average house in town always looks well groomed, with its steps whitened with sand stone and its window boxes filled with bright flowers in the spring and summer and evergreens in the winter.

Before the war there were comparatively few houses of the better class in London that did not decorate the outside in some way with flowers and make them lovely with color. The window boxes themselves in which these flowers are planted, are usually of bright colored tiles mounted in a wooden frame, easily manufactured by any clever carpenter. The tiles come in red, bright green, blue and black, and are held in place by a wooden rim. Certainly the bright green tiled window box in England is much more effective than our plain green painted wooden one in America.

In planting the window box the best way to succeed is to follow the simple architectural lines of the formation of the window itself as a guide to the planting.

Before making a selection of the flowers to use in window boxes it may be well to settle on the construction of these boxes. For a porch, balcony or window they should not be deeper than nine inches, and from nine to twelve inches wide. If on a window sill the box projects beyond the sill it can be held in place by a bracket, or simpler still,—and this should be done to all window boxes—they can be wired in place. Screw-eyes on the rear corner of the boxes and on the window frame, and stout picture wire, will do the trick. Although boxes can be of any length it is wise not to have them over three feet so that they can be easily handled. Self-watering boxes are on the market, the water being poured in one end and drawn up from the bottom.



Ornamental grilles of wrought iron may be planted with English ivy and joined with a festoon of the same vine to aid in the decoration

Hanging baskets can be of wire or wood covered with bark or painted to match the color scheme of the house. In such baskets should be planted, in addition to the flowers, some kind of trailing vine.

While it is possible for the enthusiastic gardener to raise his own window box flowers indoors, especially the annuals, it is really much less trouble to buy them. As in all gardens, there are the shade-loving plants and those that require sun, those for summer effects and those for winter. The position of the box and the season of the year will determine the choice of plants.

In sunny windows one can use the following: geraniums, both the tall and the ivy kinds; petunias and ageratum, both

annuals; cobaea scandans, a quick growing annual vine; phlox Drummondi, an annual that comes in many brilliant colors and flowers freely and long; verbena, rich in color and trailing in habit; coleuns, for its colorful leaves; laivtana, a half-hardy perennial constantly in flower with verbena-like heads of orange, white and rose flowers; wandering Jew, an excellent trailer; portulaca, which shows a great variety of colors; sweet Alyssum, especially good for a front edging of the box, nasturtiums and forget-me-nots.

For boxes in the shade the following can be used: tuberous begonias, with both single and double dainty flowers and waxy leaves; begonia semperflorens; fuchsias; cobaea scandens; foliage geraniums, crotons, which offer a great variety in decorative foliage; funkia variegata, with equally decorative foliage; ferns in variety; palms; English ivy; wandering Jew; trailing euonymous; periwinkle and creeping Jennie or hysemachia Nummularia.

The foregoing are for summer planting; in winter, where the position is protected, the boxes may be filled with box, dwarf thuya, dwarf retinspora, Irish juniper, small plants of hemlock and white pine, English ivy, and trailing euonymous.

The following are some suggestions for window box flower combinations, according to season and location of box:

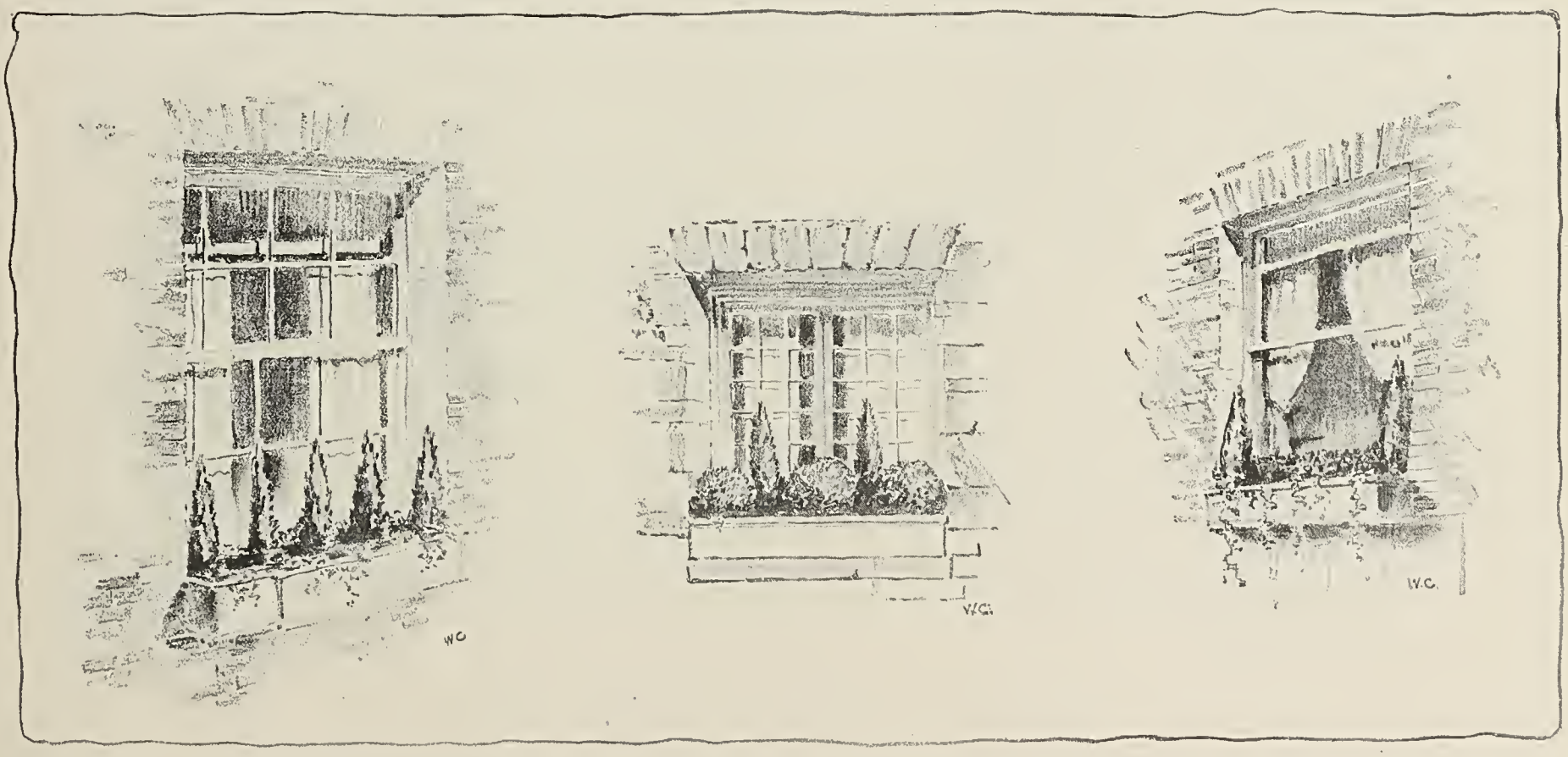
Spring: pink hyacinths, light blue pansies and white English daisies or bellis; these should be on a lower floor window where the delicate color scheme may be appreciated by passersby; blue hyacinths and pink bellis, trays of tulip can be set in the boxes and the varieties are numberless, although where one can afford it a remarkable display could be made with solid boxes of Clara Butt pink Darwin tulips with an edging of forced candytuft; or some of the early May flowering tulips in solid colors would give an amazingly beautiful effect.

For summer: pink geraniums, petunias and English ivy; pink and white geraniums with wandering Jew; mauve, pink and blue hydrangeas; for boxes or tubs where little sun can reach them, Boston fern and English ivy, a happy contrast in foliage between the two greens; petunias or begonias massed in boxes, suitable for a shady window; the large flowering fringed petunias in brilliant colors are especially effective, and in a green box against a cream colored wall I can see "balcony blue" or "balcony pink" or "rosy morn", all delightful varieties of petunias; the semperflorens b e g o n i a s grow only a foot high, form dense bushes from May till frost and range in color from white to the most fiery scarlet and some have deep red foliage. With the petunias one may use vines for a trailer over the edge. Because of its hardy glossy leaves accuba make a good summer filler, although the plants should be kept washed clean with the hose.

For fall: hardy chrysanthemums in variety or solid colors, especially the early flowering types. Then in winter the small evergreens, such as suggested in the general list above, will serve admirably until Spring comes again.



The planting of window boxes can be given striking individuality by such arrangements as this unusually gay one in which vines have been trained on connecting loops of wire



If window boxes are given some architectural significance, by designing the planting to fit the particular window in which they are placed, the result, as in these three examples, is eminently satisfying. Box, vines and small pyramidal conifers are used in a variety of groupings

THE CUTTING GARDEN

Flowers for the House Should be Grown Where They May be Gathered Easily and Where Their Loss Will Not be Felt

H. STUART ORTLOFF

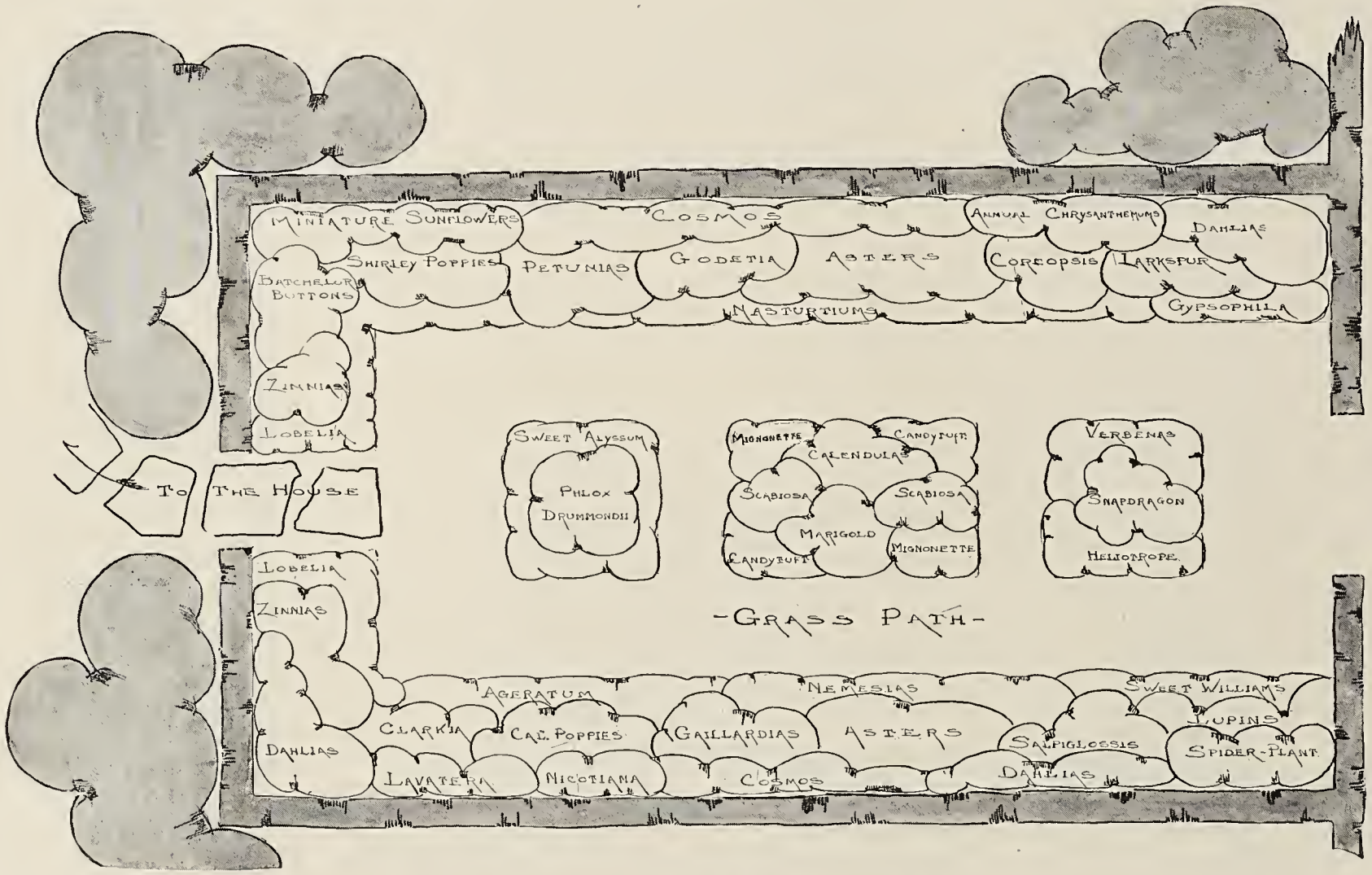
THE garden designer who strives for an effective pictorial arrangement of bloom for an entire season frequently has to contend with flower cutting on a large enough scale to mar his achievement. Some might consider such a thing of little importance, and remark that such is the prime reason for a garden. In a few instances they might be right, but in the majority of cases a garden is planned as a setting for the house, or as an outdoor living room, a place of joy and a thing of great beauty. One dislikes very much to have their settings bereft of some adjunct which they deemed necessary enough to use, and when such a thing is done they feel much the same as if someone had casually strolled into their home and removed several choice pictures, a lampshade, or some other thing which appealed to them at the moment.

Of course there are times when flowers are most abundant in our gardens, when there is a wealth of certain varieties, or when picking will increase the growth and beauty of some plants, but have you ever noticed that such things are rarely the ones which will suit the picker's purpose? Judicious picking, a few here, another there and so on, is helpful to any garden, for it removes the danger of flowers going to seed; but so few people pick judiciously they demolish the entire bed with their choice. I remember one instance in particular where the crowning glory of one of my gardens was a few glorious spires of gold-banded lilies. Imagine my sorrow when I came into the garden one afternoon to revel in those lilies, and found them gone! True, they were lovely as they graced the fireplace in the living room, but my garden seemed a place of desolation. Another instance was when a Japanese butler stripped the leaves from a choice peony to garnish a dinner table.

Now, as a solution for such difficulties and a hundred more of kindred nature I present the feasibility of the cutting garden, a place where an abundance of all kinds of bloom and foliage may be picked indiscriminately for every occasion, and still allow the main flower garden to rejoice in its pristine glory.

First of all, such a garden should be located in a convenient and accessible place so that when only a few blooms are wanted one will not have to go to the ends of the earth to secure them. It is well to have the cutting garden conveniently near the main flower garden, but one should be very sure that the route to it does not lead through the main garden, otherwise the temptation might prove too strong to overcome. It might be joined to the main garden, at the end of some small path, a cross axis, or it might be a part of the nursery and proving ground where small plants are raised and the hundred and one experiments are tried before they are entrusted to the more im-

(*Continued on page* 100)



Cutting gardens may be beautiful as well as useful; it is only necessary that they be so planted as to stand more or less constant depletion. The plan above is suggested as one that is both effective and conveniently arranged.

A LITTLE PORTFOLIO OF GOOD INTERIORS



Drix Duryea

An unusual use of color characterizes the drawing room in the New York home of Mrs. Ernest Iselin. The hangings are yellow taffeta piped in jade and trimmed at the bottom with a band of the same color. The sofa is also done in green taffeta but the small barrel chair has a prim covering of glazed chintz with a mauve ground and flowers in apricot tones. Some of the colors are repeated in the Chinese painting and Aubusson rug

Furniture effectively arranged and restful coloring are responsible for the dignified atmosphere of this fireplace group in a small library. The walls are green, and the rug matches the mulberry tones in the toile de Jouy window hangings

Shelves of old china make an unusual decoration for a small hall. The walls are yellow with a marbleized baseboard and a black and white linoleum gives interest to the floor. The rooms are in the New York home of Mrs. Ernest Iselin

The drawing room in the New York apartment of Mrs. Clinton Gray has peach colored walls, a painted settee covered in orange and gray toile and an old screen in grays and greens. On the floor is a hooked rug. Mrs. Emott Buel, decorator

Another view of the hall in Mrs. Iselin's house shows the window end with its built-in shelves filled with the owner's collection of colored glass. An effective touch is found in strips of old needlework framing the window opening



A spode plate and cup and saucers with white center and gold edges decorated with a flowered pattern

SPODE PORCELAIN AND POTTERY

Collectors Often Find Difficulty in Determining the Authenticity of Pieces in This Phase of Ceramics

A. T. WOLFE

THE amateur collector who may have clearly enough in mind the points of Derby, Bow, Chelsea, and Leeds, will often find himself conscious of a little vagueness when it comes to Spode. For Spode has not those very salient outward characteristics that impress themselves upon the memory. In the history of ceramics it is rather like a mirror, faithfully reflecting the style of contemporary potters, but having no conspicuous style of its own. The fame of the great house stands firmly upon the basic improvements that its members wrought upon the fabric, and in the actual manufacture of earthenware and china, which became standardized through Europe and America and remains practically unaltered today. The list of great inventive potters closes with the name of Josiah Spode.



Antique Spode porcelain jug with white ground and black border and painted flowers



Old Spode pottery plate of Oriental inspiration, with enameled flower and blue border



Modern copy of an old Spode plate with decorations on a gray-blue ground



A modern Spode plate with pink border and flower decorations in soft, mellow colorings

The first Josiah Spode began his career in 1749 as a hired workman in the Whieldon factory, which was then a range of low thatched buildings at Fenton, with Wedgwood for managing partner. His next employer was Banks, at Stoke-on-Trent, where the white stoneware was being made and cream color "scratched" and painted in blue. In 1770 Banks retired and his works were taken over by Spode, who now began to put into practice as a master all he had learnt as a workman, adding to each branch notable improvements of his own. Printing in black or white ware was one of his first experiments; this was done by transferring the design and then filling it in by hand with black enamel. Specimens of this black printing are now rare, and though not beautiful in themselves are highly prized by collectors

(Below) A modern Copeland copy of a Spode dessert service in apple green. Trellis and flower design

(Below) A Spode dessert plate, basket and stand with a marbled ground and enameled decorations







Spode vase with gold ground and vividly painted flower design



A modern Copeland dessert service with vivid birds, foliage and flowers, a copy of a design much used by Spode



White ground, gold edges and flowers are on this Spode vase



An unusual Spode vase apparently made in imitation of Wedgwood



Companion vase to the Wedgwood imitation shown on left of page



Spode plate with white ground and heavily gilded border and central decoration of violet

of old Spode. On these and the early productions from the factory, the name Spode is found impressed in the paste.

His blue-print is more accessible; its popularity was such that by 1790 it was used on the cream color to the exclusion, practically, of all other decorations. The works turned out huge quantities and the fame of Spode is closely associated with its manufacture.

Yet Josiah Spode did not introduce blue under-glazing printing into the Potteries; it was known and practised long before he was established at Stoke-on-Trent, first at Caughley in Shropshire. But he saw latent possibilities and concentrated on its development.

A good engraver and printer were the first essentials: Spode got both from Caughley, experienced men who knew how to set about the work. First the copper-plate had to be engraved in lines that were deep and strong enough to carry a full body of color; from this the paper-print was taken and transferred straight to the biscuit, and the glaze was then melted over it. This brought about a rich softness and a depth of blue that was considered enormously superior to the results of the old laborious plan of enameling the color over the glaze by hand. It was cheaper, and so much simpler that, with a skilful draughtsman and engraver, there was practically no design that could not be transferred to the plates and crockery. Spode very soon abandoned the plain outline engraving of his first phase and by stippling and punching, introduced qualities of light shade hitherto unattempted; and finally brought the process to such a pitch of mechanical perfection that the most elaborate "pictures" were transferred with comparatively little trouble and cost. The old enamelers were furious; such facility was taking the bread out of

(*Continued on page* 114)



Cup and saucer and basin of old Spode with a narrow border in pink and gold

(Below) Matching pieces of Spode with gold and flowers on a deep blue ground



DIGNITY IN A MAN'S ROOM

There Will Be No Loss of Masculine Prestige If the Rooms Occupied By the Male Members of the Family are Made Individual and Interesting

JOHN G. HAMILTON

WE NEVER seem to grow tired of talking about rooms reflecting the personalities of their occupants. Reams have been written on the subject and in view of this, it is curious how few men's rooms are ever allowed to be masculine, to really represent a man's tastes and inclinations in the matter of furnishing the space he is allowed to have for his own. Perhaps the explanation lies in the fact that the decoration of a house is, as a rule, left to the woman of the family and when she comes to the man's room or rooms, her interest is apt to flag a bit. The result has been that men's rooms have been either the dumping ground for all the unwanted furniture of the house or else have been done in a manner to suggest a feminine boudoir. Both methods, of course, are hopelessly wrong and betray a lack of imagination, more than anything else.

A room need not be costly to be attractive. The most distinctive room I have ever seen was in a log cabin. There was nothing of great value in it, but there was character in everything and one felt that the room was lived in by a man of intelligence and that he and his friends enjoyed being there and being intelligent. I could not help comparing it to other rooms I have seen where large sums were spent on the furniture and decorations and which were quite lacking in charm, comfort and beauty. It is rather unusual to find an American man's room that is not uninteresting and ugly. The furniture is nearly always too large in scale for the room, the chairs and sofas are over upholstered, having great thick backs and overhanging arms and nearly always are covered in either imitation leather, bad imitation tapestry or a cheap cotton velour. Upholstered furniture can be good in line, correct in scale and still be comfortable for any man, and there are materials made that are not imitations and are not expensive which are nice in texture, scale and design.

Can a jumble of useless, meaningless things—no matter how smart these things may be at the moment—ever give real charm or comfort to a room? What possible chance has a room of being harmonious when no thought has been given to it as a whole? When furniture, pictures and hangings have been selected perhaps for their intrinsic beauty and with no thought of their ultimate relation to each other, or to the walls surrounding them. Under such conditions a room has not the slightest chance of being anything but a hodgepodge. It may to a certain extent reflect the taste of the owner, but it cerainly does not do him credit and with a little care and thought beforehand, the result might be equally interesting and far more restful and harmonious.

In doing a room we should be able to visualize it completely finished before starting the scheme, in the same manner that an architect must know the house he intends to build before he starts his drawings, otherwise the result is disastrous. We must know color, its value and the important part it plays in a room. I have seen rooms furnished beautifully that have been entirely spoiled by the wrong color used on the walls. This brings us to a question of background, the most important part of the

A dignified man's sitting room in a New York house has restful proportions, paneled walls painted a neutral green, a sofa done in old English cretonne and mahogany and leather chairs



Drix Duryea



When a man owns a quantity of good books let him give them a worthy setting. The finely proportioned mahogany bookcase in the library above is easily the dominant feature of the room



The walls in this study are paneled in butternut. A comfortable chair is done in old needlepoint and additional color is provided by the 18th Century painting and sporting prints on the wall

room. A room that is bad architecturally—and most modern apartment rooms are— is dependant on the right use of color to make it possible.

Books are a great help in making a room livable but careful thought must be given to the designing of the cases, as nothing is so stupid as low book shelves where useless ornaments and photographs are allowed to adorn the top shelf. The book cases should be part of the architecture of the room and so placed that the books can be reached easily.

Another subject that adds tremendously to the success of the room is the question of lighting. The comfort of a room in the evening depends greatly on the lighting arrangement. Ceiling lights in a sitting room are unnecessary and unpleasant. Lamps properly shaded and intelligently placed are sufficient light for the average

(*Continued on page* 102)



Coromandel screens in black and gold and a sturdy mahogany sideboard with a black and gold marble top make an effective side wall group in a man's dining room. The decorations on these pages are by John G. Hamilton, Inc.

WHAT YOU SHOULD KNOW ABOUT LINOLEUM

The Attractive Appearance, Durability and Comfort of Linoleum Adapt It to Many Types of Rooms

ETHEL R. PEYSER

ONE of the reasons why linoleum is used as a floor covering on most of the great battleships of the world is that it is more comfortable to walk on than many other types of flooring. Add to this its durability and the fact that once laid it is not affected by salt air or changes of temperature, and one can readily understand its importance as a floor covering. And if it can stand the hard usage of a battleship or an ocean liner, it is logical to feel that it would be of equally long and suitable service in the average home.

Linoleum is a mixture of cork, linseed oil and burlap and comes with designs either printed or inlaid. Inlaid means that the pattern goes through from back to front. This is the most expensive type but as the design lasts as long as the linoleum itself, it means economy in the end. The printed variety has the pattern on the surface only, but deep enough to outlast many another type of floor, provided it is treated with ordinary care.

In buying linoleum the first thing to remember is that to be genuine linoleum it must have a burlap back. Felt paper and other things parade as burlap but it is easy enough to distinguish the difference by trying to tear it. Burlap holds; felt paper backing, with a little force, can be torn.

After one has decided to use linoleum and chosen the design most suited to the type of room it is to go into, the question of laying it arises. It is of utmost importance that linoleum should be laid by an expert for there is a right and wrong way of doing this and the wrong way means death to comfort.

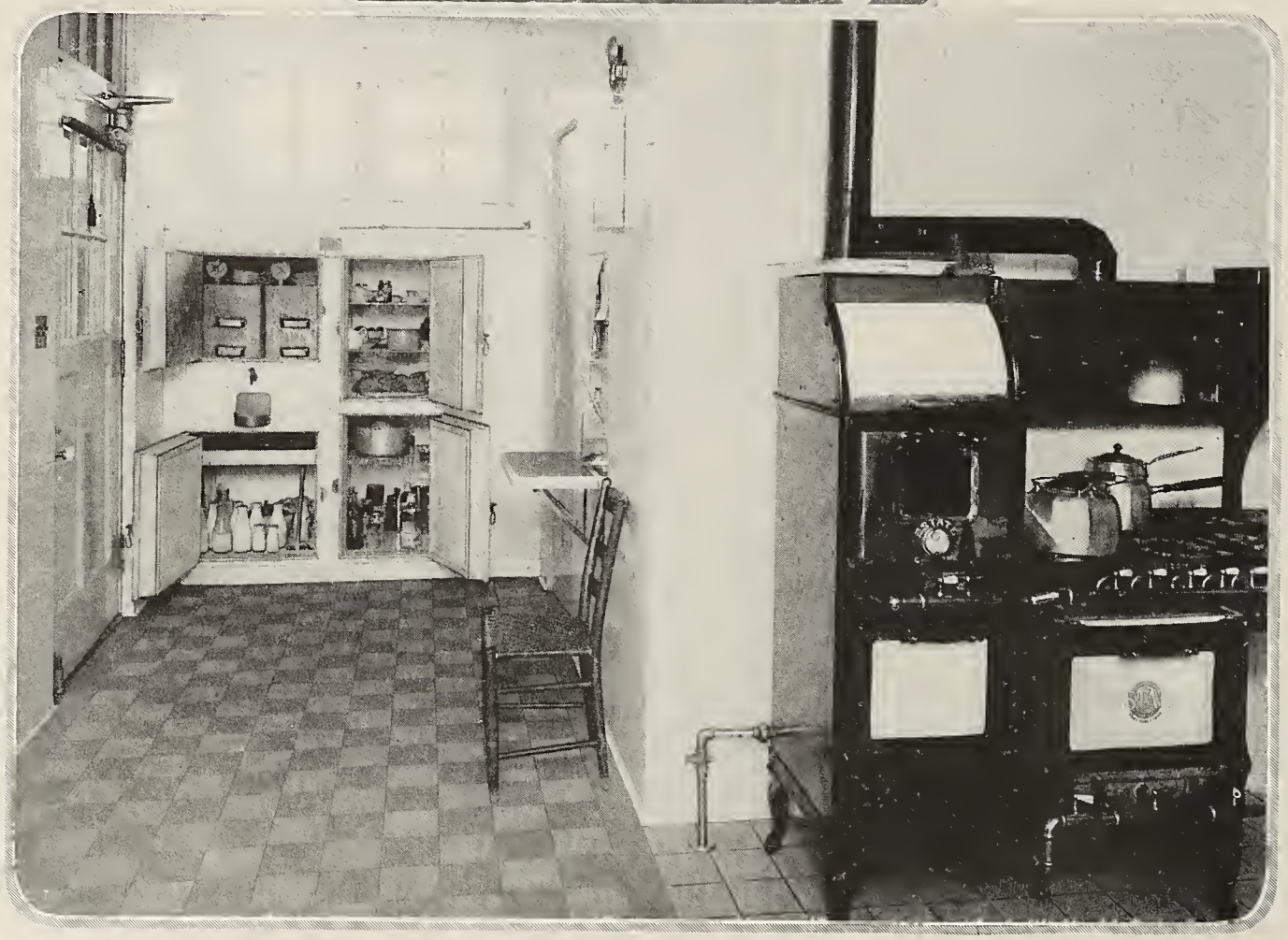
The best thing about linoleum is that it can be laid over any kind of floor, provided this floor is smooth, dry and level. If your flooring is of cement or concrete or composition of any kind, every crack must be filled with plaster of paris and allowed to dry at least two months before the linoleum is applied. If you lay the linoleum over wood, the floor must be seasoned, and all tacks, nails, etc., hammered far below the surface.

Felt should always be laid under linoleum as it gives the floor

(*Continued on Page* 134)



Linoleum in a black and white block pattern brings distinction to what might have been an uninteresting hall



Linoleum makes the ideal floor covering in a kitchen as it is durable, comfortable and easily kept clean



The garden front of this English country house is pleasantly broken by the dining room bay, with its tall French doors and iron rail. The effect is of a small French country house transplanted to a friendly site on English soil

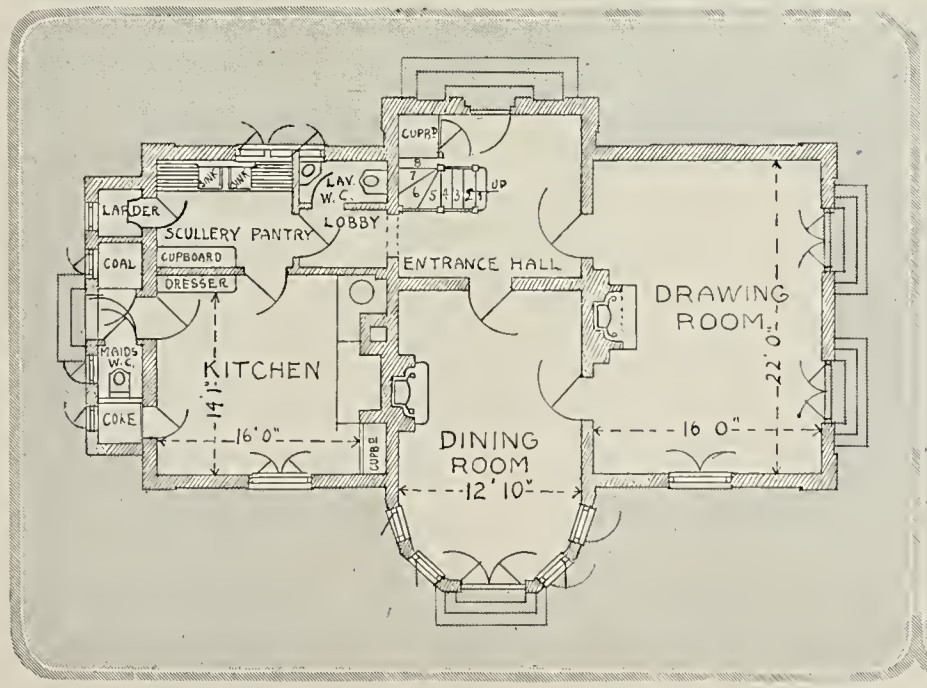


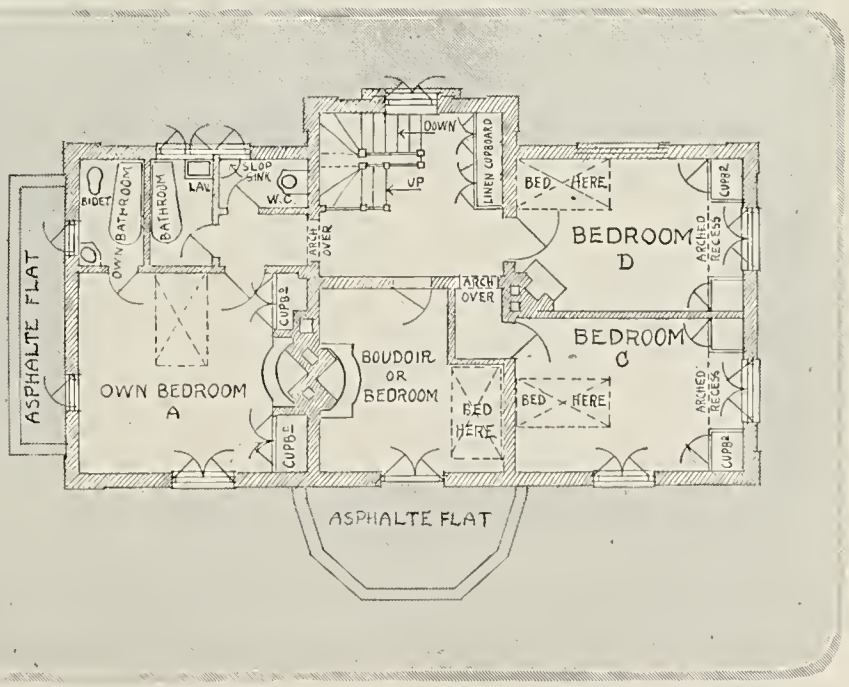
The entrance front presents a somewhat forbidding appearance, with its blank spaces balancing windows on the right, and its stiff, acute gable above the entrance. The garden front has a much better sense of design and balance

The dining room seems as though it must be the most attractive part of the first floor plan. The drawing room suggests distinct formality, with its twin French doors and the curious device of the windowless front wall

TRANSPLANTED ARCHITECTURE

The provision for a bedroom fireplace offers a suggestion in planning a feature many of us would appreciate, while the remainder of the second floor plan seems somewhat unorganized and peculiar. Basil Oliver was the architect









The home of Mrs. Benjamin E. Chase, Syracuse, N. Y., is an adaptation of the Italian villa style by Dwight James Baum, architect, a style growing in popularity



The restful wall-areas of the stucco villa afford an admirable background for planting, and a field for effects of sunlight and shadow

IN THE MANNER *of an* ITALIAN VILLA

The restful dignity of the formal scheme of decoration for the dining room finds an added note of intimacy in the children's table by the window. Agnes Foster Wright is the decorator

The living room utilizes for part of its effect a tinted plaster finish in one of the newly developed rough textures. The Italian mantel in veined marble is of exceptionally pleasing proportion

STEPS AND STAIRWAYS FOR THE GARDEN

If They are to be Comfortable and Beautiful, They Must be Considered as More Than Series of Ups and Downs

RICHARD H. PRATT

STEPS and stairways in the garden should make climbing a luxury. No matter how long the flight it should seem something to be taken almost without effort. Merely to sit and contemplate a steep and unbroken array of steps is a task in itself and one to bring on a state of exhaustion before the ascent is begun. Therefore, while the subject of garden steps is one to tempt you to stress the infinite possibilities of their artistic design and treatment, it is more to the point to emphasize first the bare details which, correctly disposed, make them comfortable and convenient.



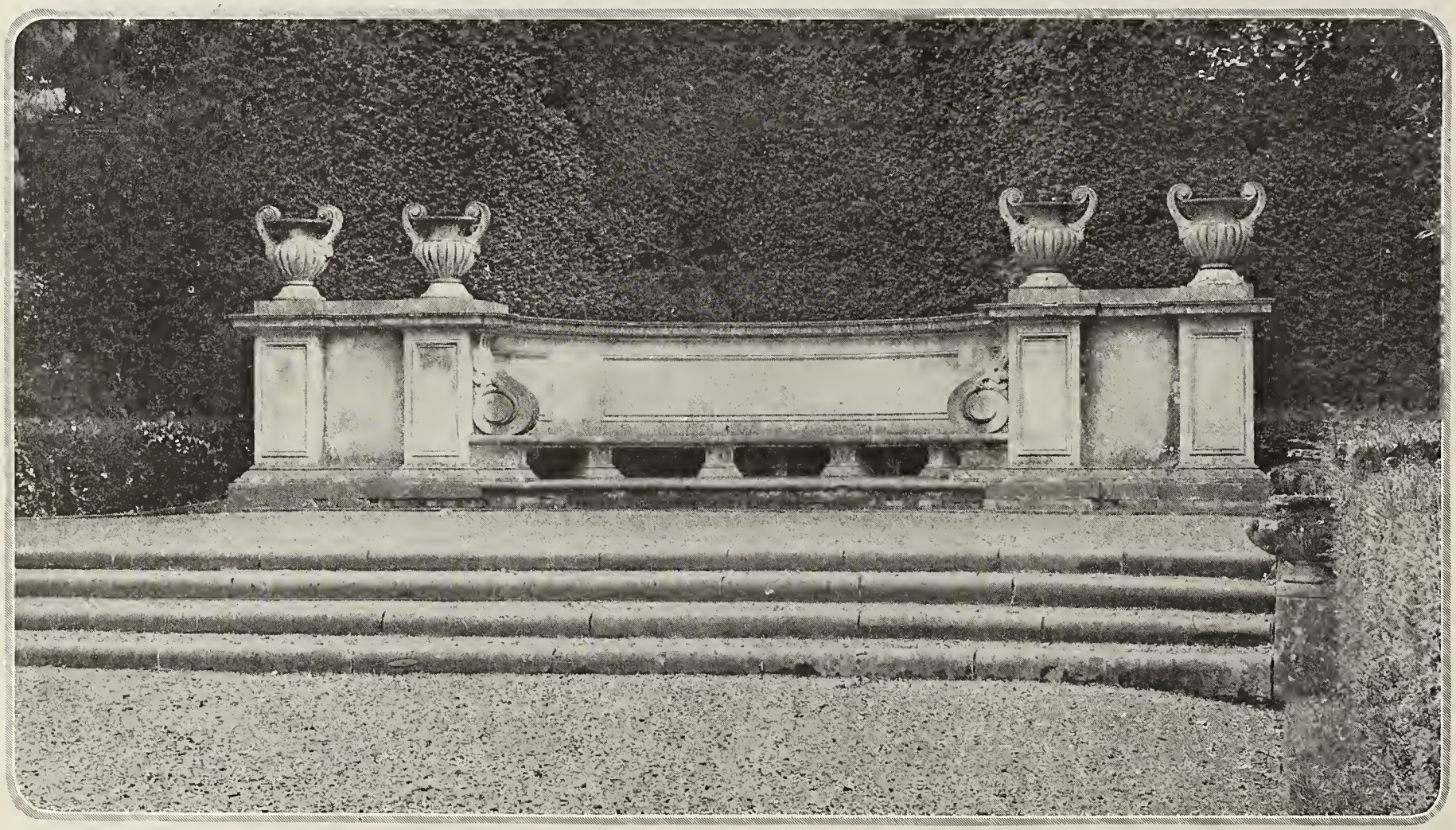
A close-up of a short flight of stone steps in which the stone courses fit nicely into the side piers

These details are largely concerned with three things known as treads, risers and landings. As the name implies, the tread is that part of the step upon which you tread. It should be firm underfoot and so imperceptibly sloped toward the front that it will appear level yet drain off readily. The riser is the vertical height between treads. To make the business of mounting steps seem unawkward it has been found necessary to maintain a certain relation between the dimensions of the tread and riser. This relation is contained in a simple rule which requires that in garden steps (indoor stairs being necessarily steeper, as a rule) the height of the riser in inches, multiplied by the depth of the tread in inches, shall equal 90; the riser never being higher than 7″ nor lower than 4″. In this way a tread 15″ deep would be combined with a riser 6″ high, a riser 5″ high with a tread 18″ deep, and so on. Further to insure climbing ease on long flights of steps, landings should be placed at every 6′ in height, where a rest may be taken.

If these rules are followed it is hardly likely that the stairway will present any difficulties as a means of leisurely communication between two levels. But it does not follow that the stairway will be either beautiful or appropriate to its situation. These qualities are gained by giving the steps the air of belonging to their situation and by building them of such materials and in such a way that they will harmonize with the accompanying garden architecture. In a broad, open garden, for example, the steps should have a similar feeling of breadth, as in the short but impressive flight shown at the bottom of this page.

A broad, formal flight, with low, rounded risers of cut stone, and treads made by filling in with gravel

On a long steep slope it would be obviously impossible to build steps running with the slope which would make an easy climb. It is necessary to break the direc-





A double stairway, interestingly designed, and constructed of dry masonry in which wall plants are used, forms a splendid end to its garden



The landing at the head of these semi-circular flights is supported by an arch that serves as a niche for a bench on the paved terrace below

In the Philadelphia garden of S. McIlhenny the steps compose beautifully with the wall and arched entrance. Mellor, Meigs & Howe, architects



tion of the flight and let it run across the slope. This method of step planning produces such a flight as that illustrated at the top of this page. In this case the flight is divided at the top and, separating, produces two balancing flights. It is a kind of stairway susceptible to any number of variations in design. Very often the recess used here to hold a garden bench can be admirably adapted to form the background for a pool or fountain.

Steps may be built with or without sidewalls or ramps. The function of the sidewall is primarily to protect the steps from earth washing in at the sides, but it also gives the flight a more substantial air than it would have otherwise and it further serves, at times, to prolong the line of

(*Continued on page* 138)



In a wild garden steps are taken leisurely and they may ramble up their slope heedless of the rules that govern the more formal flights

PRUNING SHRUBBERY TO OBTAIN EFFECTS

Some Suggestions for Handling the Shrubs That Flower in Spring, Summer and Autumn

CARL STANTON

TWENTY years ago the shrub bed shown in the illustration was a beautiful sight to behold. The height of the shrubs varied from 2½′ for those in front to the 8′ hardy hydrangea (Hydrangea paniculata var. grandiflora) in the center. The entire bed comprises part of the foundation planting for a house, which is set in the center of four acres of rolling lawn, and the shrub bed is thus seen from nearly all parts of the estate. Thus it fulfills a very important need, in that of "tieing" the house into the landscape by forming a connecting link between it and the lawn.

For ten years after planting (until the original designer moved away) each of these shrubs was carefully pruned each year to maintain its relative proportion to the others, adding its bit of beauty to the whole, and yet at the same time flaunting a beauty of its own to all who cared to notice it. Due to the lack of knowledge of the fundamentals of pruning, the new tenant allowed the shrubs to grow as they pleased, with the result that the stronger ones soon crowded out the slower growers, and the whole bed became a miniature wilderness. In this state it remained until a landscape architect's superintendent bought the estate.

This last tenant realized the effect for which the original owner was striving when he planted the shrub bed, and set about to remedy the overgrown condition of the bed, and restore it to its former place among the beauties of the estate. He saw that the hardy hydrangea in the center was planned to overtop the other shrubs, so that during the fall its huge bouquet of flowers might stand above the rest, and be seen from the far corners of the estate. Yet here it was, supposed to be the crown of the bed, entirely hidden by rank-growing viburnums and lonicera. It took this expert just four hours to restore the intended relations between the shrubs by careful pruning and yet it was so well done that a month later not a single stub could be seen as one looked from the outside of the bed.

First, he made it a point to study carefully the situation to see just how much cutting to do on each shrub to obtain the desired effect. He commenced work on one of the shrubs on the outside (or front) row, working at first from the back of it. With a pair of long handled pruning shears, and occasionally a saw, he removed three or four of the very oldest branches (some of them almost trunks) from each shrub, making the cut as low down as possible. ("A" in the drawing.) The next step was to shear off one-third of the number of oldest branches left, at a point equal to about three-quarters of the intended height of the plant. (See "B".) By this time he had taken out the larger percentage of the wood he intended to remove, and yet the most difficult pruning of all lay ahead. The fourth step consisted of cutting off the remaining branches at approximately the height that the shrub was to be left. I say "approximately" for one of the greatest fallacies in pruning lies in leaving the top of the shrub perfectly smooth and even, unless, of course, it is a hedge plant. The idea is to cut the older wood 1′ below the desired height (C); the somewhat younger ones, 6″ (D); and the last season's growth at the desired height (E) allowing the center to be slightly taller than the outside, as is the case with a shrub growing naturally. Bear in mind that each branch should be cut just above a new shoot or bud, in order that this may grow and hide the blunted end. That completes the work on any one shrub at present.





The two photographs are "after" and "before" views. The latter shows a rampant growth in which the beauty of the individual shrubs is lost. After pruning, each shrub had a chance to grow and blossom well

In determining the height of the shrub next to the one he had just completed, the pruner recalled its characteristics to see whether it naturally grew taller or shorter and determined its comparative height

(*Continued on page* 98)



By studying these diagrams of the treatment accorded both the high and the low shrubs, one can see that the first process is to cut out the old wood (A and B) and bring the new growth down, as in C, D and E



Wallace

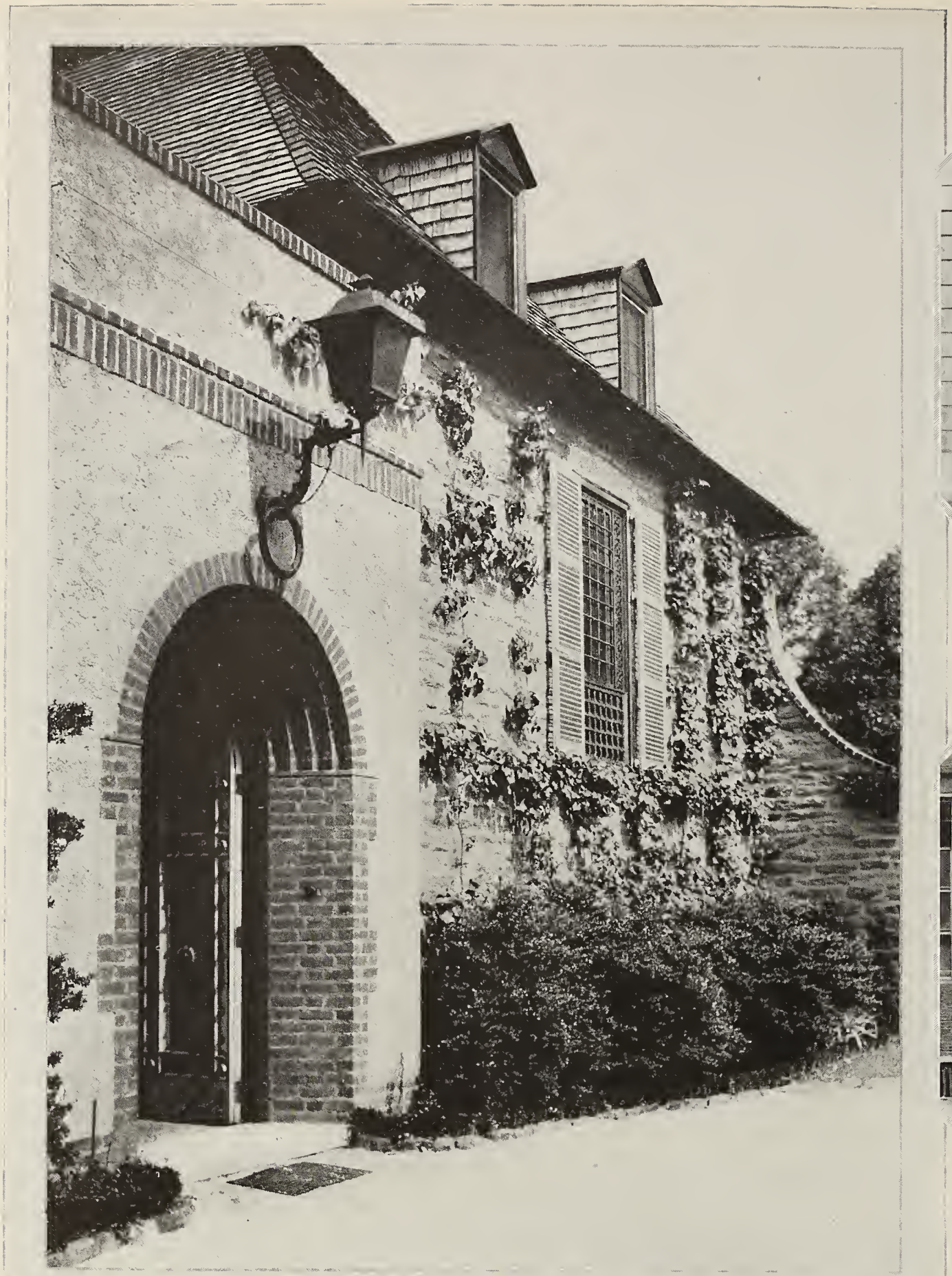
The overhanging "Germantown hood" in this illustration is one of the most characteristic of native American treatments. Pennsylvania is its habitat, and this example is seen on a Germantown house recently designed by C. A. Ziegler

This pure type of American Colonial doorway is designed with the utmost degree of scholarly detail. It has a broken pediment, with realistic pineapple finial and fluted pilasters. Harry B. Little, architect



Buckley

HAS YOUR DOOR AN ARCHITECTURAL PEDIGREE?



In this Pennsylvania country house entrance there is a happily localized feeling of the best modern English domestic work. Mellor, Meigs & Howe are the architects



This late 18th Century doorway of a house at Versailles combines in its design a blending of classic dignity and French urbane finesse of detail



A doorway in York, England, which is characterized by the mid-Georgian classic traits of the 18th Century: a fine study in proportion and detail



Clark

A stone doorway which goes back to Tudor England for its inspiration, colloquialized here in a Pennsylvania house. Mellor, Meigs & Howe, architects



Georgian design of an Italian type is expressed in the stone doorway of a house at Montclair, New Jersey. It was designed by F. A. Nelson, architect



This shell-hooded doorway, with carved console brackets, in Buckinghamshire, England, is characteristic of the vigorous style of its 1680 period



A late 18th Century doorway in Gloucestershire, which reflects the urbanity and studied simplicity of the Regency, and is full of hints for present day use



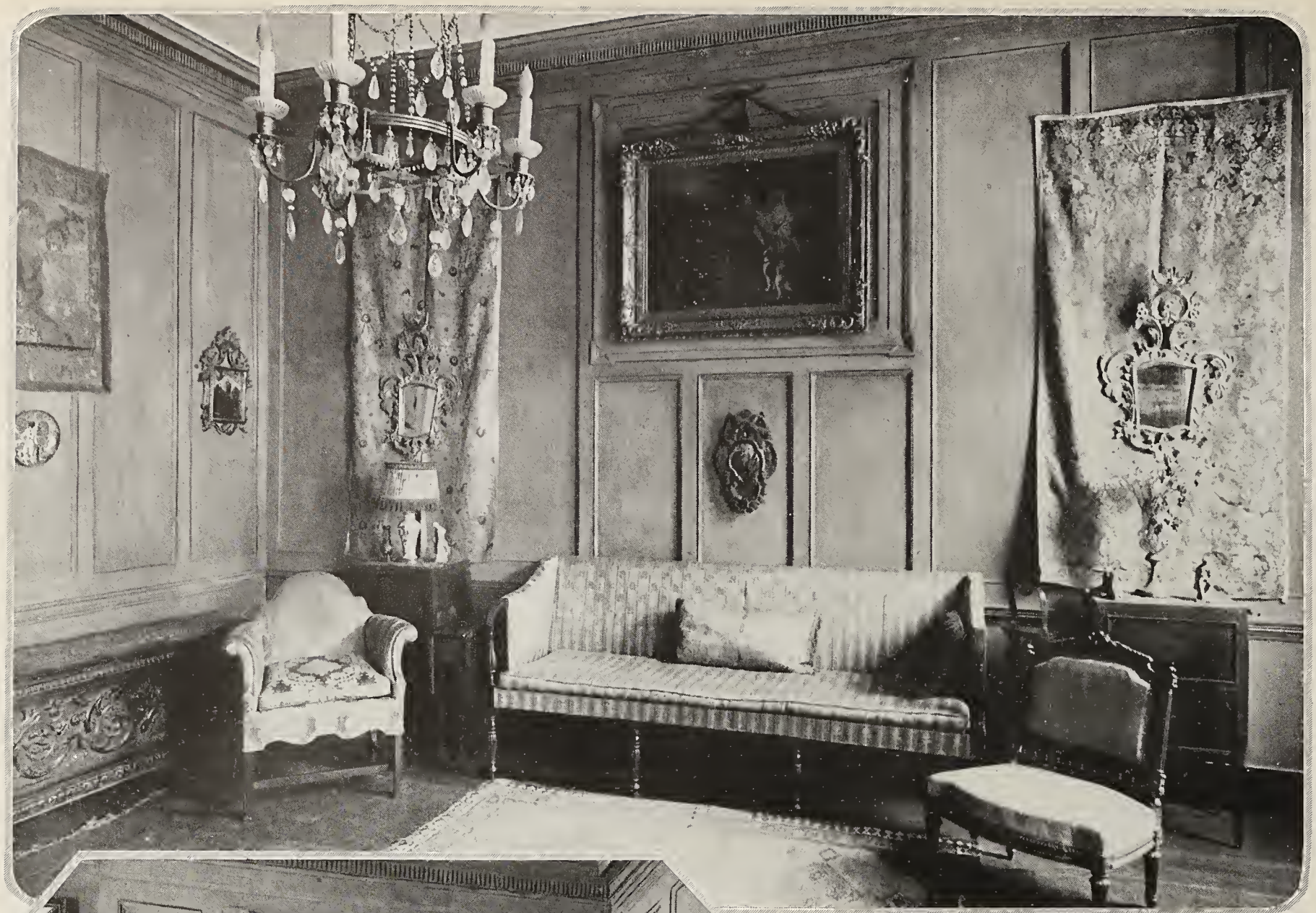
Distinctly Italian feeling is evident in the exquisitely refined low relief detail of this late 18th Century French doorway at St. Vigor, Viroflay, Seine et Oise



A formal doorway in Gloucestershire, England, characterized by the Neo-Greek classicism of the Regency. The Georgian note is seen in the leaded fan



A well-studied example of the modernized American version of Italian villa architecture is this doorway from a house at Syracuse, N. Y. Dwight James Baum, architect



The drawing room is formally treated, in both its architecture and its decoration. The paneling is gray-green, and the furniture well chosen for this type of room. The drawing room occupies the entire width of the house on the second floor, and is separated from the dining room by the stair foyer. The kitchen, which is also on the second floor, is at the back of the lot, separated from the front portion of the house by a brick court and reached by a passageway along one side



An unusual device in the drawing room is the location of the fireplace at the extreme right of one of the long walls. This accomplishes two things which help make up for sacrificed symmetry. It provides a long unbroken wall space for a large piece of furniture or a grand piano, and adds a sense of intimacy to the fireside. The well related scale of the moldings, and use of the small hob-grate make this an unusually interesting and very delightful study in fireplace design

A TOWN HOUSE REMODELED *for* LIVING *and* OFFICES



A brick wall of ingenious and interesting design forms one side of the court which separates the main portion of the house from the studio and the kitchen above it. The plan of this unusually designed house consists of two parts: the house proper and the two-story studio and kitchen, at the back of the lot, the two parts connected by a passageway. The first floor level of the passage connecting entrance hall and studio; the second floor level connecting dining room and kitchen



The studio entrance, seen across the court from one of the library doors. Above the studio door is the terrace outside the kitchen windows. This illustration conveys the best picturization of the unusual plan of this house, which suggests a solution for the problem of any professional man who wants to combine his home and office on one city lot. The lot on which this house is built moreover, is only 18′ wide and 100′ deep. Wm. Lawrence Bottomley, the owner, was the architect

THE NEW YORK HOME *of* WM. LAWRENCE BOTTOMLEY

SUMMER *and* AUTUMN VEGETABLES

By Careful Succession Planting the Food Garden Will Yield Its Increase Far Into the Winter

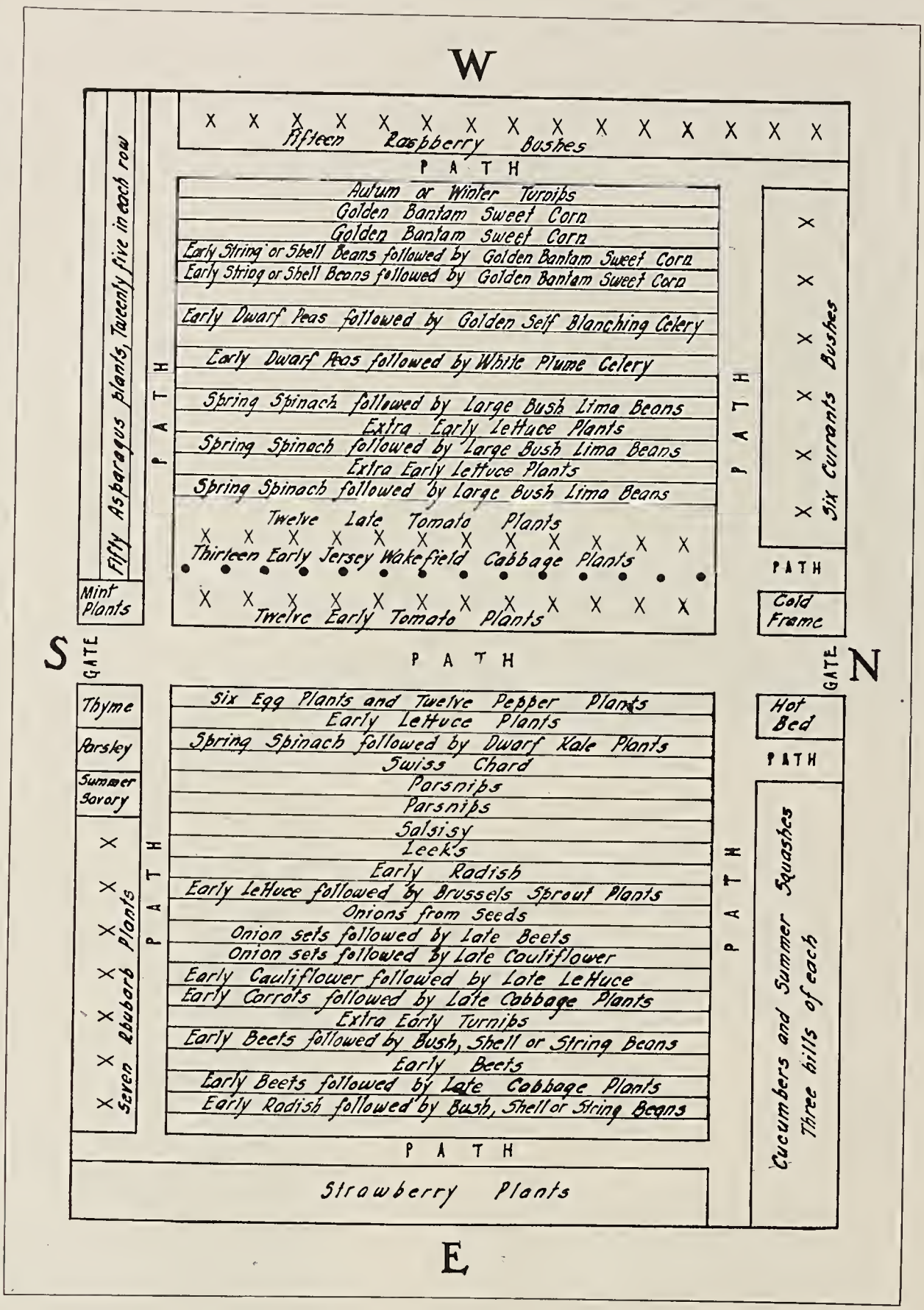
JOSEPH HENRY SPERRY

THERE is no exact date which marks the passing either of the early spring, or summer vegetables. Before all the crops resulting from the early spring plantings have been gathered, the plants which give summer vegetables are up and growing on, and while the gathering of these summer vegetables is still progressing, the plants upon which we depend for our autumn crops are under cultivation.

To obtain the maximum quantity of high quality vegetables from our garden, especially if this is of a somewhat restricted area, is a problem of first importance, the most obvious solution of which is the growing of two crops, as far as possible, on the same space in the same season.

The growing in the same season of a second crop where the first grew is not feasible in all cases. Seeds of some kinds which produce mid-summer, or even autumn crops have to be sown at the same time as those which produce the early spring vegetables. In short, there are certain crops which occupy the ground the entire season through, or so much of it that it is too late after they are gathered to plant a second crop where they grew. To this class of vegetables which occupy the space in our garden the entire season, belong parsnip, parsley and salsify, some part of each of which need not be gathered till the following spring, and also onions grown for the winter supply. Tomato and egg plants also occupy the ground the entire season after they are transplanted into the garden, but they can follow the early spinach, lettuce and radish, which will have been harvested by May 10 to 20, quite early enough for setting out tomato and eggplant in the open garden; and in this way two crops are grown on the same space. Some amateur gardeners who are always trying to rush the season set tomato and eggplants at an earlier date between the early cabbage or cauliflower plants or the rows of vegetables that pass off the stage early, doing this without any special preparation of the ground for the second crop. Such gardening, it seems

(*Continued on page* 118)





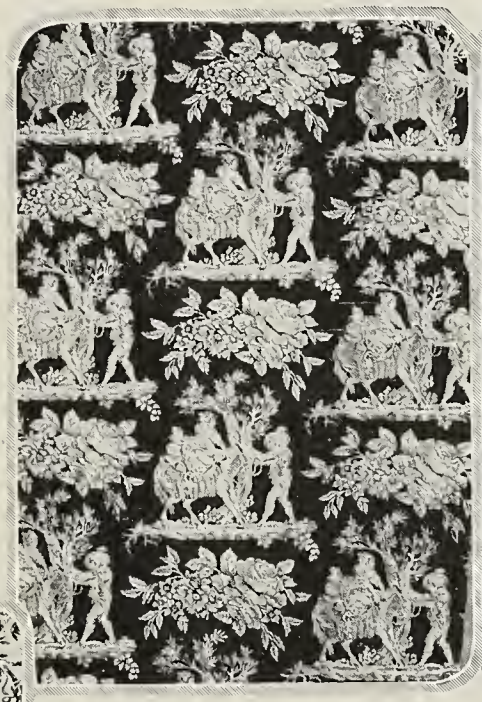
The word "Plant," used in this plan, indicates that plants raised in hotbed and cold frame are transplanted into the rows. In all other rows seeds are planted. "Followed by" means that as soon as the vegetable mentioned before these words is gathered, the ground is to be dug over again and the vegetable mentioned after these words planted or transplanted into the same row, so as to raise two crops in them each season



The main interest of the bedroom in the photograph above is provided by the mauve and white toile de Jouy which covers the bed and makes the curtains. This is charming with the pale pink gauze glass curtains and pink taffeta dressing table. Wood, Edey and Slayter were the decorators



The classic design above is exceptionally decorative. The ground is putty color and the figures old blue, deep red and mauve. 50", $8.70







The classic design of the toile above comes in either red, lavender, black, or blue on a white ground. It is 32" wide and $1.65 a yard



Above is a well-balanced pattern which comes in white on either a rose or old blue ground. It is 31" wide and is priced at $3.15 a yard

An effective toile with peacocks, urns and classic figures comes black on mustard yellow, blue on white, rose on white or mauve on white. 31", $1.65

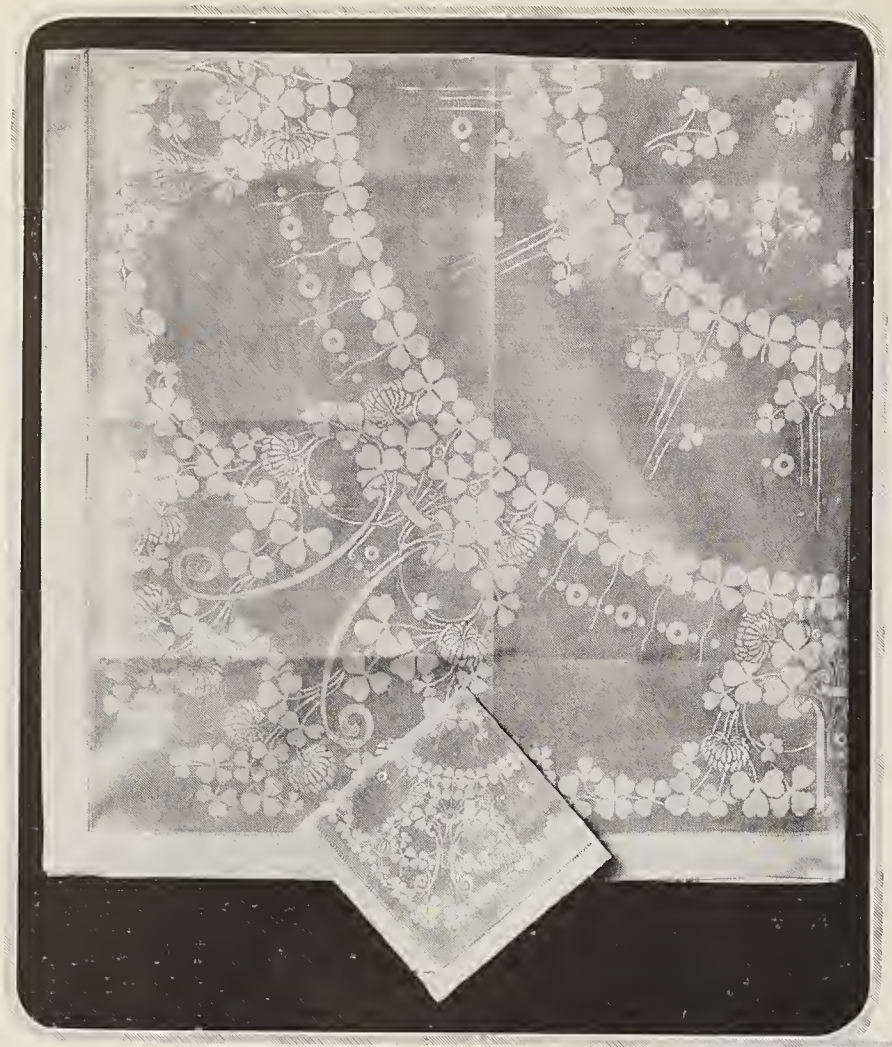
The amusing and gay design above is in deep wine color, blue, green and a little mauve on a buff ground. It is 40" wide and $6 a yard

The formal pattern of the toile on the right comes in mulberry, black, blue-green, red or olive green on a white ground. It is 31" wide and $1.80 a yard

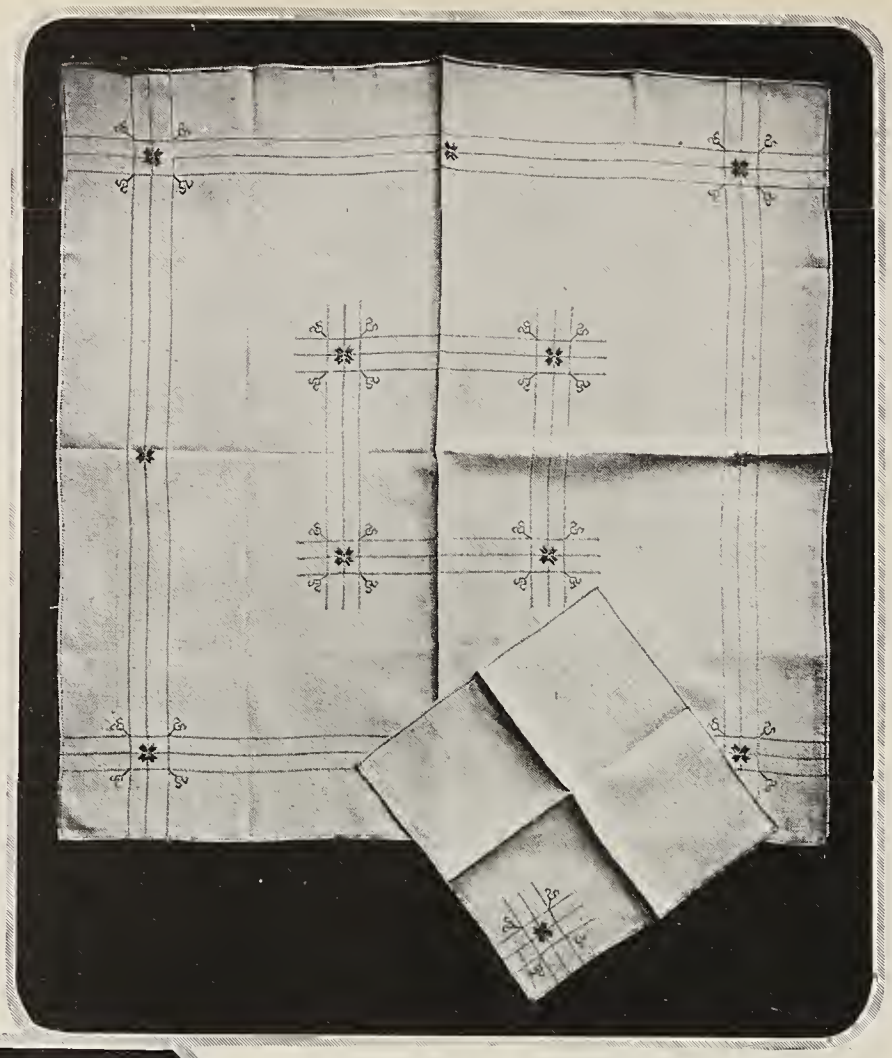


TOILES DE JOUY

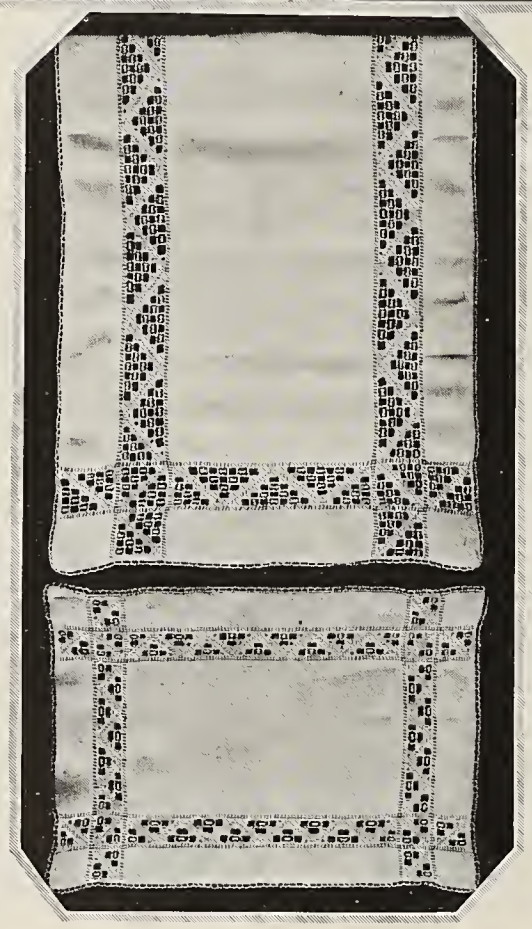
The Toiles On This Page May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City. Cuttings will be sent on request.



The colorful linen damask set above might be used on a porch. It comes in blue, rose, gold or lavender. 59" cloth and six 16" napkins, $12



A linen luncheon or bridge set has hand embroidery and hemstitching in blue or green. Cloth 36" square. Seven pieces. $11.25 for the set

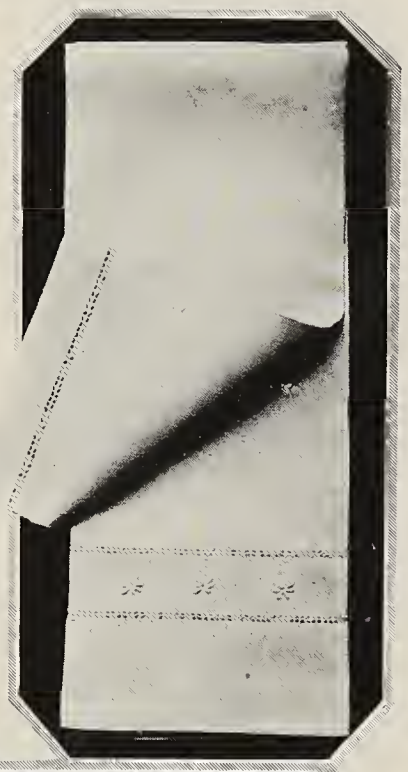




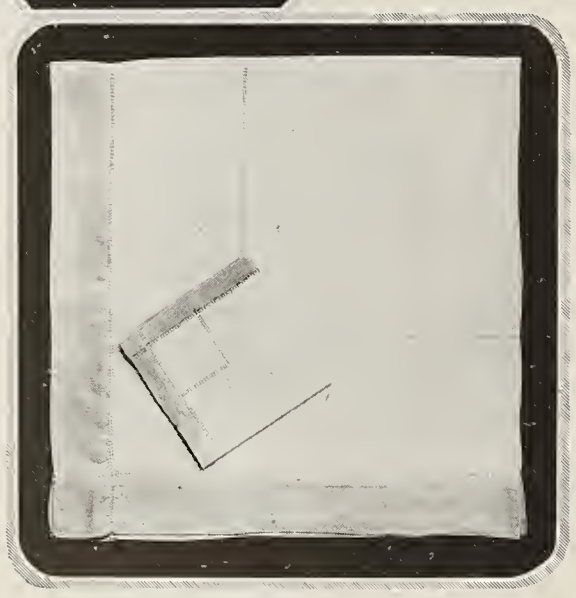
The towel at the left is pure linen with hand stitching in blue, rose, or white. It measures 31" x 18", $2 each

(Below) Linen luncheon set of one 54" cloth and six 18" napkins. Border in blue, lavender, pink, green or white, $10

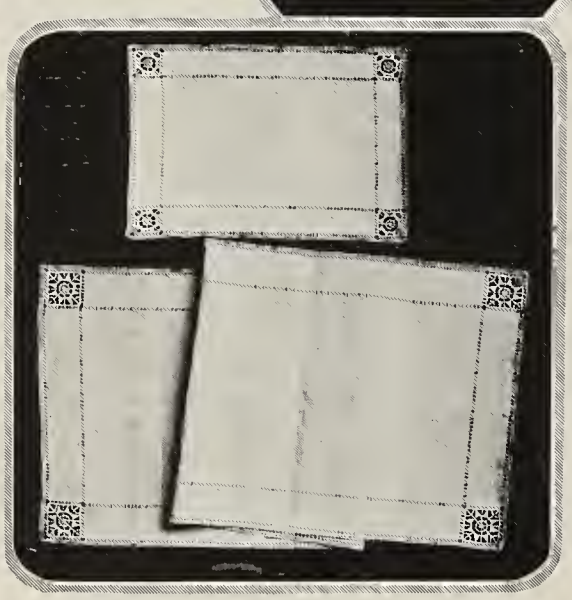
A linen towel 18" x 30" with hemstitching and embroidery comes all white or with colored borders, $1 each



A thirteen piece écru linen set with hand hemstitching and cut work has a runner 8" x 54" and mats 12" x 18", $38.50



The thirteen piece linen luncheon set above is for a refectory table. The runner, 50" x 17" has a two inch band of hand embroidery and cut work, $42.50



LINENS FOR THE COUNTRY HOUSE

Which May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City







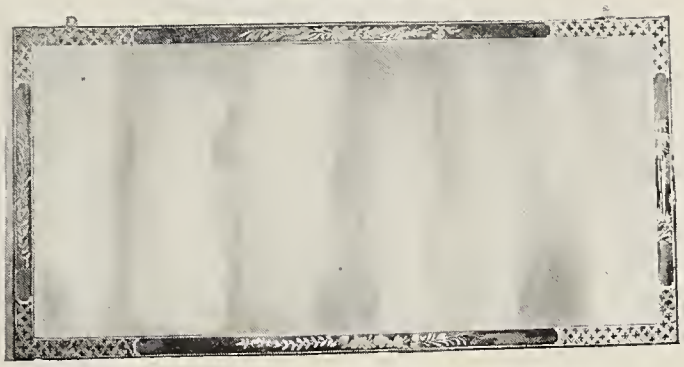
The mirror above which so happily reflects a Colonial hallway is a reproduction of a design much used in early American interiors. It is finished in antique gold and measures 15" x 21", $24

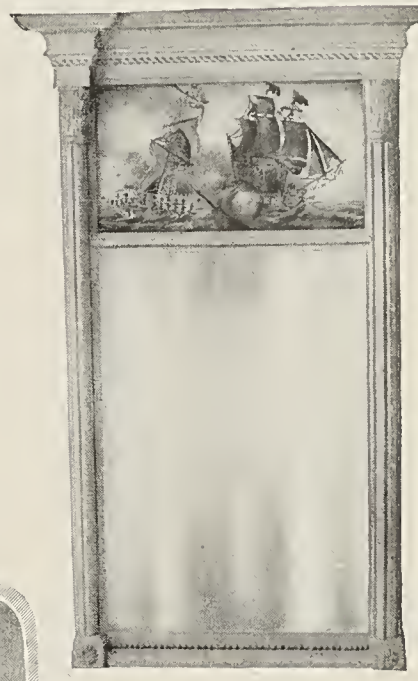


The lacquer frame of the mirror at the left comes in either black, blue, green or Chinese red with decorations in gold. The mirror measures 24" x 40" and costs $60

The decorations in sealing wax red and gold are painted on the glass of the mirror below forming a frame 1¼" wide. Measures 18" x 36" over-all, $115





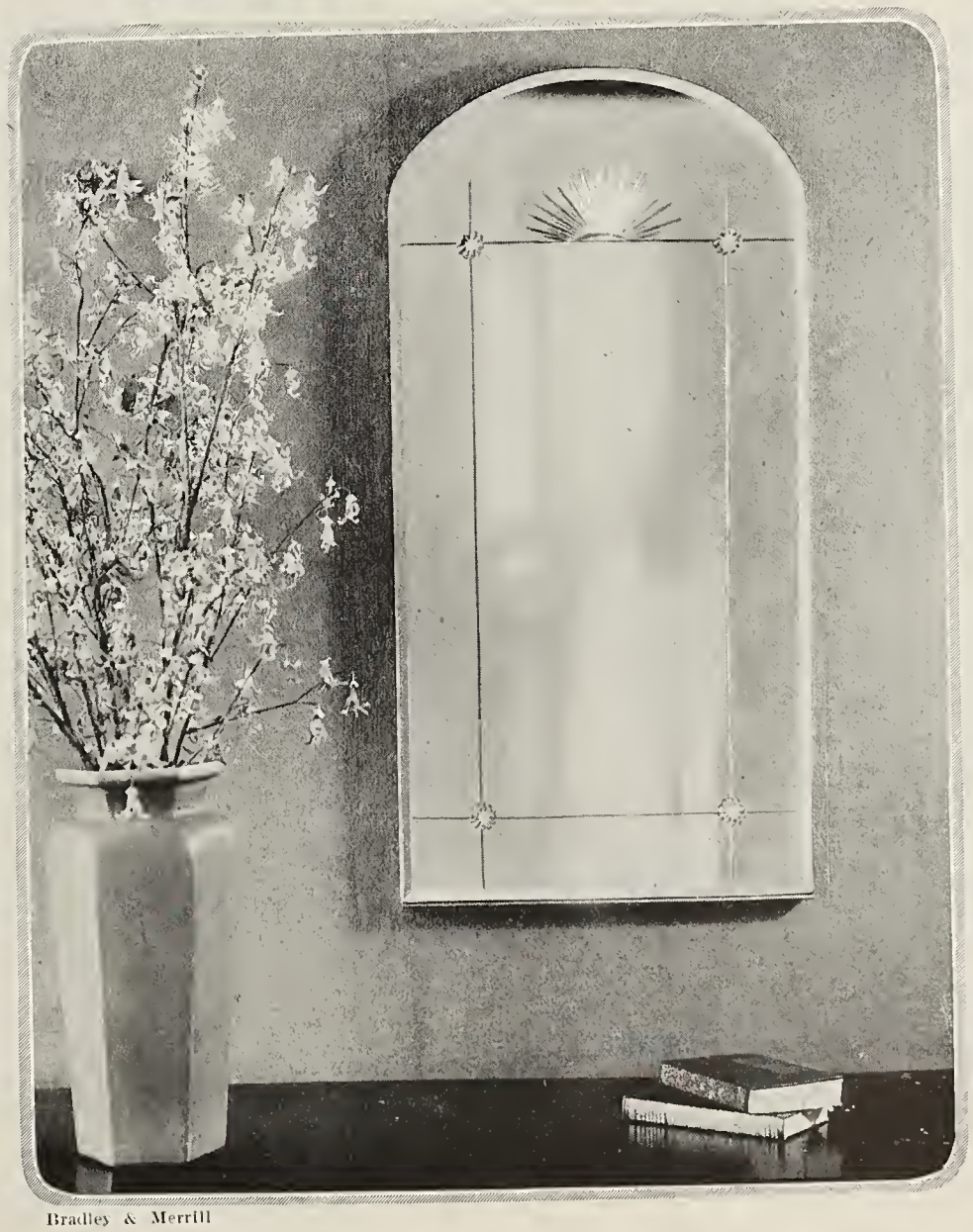


The mirror above with its delicate engraved design and glass rosettes would be charming used above a dressing table draped in chintz or taffeta. It measures 20" x 32" and is priced at $52.50

Paintings of ships and farmhouses were the favorite methods of decorating mirrors in Colonial days. Above is a reproduction finished in antique gilt with a colored picture at top. 20" x 32½", $51

MIRRORS IN NEW DESIGNS AND OLD

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City



Bradley & Merrill

Mirrors, besides being decorative in themselves, add to the apparent size of a room. At the left is a graceful mirror with a beveled edge, engraved design and glass rosettes. Overall 18" x 36", $75. Without sunburst $67.50

The GARDENER'S CALENDAR for MAY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Then came the daisies, *On the first of May,* *Like a banner'd show's advance* *While the crowd runs by the way.* *With ten thousand flowers about them they came trooping through the fields.* SYDNEY DOBELL		1. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.	2. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.	3. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.	4. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.	5. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops in this respect.
6. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.	7. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.	8. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.	9. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.	10. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.	11. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back and see that the soil between them is cultivated.	12. After they have finished flowering, but not before, the lilacs, syringes, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.
13. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.	14. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.	15. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 4% potash.	16. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.	17. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.	18. Weed killers are very necessary in stone gutters, bluestone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.	19. It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.
20. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedplants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.	21. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.	22. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.	23. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.	24. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.	25. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.	26. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal
27. Leaf eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets supported on stakes, to protect from squash bugs.	28. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.	29. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at biweekly intervals. The rule is to plant all bulbs twice as deep as their diameter.	30. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.	31. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.	**This calendar of the gardener's labors is a reminder for undertaking all his tasks in season. It is fitted to the Middle States, but it should be remembered that for every 100 miles north or south there is a difference of from 5 to 7 days**	

In looking back over the history of American horticulture and gardening during the 19th century it is interesting to find that nearly all the men who followed these pursuits, either as amateurs, designers, tradesmen or cultivators, devoted a great deal of their time to writing about them. Times have changed, methods and tastes have been greatly improved, since Downing wrote his "Treatise on the Theory and Practice of Landscape Gardening" and Henderson his "Gardening for Profit," but these were revolutionary things then and they are still worth reading as books that came from men who were actually engaged in the things of which they wrote. It is this quality in our horticultural and gardening literature of the 19th century which gives it a peculiarly healthy tang, and if it is out of date now it still carries with it the odor of the soil.



THOMAS MEEHAN

Born in London in 1826, *Thomas Meehan came to this country at* 22 *to become later one of its most influential horticulturists. For* 30 *years he edited the "Gardener's Monthly" and in* 1853 *founded the Germantown nursery which bears his name. He died in* 1901



PATRICK BARRY

A noted authority on fruits and the editor at times of such important periodicals of the past century as "The Genesee Farmer" and "The Horticulturist," Patrick Barry was also a well known nurseryman. Born in Ireland, he lived for many years at Rochester, N. Y.



H. W. SARGENT

A close friend of Downing and the father of Prof. Charles S. Sargent, director of the Arnold Arboretum, H. W. Sargent, by setting a fine example during a trying period, did much to develop enthusiasm for and good taste in gardening in America. He died in 1882



PETER HENDERSON

Two books of Peter Henderson's: "Gardening for Profit" and "Practical Floriculture", have probably been the most influential native works on commercial vegetable and flower growing. Born a Scotchman he became a successful seedsman here. He died in 1890



MARSHALL P. WILDER

An enthusiastic pomologist and a generous patron of horticulture, Marshall P. Wilder did much during the early 19*th century to promote interest in fruits, especially, and flowers. He lived in New England from* 1798 *to* 1886



A. J. DOWNING

The first famous landscape gardener in America. Downing was also a distinguished and influential writer on gardening subjects. His tendency was toward naturalistic design. He was born in 1815 *and died in* 1852. *The portraits on this page are reproduced through the courtesy of the Macmillan Co., publishers of the Cyclopedia of Horticulture*



JAMES VICK

Like many other horticulturists of this period, James Vick was closely connected with horticultural journals. He was an editor of "The Genesee Farmer" and later the publisher of "The Horticulturist." He died in 1882



Sampler Days

In Society since 1842

We like to think that the growth of Whitman's, from the little shop in Philadelphia in the time of President Tyler, is due to the bed-rock devotion to *quality* on which this business is founded.

From the fair shoppers in 1842, drawn in quaint Victorias, who called at the Whitman shop, it is a far cry to the thronging thousands who now buy Whitman's Chocolates every day in every town in America.

In stage coach days folks from New York, Boston and Richmond always took home Whitman's when they visited Philadelphia.

Now the Whitman quality, with modern improvements and infinite variety, can be had conveniently in nearly every neighborhood in the land.

The names Sampler, Salmagundi, Fussy, "1842", Super Extra, Pink of Perfection and Pleasure Island are full of significance for candy buyers. Each stands for the satisfaction of a special taste in confections.

Simply look for the Whitman sign on the selected store that is agent for the sale of Whitman's Chocolates.



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Chocolates

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San Francisco Branch: 449 Minna St.



Sideboard of about 1680-1700. Note the simply-turned and plain legs and panels geometrically outlined with mouldings



Arm chair, about 1685-1689, of Restoration style with Italian Renaissance influence. Note high upholstered back with detached turned supports

CHARACTERISTIC FEATURES IN JACOBEAN FURNITURE

MR. AND MRS. G. GLEN GOULD

AS THE phrase Italian Renaissance is pronounced "trippingly on the tongue" with little conception of its significance, so furniture is often glibly described as Jacobean. In Jacobean we recognize *Jacobus*, the Latin for James, of England and Scotland, who names the period though it outlives his reign.

When we look at Jacobean furniture we soon begin to see that there are three groups: the simple, the not so simple, and the ornate. Historically the groups fall in this way.

Early Stuart or Jacobean, 1603-1649.

Cromwellian or Commonwealth, during the Puritan government of Oliver Cromwell's Commonwealth, 1649-1660,

Late Stuart or Jacobean, Carolean—from *Carolus*, Latin for Charles, whose Restoration to the throne named the period, 1660-1688.

The Tudor King Henry VIII brought Italian Renaissance models and workmen to England. Under Queen Elizabeth, his imperious daughter, native workmen followed these models, and when James I. came to the throne we find the Tudor and Elizabethan types still made by native workmen and so successfully that Jacobean furniture is considered the most characteristically English of any of the periods. Still it is not always easy to distinguish Jacobean from Italian Renaissance and Flemish furniture, so fashionable were these styles.

The two distinctive types of Italian Renaissance are easily recognized in Jacobean furniture: the ornate models in the early and late Jacobean, and the plain forms during the puritanical regime of Cromwell who temporarily reversed the trend of fashion. The early types are sparingly used to-day. The Cromwellian and Restoration types are finely illustrated in these chairs from The Metropolitan Museum of Art, New York.

These are the chief points which characterize Jacobean furniture:

Construction: Large pieces have simple heavy structure with squat outlines for the low-ceilinged rooms of the time. Straight upright lines. Legs underbraced simply or with elaborate carving. Supports often spiral. Restoration types resemble Louis XIII. Oak and walnut principally used.

Ornament: Cut-in or flat carving, scroll-work, Italian Renaissance design. Strap-work patterns and panels geometrically outlined with mouldings very characteristic. Applied ornament and inlay. Mounts become elaborated. Upholstery very splendid—leathers, velvets and embroideries. Caning popular.

Top: Straight on simple models, crested and carved on high-backed chairs.

Back: Varied, flat or curved, straight or raked—inclined backward, caned or upholstered. Coarse caning in early period.

Arm: Straight or curved, dipped or sloping, carved, scroll or spiral.

Seat: Rectangular, plain, caned, upholstered, often quite high above the floor.

Leg: Straight or curved, turned, bulbous and spiral. Flemish or *S* scroll popular.

Foot: Square, ball, bun, Flemish scroll.



Side chair about 1660-1675, of Restoration style with Italian Renaissance Influence. High back, caned and carved and carved underbracing.



A carved bulbous table leg



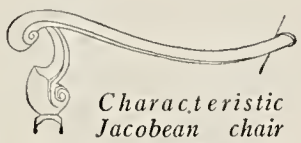
A turned Jacobean chair leg





A typical design of Jacobean chair foot

Another Jacobean chair foot



Characteristic Jacobean chair arm



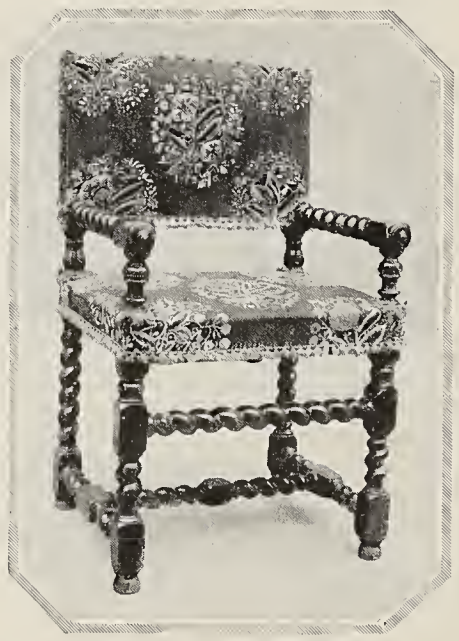
An elaborate Jacobean chair arm





Pear drop found on drawers

A typical drawer-pull of the period



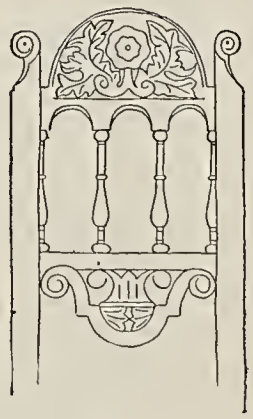
Arm chair of 1660-1683. A Cromwellian type showing influence of plain Italian Renaissance models



Another type of pear drop for drawers



A characteristic key plate



A chair back of the Yorkshire type



A hooped underbracing of chair



An elaborate carved chair crest

Country House Bed Rooms at the Hampton Shops

FINELY grained burl walnut, with beadings and bands of a darker tone, was used in these pieces of furniture which are so simple in design as to be inexpensive, yet so beautiful in the details of hand carving and cabinet work as to be worthy of a luxurious home of today and treasured heirlooms of the future.

This photograph from the Hampton Exhibits but suggests the scores of conscientiously constructed Hampton productions, each distinctive in hand carving or decoration, which have been recently designed especially for the simple country house or all year home.

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The Hampton Exhibits occupy this entire building. No branches or associated companies.



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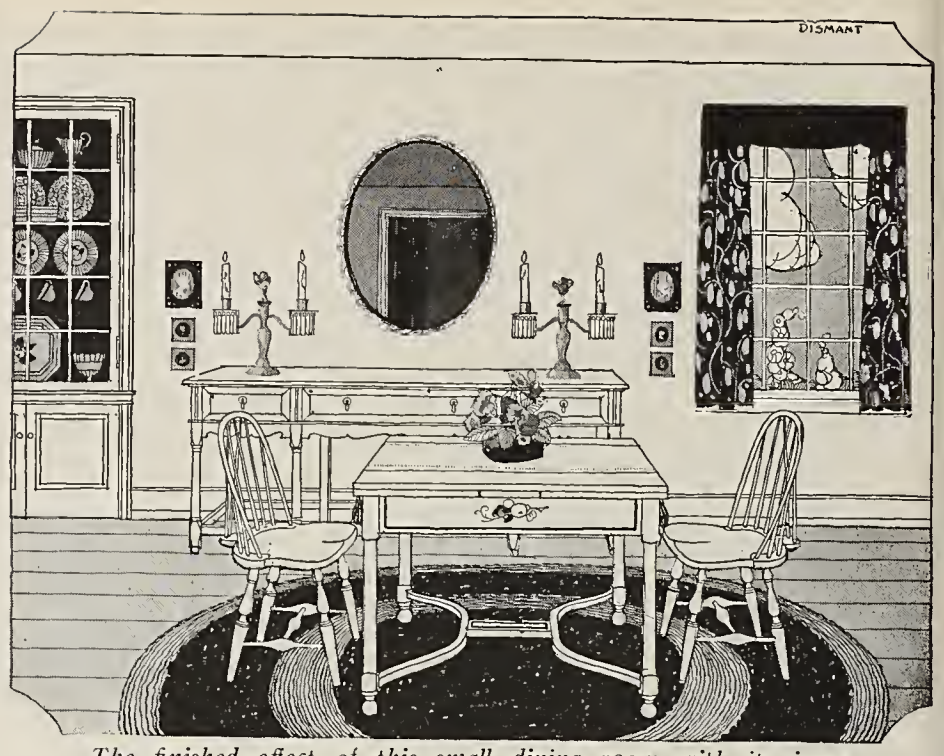
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The finished effect of this small dining room with its ivory walls, printed silk curtains, its gay peasant pottery and its walnut brown furniture is the result of careful and slow selection

Furnishing in Relays

(Continued from page 61)

left to be done. The room was quite finished! I tried to fathom the cause of this subtle charm that is so seldom apparent in such a youthful house. For often, even after several years, rooms have a way of looking as if they had been furnished all of a sudden. The furniture is too fat, the room too full, the scheme too conventional, and lacking in imagination, as though all the furnishings had been assembled by a stranger. Even the ornaments seem to lack the personal element in their selection, resembling too clearly the heterogeneous collection of wedding presents. But there was nothing of that effect in this room.

"I suppose," said my friend, "it's because I started out with two really handsome chairs that raised the tone of some things I painted myself, plus the magic of my books and my hearth, that my room has had a chance to grow up the way it should go!"

Then followed the tale of this house. After buying the home that had cost a great deal more than had been planned for, there had been left a fantastically small sum with which to accomplish suitable furnishing. The problem of furniture resolved itself into a choice between cheap suites in living, dining and bedrooms, the owner hoping either to replace these with more suitable furniture later on, or to be frankly courageous in the matter of empty space and have overstuffed furniture luxurious enough to make up for the lack of other things generally supposed to be necessary, such as big rugs, sofas, many tables, lights, handsome desks, daybeds and the like.

Courage had been the watch word, for the walls of the living room were so delightfully canvas-hung and paneled, their color such a luscious gray, it seemed impossible to consider inexpensive, fat tapestry pieces, and the highly varnished luster of the ordinary funeral-pyre of a library table. So, instead, nearly the whole sum set aside for the first furnishing of the living room was used for the purchase of two chairs, upholstered in velvety hand-printed linen in gold and blue and deep mauve on a ground of gray. It took courage, that! The spending of two hundred and seventy-five dollars on two chairs, with perhaps four people coming to call next day!

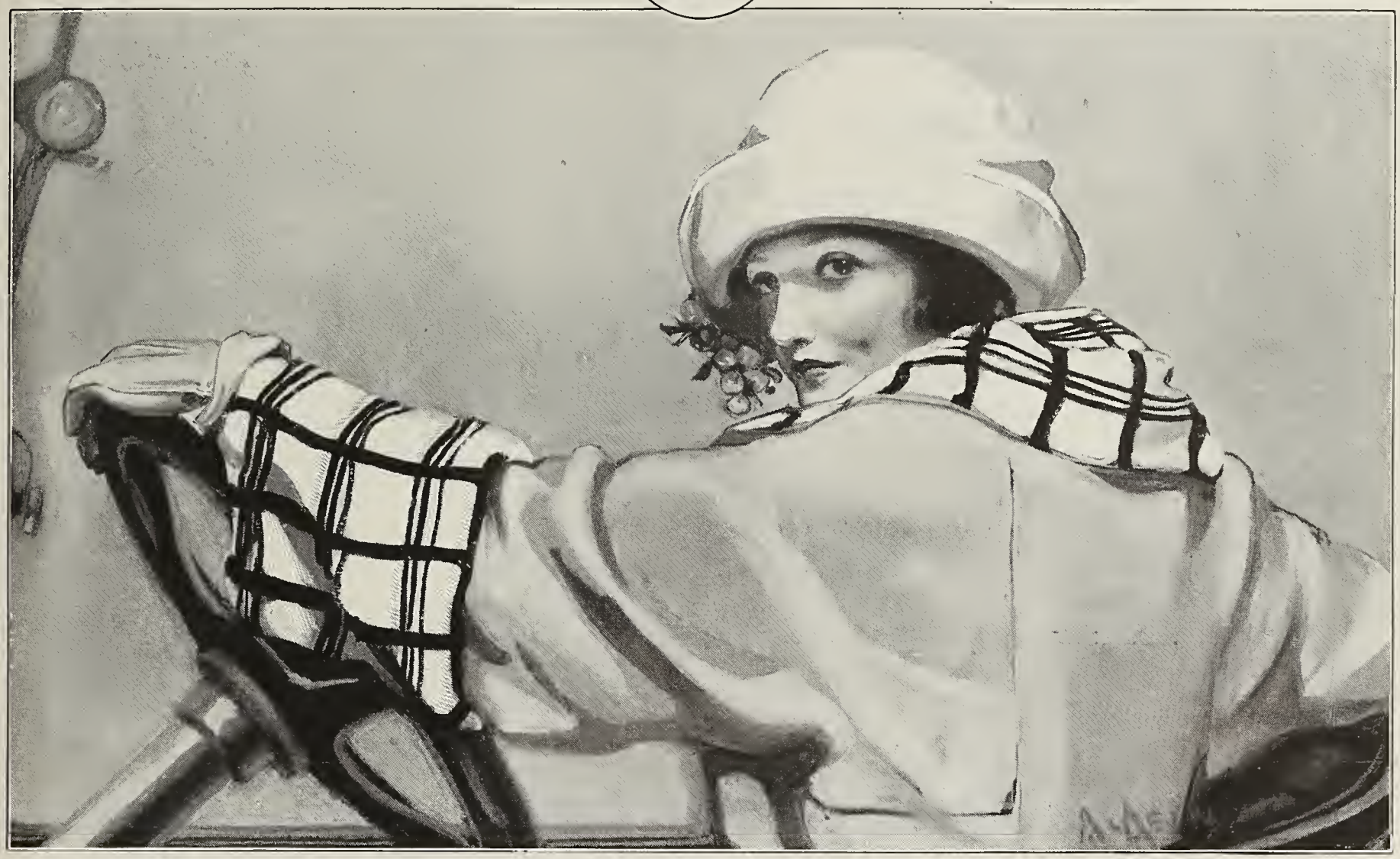
But the at-home cards gave two months' grace, more than enough to paint the floor the rich turquoise blue of glazed pottery, to find two Empire chairs of wood and rush at the second-hand mart, and to paint them in black and decorate them in gold. In addition a spindle-backed porch settee was found, old and shabby to be sure, but more than restored to beauty by the magic of the same pots of black and gold paint. Two old porcelain jars in black, gold and gray were wired for electricity, and shades were fashioned of turquoise blue fringed in black and lined with old yellow. These lamps were stationed on little spindle-legged candlestands, afterward to be replaced by the old-red lacquer Queene Anne tables shown in the picture. Small wool rugs were dyed black for the floor.

Four years ago, these lacquer tables did not exist, nor the sofa I see there now. There was no satinwood desk, no large rug, no mirrors, no footstools. The handsome curtains, the Chinese Chippendale table in dusky mahogany, the William and Mary wing chair drawn up to the hearth were later additions. But there were the glorious and colorful books, all blue and vivid rose red, old yellow, tawny brown, gray and gold. These books and the gray, gold and turquoise of the linen that upholstered the chairs preordained the room's color scheme, and nothing could have been more joyous to work out, judging from my friend's sparkling face as she told about each thing she had done.

The inner beveled side of each molding strip that paneled the wall had been painstakingly painted in turquoise to connect this scheme with the floor. The semi-circular tops of the recessed bookshelves were filled in with decorative pieces of wood toned in antique gold and decorated in turquoise, black, and Chinese red. Two tiny black and gold silhouettes were hung on the wall, and curtains of the palest gold colored French voile, embroidered in wool, were hung at the windows.

Nothing was expensive in this room except those two chairs, and the plan of the wall background itself. Eventually came the sofa, upholstered handsomely in blue, black and gold frizette, which replaced the black and gold settee. Another year brought the satinwood desk; later came the gray and black imported rug, the floor-length curtains of taupe gray velours, the inner glass curtains of deep ivory silk gauze that were almost yellow. The next year brought the red lacquer

(Continued on page 98)



Painted for Cadillac by Neysa McMein

It is a fine tribute to the Cadillac that many women who represent ideal American womanhood place Type 61 unqualifiedly first among motor cars.

This favor is final in its meaning, because such a woman is an instinctive judge of that which is excellent and worthy.

She loves beauty wherever it manifests itself—in the line and color of a painting, in a passage of exquisite music, or in the graceful modelling of her Cadillac.

Moreover, she is self-reliant; frequently she drives her own car; and her pleasure in doing so is enhanced by her Cadillac's facile, effortless control.

But her chief characteristic is an impelling instinct for social service, and because of this, she respects her Type 61 Cadillac particularly for its utility, its sustained performance, its sound and unvarying dependability.

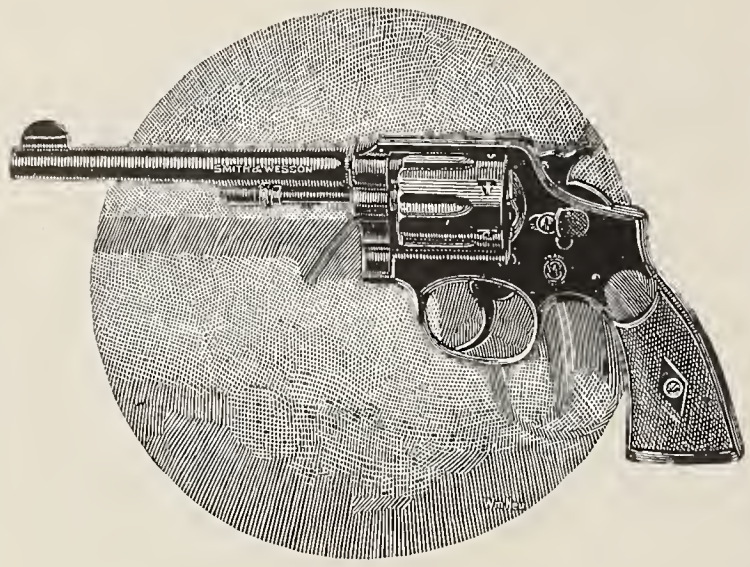
The fact that so many women of this type select the Cadillac is clear evidence of its leadership in the eyes of those with whom quality is the first consideration.

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Furnishing in Relays

(Continued from page 96)

mirror, the William and Mary fireside chair done in black ground petit-point. Thus the room was finished, thus it was given charm, and beautifully fitted into a house that was entirely furnished by the relay method.

But now let us study a house that was furnished "all-of-a-sudden". For this house the owner had considerably more to spend than had my other friend. But, feeling that furnishing must be done completely when people are to live in the house and entertain their friends in it, she did a rather thorough job. You know the sort of thing,—a tapestry living room suite, a heavy oblong table with book racks at the ends, sectional bookcases, green Wilton rug, tan walls, silky green material for window hangings, lace trimmed net for glass curtains, an upright piano, a cabinet for music, two floor lamps with huge shades, a table lamp with a shade of art glass. In the dining room a rather puny Flemish oak suite was used, in the bedrooms unimaginative ivory enamel furniture, and angular mahogany suites of nameless style. All proper, solid furniture, utilitarian, useful, but without the slightest claim to beauty. Even to cut glass and silver, even to embroidered white bureau scarves, was this house completely furnished.

"But I always intended to refurnish completely in five years, at the latest, even when I was buying the things!" this woman said. "And when we moved into our next house, I was definitely dissatisfied with my furniture. I would have given anything for some new things, but we simply could not afford them then. Each year passed with a fresh realization that we couldn't consider refurnishing. There was so much to be done, everything would have to go, as I had begun to realize in two or three years how uninteresting my things were.

"After five years I gave up hope; the undertaking seemed too big. I had repainted my bedroom furniture, I had nice plain walls, I had replaced my lamps, and given away my cut glass. I had sold my china closet, and had used dark cretonnes and casement cloths at all my windows, but as far as changing the furniture there seemed no prospect of this in sight.

"Then I read an article on making a beginning. It told how a woman could often make an expenditure of one or two hundred dollars at a time when she would be appalled and fairly paralyzed at the thought of ever being able to spend thousands. And by buying one thing one year, two another, one the next, and so on, and avoiding sets of anything, so long as the furniture conformed to the same general spirit and was really beautiful in line, an effective room was bound to result.

"Well, I've made my beginning. I have a beautiful velvety brown sideboard for my dining room, and even if ten years have passed, I'm seeing my home with fresh eyes. Two hundred and fifty dollars for this piece, and next year a hundred and eighty for the draw table to match. In another six months I'm going to get quaint Windsor chairs with the wooden peg construction. Everything will be good this time. I have only to shut my eyes to see this dining room as it will be:—the walnut brown of the furniture, the ivory walls and woodwork, the recessed cupboard with porcelain of old ivory, decorated in flowers in old red, blue, green and black; the mauve, green and black of the printed silk curtains, with their plain mauve velveteen valances. And on my brown floor, an oval rug of black and ecru grass, until I can afford a wool rug."

If all this had only been done in the beginning—how much simpler and less expensive it all would have been!

Pruning Shrubbery To Obtain Effects

(Continued from page 82)

in that way, taking care, however, not to get too much of a contrast in height between any two adjacent plants, because of the striking feeling of unrest and lack of proportion which such an effect is sure to cause. In this case the hydrangea, now 12′ tall, was trimmed back very little, but the shrubs surrounding it were all cut back far enough to allow it to tower 2′ above its tallest neighbors.

The final step consisted in trimming and "smoothing up" any protruding branches that were overlooked at first.

To be successful at pruning (and pruning is a very important task) we must observe the following points:

Effect:

Study the intended effect. Why was that particular shrub placed as it was? Can you improve on the intended effect?

Naturalness:

Strive to prune so that the shrub will have a natural effect after the work is completed. Allow one side to stay a bit taller than the other, or leave a few branches more on one side than on the other—some little point to keep the whole from looking artificial.

Leave as few stubby, "sore-thumb" ends as possible. If you are working on very old shrubs, however, do not feel discouraged if you cannot cut them all so that the cut remains hidden, for that would be well-nigh impossible. Be careful that you do not cut away so much of the growth in front that the untidy stumps in the center will show.

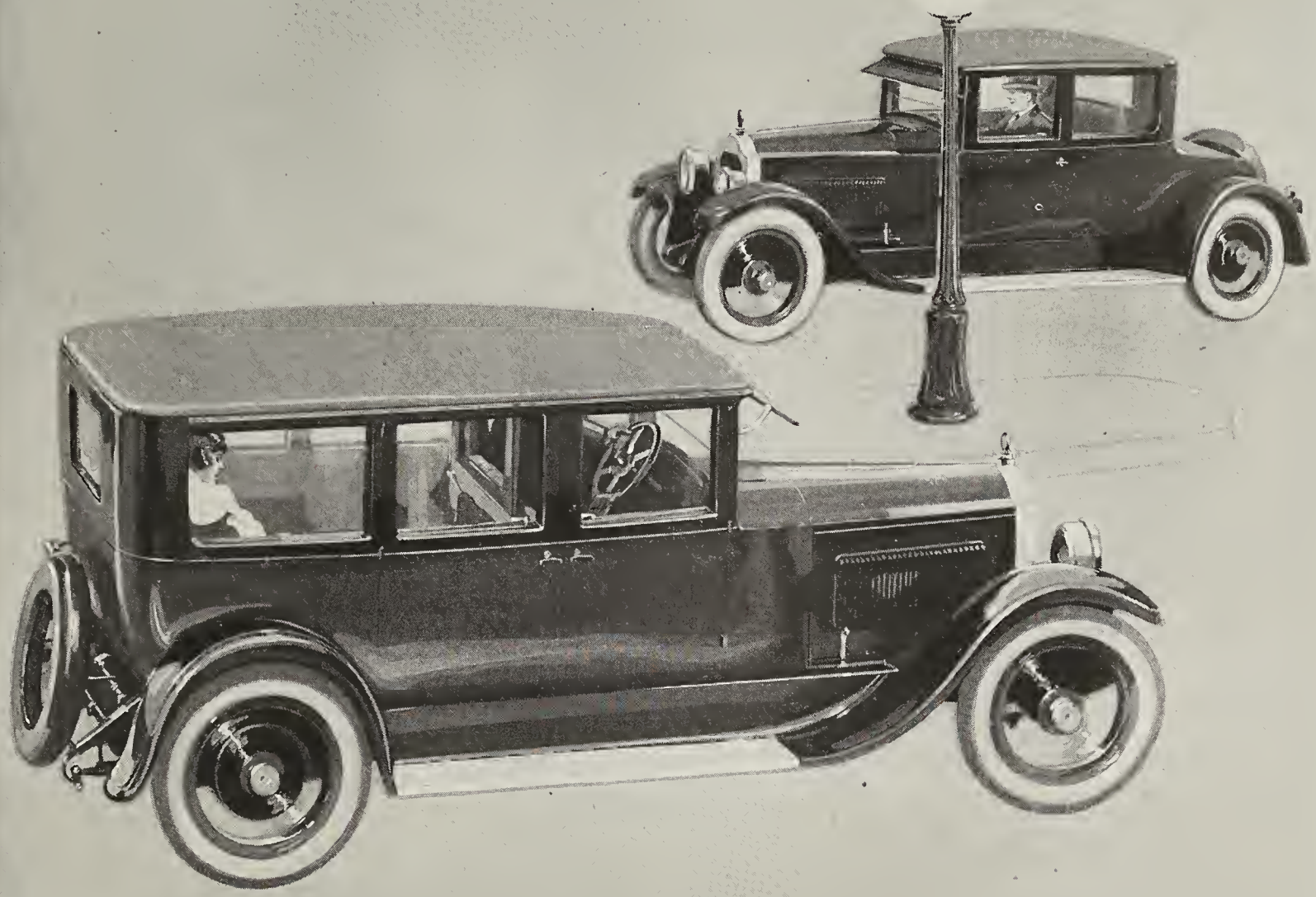
Always remember to cut out the oldest wood first. Do this continually season after season, and your shrubs will be young and thrifty.

Mark two separate weeks on your calendar as "pruning weeks". The first will be sometime along the last of June or the first of July, according to whether you are situated north or south of New York City; at this time all shrubs which have borne flowers during the spring and summer should receive their trimming. The second week may either be in the late fall or early spring, at which time the late summer and fall-flowering shrubs are pruned.





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The Cutting Garden

(*Continued from page 68*)

portant garden. Or it might be a part of the vegetable garden. I have seen a number of charming gardens where the homely necessities of the table grew side by side and were inclosed with rows of delightful flowers.

Simplicity and orderliness are the main requisites for design in a cutting garden, coupled with accessibility in order that one can easily reach all things. Straight rows of the taller and more bushy things, and long narrow beds for the low and more sprawly varieties is the best plan. One need not be over concerned with the color scheme for we can arrange the blooms to suit our purpose after they are cut. But it may be a labor saving device to group them according to the color arrangements we generally use and so make it easier to compose our bouquets. Again we might put all the blues together, all the yellows, and so on down the list, or we might arrange them according to heights, to seasons of bloom, or their habit of growth, but which ever way we use, it is a question of personal preference, and we should be happy to remember that we do not have to lie awake nights and worry about color combinations.

PLANTING THE GARDEN

The question of planting is as simple as planning. The most abundant and diversified flowers for cutting are supplied by the host of annuals. We may plant the seeds for these in the places where they are to flourish in the latter part of April. The ground should be well worked to at least the depth of a foot, manured or fertilized, and well raked, then allowed to settle. Or we may transplant seedlings from the cold frames and hot house in early or mid May. This applies to bought plants.

While annuals may give the bulk of our cutting bloom there are many delightful perennials that must be included if we expect our main garden to escape unscathed. While annuals are usually raised from seed, and so have the advantage of being cheap, perennials usually entail a much larger expenditure, and there may be many who do not feel that they care to endow two gardens with expensive material. The solution of this problem is easy when you stop to consider that each year there is a certain amount of thinning, and dividing to be done in a successful perennial garden when things have grown so fast that they are crowding out their neighbors. Why not re-plant such things in the cutting garden? Then you have them to cut from, and if some favorite dies in the border you can select one of its relatives in the cutting garden to fill its place. Again why not start a few perennials from seed? Many will bloom the first year, and in the second year will have an abundance of bloom. In fact in this manner you can try out all manner of things before taking a hazard by incorporating them into the main garden. Catalogues are apt to differ on description, and experience is always the better teacher.

AFTER SPRING BULBS

One always dislikes to despoil the spring array of tulips and narcissus, even a few taken here and there are missed, but they are so jolly in broad-mouthed pots and vases indoors! As a solution, why not plant a few surplus bulbs in the cutting garden and pick them as you desire to use them? Why not replant this year's bulbs there after they have bloomed? The second year is always a gamble and one does not like to take a chance on their not doing well, and yet one does dislike to dig them up and throw them away.

In selecting flowers to grow in a cutting garden there are several factors, which go to make a flower valuable for cutting, which should be considered. First the stem. It must be stiff enough to bear the flower upright and in a position to its advantage, except in the case of flowers with trailing, drooping habits, and it must be long enough to cut well and form pleasing arrangements in vases. The color should be one which will harmonize with other things, or which will compose well with the existing interior decoration of our rooms, and there should be a wide choice in order that we may escape monotony and be able to secure variety in our bouquets. The flower should have an appealing form, shape, and habit. Coarse flowers are difficult to handle in bouquets or interior work, they are best suited to the bold masses of the garden and shrubbery border. There are exceptions of course, such as the miniature sunflowers, the mallows, and hollyhocks which have special niches to fill in our schemes. The larger majority of flowers should have fragrance for it is a large portion of the charm of a bouquet and seems to bring the sweet freshness of nature indoors

The cultivation of such a garden is comparatively easy. If most of the things are in rows the hoe and the weeding rake will keep them in order, loosening the ground and destroying the weeds. There will be little danger of the plants going to seed too early if we pick enough of them, and when a plant does pass on its way after doing its bit we need not concern ourselves about the gap it has left unfilled for our pictorial effect is safe in another place. To secure a profusion of large blooms we should from time to time apply liberally bonemeal, sheep manure, liquid manure, or any of the tried and trusted chemical fertilizers on the market. The best time to do this is just as the flower is in bud, it increases the size and number of blooms and the length of stem considerably. It is never a good policy to begin that which you do not intend to finish, especially if it is not convenient, so do not begin to water the flowers in the cutting garden after they are established, otherwise they will soon form the habit and not send down sufficient roots to take care of themselves. If the soil is kept sufficiently loosened there will be ample moisture in the ground to support the flowers, except of course in extreme cases of drought or in localities where there is little and infrequent rain fall.

HOW TO CUT FLOWERS

A word about cutting flowers. A pair of sharp shears or scissors is the best implement. A few plants break off easily, but the majority are liable to be damaged severely by hand picking. A clean sharp cut is much more readily healed by nature. Spare the small shoots and branches, for they will be the source of supply a little later. Top-cutting will increase the number of side or lateral shoots, make the plant more bushy, and consequently more abundant in bloom. It is always well to cut an average amount of foliage with your flower, the plant will not miss it, and it acts as an admirable foil for the bloom, it is always much better taste to use a good foliage with its own flowers than ferns, vines, and other foliage. Cut as long a stem as possible; short stems being hard to handle in making a bouquet, and the short stubs left on the plant are of no use and in time make it unkempt in appearance.

(*Continued on page 102*)



The Real Thing

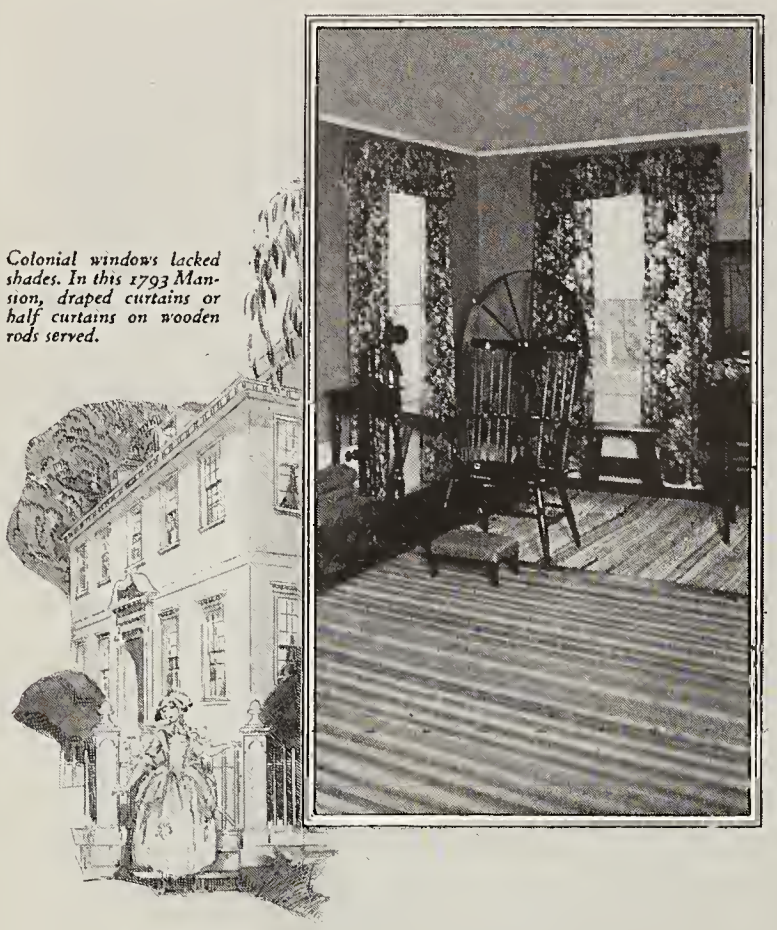
IT is an inadequate compliment to say that Técla Pearls look like the real thing. To all intents and purposes, they are the real thing. Nothing but a negligible variation in their composition, totally imperceptible in their appearance, separates them from the deep sea specimen.

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STEWART HARTSHORN CO., 250 FIFTH AVENUE, NEW YORK CITY

The Cutting Garden

(*Continued from page* 100)

When you cut a stem near to the main stalk, or at a joint, the small buds which are lying there waiting for just such an opportunity, spring into life and develop a new branch. As you cut place your flowers in a flat basket or tray, never pile them too high for they are liable to crush each other out of shape. This method is far superior to carrying them about in your warm hand while picking the remainder of the bouquet, for they wilt so easily that many times they are almost unfit for use and very short lived when you get them indoors. The best time to cut flowers is in the morning while they are still wet with the dew, then they are freshest and will live longer indoors.

When the flowers are taken indoors plunge their stems into a deep dish or pail of cold water and let them stand there for several minutes while you are collecting the various vases and filling them about three quarters full of fresh water. The most pleasing combinations of color are secured when one mentally forms his bouquet. When these things are done, select your bloom and before taking it out of the water snip off the end with your scissors *under water,* then quickly transfer it to its vase. The reason for this operation is that while the flower has been in the open air with a cut stem a large amount of air has entered the stalk and so does not allow water to pass up as readily as it should. Cutting the stem under water allows the end to fill and excludes the air so that an unbroken circuit, as it were, is formed.

Bouquets in the house should be gone over every day. A single wilted flower will often spoil the effect of the whole. Take out the *passé* ones and snip off a bit of the stem of the remaining ones for the ends are apt to close after being in water for awhile. Replace the water with fresh, and if necessary replenish with new cut blooms.

The question of vases is not difficult, but it is generally given a place of less importance than it deserves. It is sad, when our supply of vases is so small that it is necessary to use either one thing or none. The happy solution is found in a good supply of flat squatty ones, tall ones, thin ones, wide-mouthed and narrow-mouthed varieties, and a good selection and variety in colors. The vase is almost as important as the blooms themselves, and it will in a great many cases, raise a bouquet out of the ordinary.

Flower arrangement? Well, it is indeed an interesting subject, but so much has been said and written on it that it would be conceit to treat it in such small space as this. Sufficient to say that it is necessary to think of the fitness of your combinations, and to allow enough room so that the individuals in it may be appreciated. A few well chosen blooms or even one is far superior in value to a "bunch." As for color, use plenty of imagination with a dash of common sense and an eye to the fitness of things; then one may not go too far wrong.

A list of plants for the average cutting garden might read as follows:

Annuals:
- Arctotis grandis
- Asters
- Bachelor's Buttons
- Calendula
- Clarkia
- Cosmos
- Phlox drummondi
- Lupine
- Marigold
- Mignonette
- Nasturtium
- Nicotiana
- Salpiglossis
- Scabiosa
- Snapdragon
- Sweet Peas (Spencer)
- Sweet William
- Verbena
- Zinnia

Perennials:
- Columbine
- Hardy Chrysanthemums
- Shasta Daisy
- Coreopsis
- Delphinium
- Helianthus (scabra major—maximiliana)
- Helenium
- Iris in variety
- Peonies in variety
- Tritoma, Red Hot Poker Plant
- Valerian, Garden Heliotrope

Dignity in a Man's Room

(*Continued from page* 75)

size room, and are far more restful than an over-head glaring light.

The sitting room in a New York house—illustrated on this page, is an excellent example of a man's room. It is simple, dignified, comfortable and beautiful. The proportions of the room are good, the doors, windows and fireplace well placed. The paneled walls are painted a neutral green rather dark in color and make a splendid background for the furnishings. The curtains are of a figured brocatelle which harmonizes beautifully with the walls. The chairs are all comfortable and at the same time good in line. Some are covered in leather and a heavy cretonne of an old English pattern is on the sofa and one or two chairs. The Oriental rugs, while warm and rich in color, are perfect in value for the room. The well bound books, old Chinese porcelains and rare mezzo tints give a pleasing variety of color.

Another photograph shows the corner of a man's study: A corner filled with interesting and beautiful things adapted to the needs of their owner. The room is paneled in butternut which makes a splendid background for the 18th Century painting and colored hunting prints. The old Chippendale chair covered in beautiful needlepoint of the period is as comfortable as most over upholstered chairs. At the right is an old Sheraton writing desk made into a humidor. On the table with the books, among other rare pieces, is an 18th Century lead box of fine workmanship now used for a tobacco jar. This small corner fulfills all the requirements of a man's room, a comfortable chair to read in, a good light near at hand, one's favorite books within easy reach and the surroundings charming and in keeping with the spirit of the room.

A room to be really successful should be in such perfect harmony that one is conscious of its beauty and restfulness without being too conscious of the things in it. To achieve this one must be aware of composition, line, texture and color.

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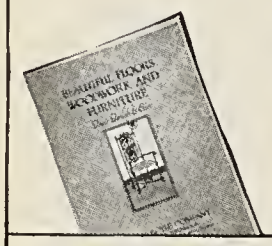
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This pierced and decorated Venetian glass compote is from a collection in the Metropolitan Museum

VENETIAN GLASS

IT IS known that the art of glass-making has been carried on in Venice for more than seven hundred years. And from the latter part of the 13th Century, when the guild of glass-makers was established upon the island of Murano, the furnaces have never been transferred from that sequestered spot, and the industry has had a continuous history that is unique, and full of interest both on the artistic and the human side. It rose with the wonderful artistic development and commercial expansion that took place in Venice after the Crusades. It flourished exceedingly during the Renaissance, and later, all through the days of Venetian power and glory. Though in the days of humiliation and misfortune the glass furnaces were nearly all extinguished, still the craft survived, and in the 19th Century revival of the Murano factories something of the old prestige returned, and early artistic traditions and distinctive qualities were preserved, to be passed on to the present time.

Long before Venice existed the Romans were skilled in the making of glass, and it seems very probable that some traditions of this skill remained on Italian soil, and that it was workmen from Italian cities who first practised the art among the lagoons. When Byzantine Greek workmen brought their Eastern knowledge of glass making to the shores of the Adriatic, it is believed that the impetus was given which was destined to lead to such great progress at Murano, where were laid the foundations of most of the modern developments in the manufacture of glass. There is no very marked Oriental influence, however, to be traced in the shapes and decoration of Venetian glass. More than any of the other arts that were brought to such high development in Venice it seems to be peculiarly the product of her environment; its graceful forms, and especially its ethereal qualities of color and texture, seem to have something of the charm of the sea and the softly sparkling Venetian atmosphere.

There was long and patient labor and experimenting by generations of devoted, enthusiastic craftsmen in the old laboratories and workshops of Murano. They were small and unpretentious enough at first, the furnaces simply constructed and fed with pieces of Istrian beechwood, and the tools used were few. But, little by little, the subtle secrets of chemical fusions, the delicate manipulations of the blowing-iron, and the various heating and cooling processes, must have been worked out with that creative joy and pride of execution that belonged to the artist-artisan of old.

The guild of glass-makers became a caste by themselves as Murano grew into an important commercial center, and Venetian galleys carried the Murano productions to all parts of the civilized world. The famous Council of Ten made laws by which the secrets of the craft were most jealously guarded. There were very strict laws against immigration. The glass-workers were forbidden to leave Venice to work elsewhere, on pain of imprisonment, not only for the fugitives themselves, if found, but for near relatives left behind. Fugitives if they could be tracked were threatened with assassination by some of the pleasant methods then in vogue. Eventually, of course, the laws were evaded, and Venetian processes could not be prevented from spreading through Europe. But for several centuries Venetian glass-workers managed to keep their supremacy. Their chief competitors appear to have been at home, the carvers and polishers of rock crystal, who were also an important guild in Venice, and who looked upon the artificially made "cristallo di Venezia" as a rival fabric, and the workmen who made it as imitators and interlopers. And now, in museums, Venetian glass and rock crystal are exhibited in close association.

In the 15th and 16th Centuries the island of Murano boasted a population of some thirty thousand people, and it is said to have presented from afar the appearance of a small city in itself, a mile in length. It was not entirely given over to manufacturing. Edward Hutton describes it as "full of vine-

(*Continued on page 106*)



Scent bottles of modern Venetian glass make charming additions to a dressing table. They can be obtained in a variety of colors, are opaque and have ornamental colored glass flower stoppers. Courtesy of Ovington Brothers



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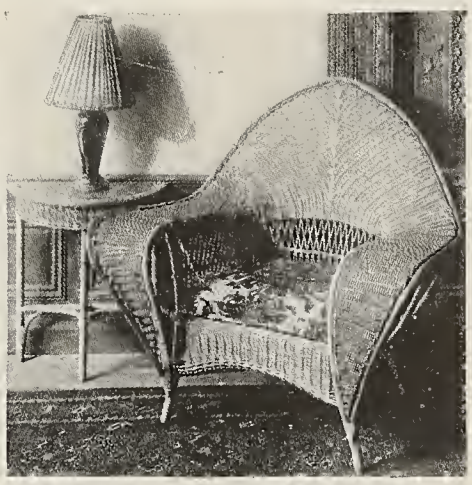
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Over seven hundred years ago, Venice was making decorative fragile glass. The ornamental amber colored pieces above are reproductions of old designs. From Ovington Brothers

Venetian Glass

(Continued from page 104)

yards and olive gardens" in his "Venice and Venetia", a book of intense adoration of old Venice, and fierce denunciation of the modern city, tourist-ridden as it was just before the War. But even Hutton approves of the modern glass factories with their clouds of smoke as a symbol of an ancient craft that still flourishes, or rather was flourishing, up to the time of the War. He describes the old aspect of the "island of glass", which possessed fine churches and rich convents; the latter had gardens where beautiful ladies walked, arrayed in silken robes trimmed with the fine Venetian laces (convents were not entirely devotional in those days) and bold patricians gained admission to make secret love to these ladies "while the waters lapped the walls." Romance, hovering always about the canals and the lagoons, was not absent from Murano. Marion Crawford laid the scene of his historical novel "Marietta a Maid of Venice" there, and made the heroine the daughter of one of the most famous masters of glass making, Angelo Berovieri, and one of her lovers another real character, Zorzi Ballarin, a Dalmatian apprentice who, as a foreigner, was forbidden by law to work in Murano, but was given special privileges by the Council. The other suitor, an aristocrat bearing the famous name of Contarini, might easily have been real too, as the daughters of wealthy glass-makers were permitted by law to marry patricians and their children regarded as noble. The novel pictures in much detail the life of Murano and its relations with the Venetian commonwealth in the 15th Century.

Already in the 15th Century some of the ornamental processes used to this day were known, although the culminating point in the development of Venetian glass was not reached until about the middle of the 16th Century, and many of the best examples in Museums belong to this period, or somewhat later. Authentic examples before 1500 are rare, and earlier than 1400 almost unknown. In Dillon's book on glass, two beakers in the British Museum are illustrated and described which are given the date of 1300, but the author says they may be either Venetian, or Franco-Syrian. Authorities give the recorded tradition that graceful objects of glass were borne in procession upon the accession of the Doge Lorenzo Tiepolo in the 13th Century. In the treasury of San Marco are examples of glass which are part of the plunder taken by the Crusadors from Constantinople in 1204, which have influenced Italian craftsmen.

All of the very old glass, whether of a cloudy greenish, or light yellowish hue, or the blue glass that was often ornamented with enamel, has imperfections, sometimes a slight irregularity of shape, or little specks in the composition—perfection did not come at once, and never in the sense of modern mechanical regularity and brilliancy of finish. Venetian glass depends upon other more intangible qualities for its artistic appeal and fascination.



A tall slim vase of modern Venetian glass comes either amber or ciel blue

Enameling was a process that probably came from Syria directly, although the designs used were Italian in style, sometimes elaborate, with figures and medallion heads. The shapes of early glass cups and goblets adorned with colored enamel and gilding seem to be derived from late Gothic models in metal. On some of these the enamel is applied thickly, so that the original material shows but little. Examples of coats of arms in colored enamel lightly applied to transparent glass are to be found in museums.

These early enameled pieces show a triumph over technical difficulties

(Continued on page 108)

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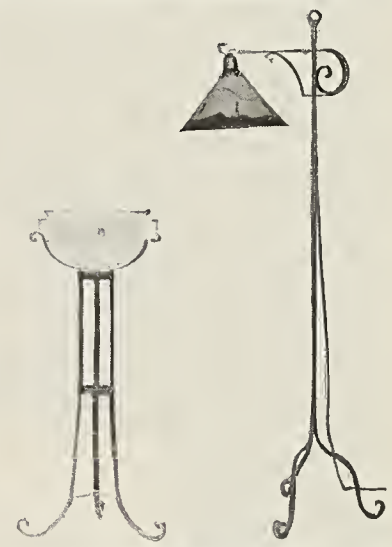
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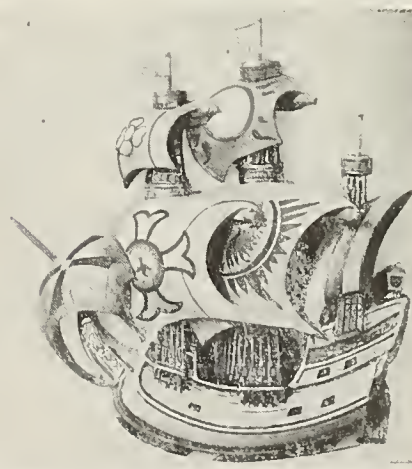
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Venetian Glass

(Continued from page 106)

but they do not appeal so much to popular taste as the more transparent "cristallo", the very individual and typical discovery at Murano,—the delicate, gossamer glass, thin and light as air almost. There was a certain strength required to hold it together, as well as great ductility to permit blowing into fantastic forms, a quality that led to absurdly exaggerated shapes when taste began to decline. It was never absolutely clear as modern glass is, and when taken to an alien climate, like that of England, took on a misty cloudiness. Pale tints of color were used in the substance of many goblets and vases, and deeper colored spirals and studdings, which are a typical decoration, and show the facility acquired by Venetian workmen. Old Roman processes were rediscovered, of blending colors in marbled effects, and the Roman "millefiori" process. One of the best known Venetian varieties is the "Vetro di Trina", or lace-glass, in which slender threads of opaque white appear as a network imbedded in a transparent ground.

The glass beads that are so connected with Venice in the minds of modern travelers belong to her early history. Beads of course are as old as Egypt, and an adornment of primitive man. One tradition in regard to Venetian beads is that the explorations of Marco Polo prompted their extensive manufacture for African trade.

The invention of mirrors of glass to supersede the polished metal mirrors of antiquity is an achievement attributed to Venice with certainty. Mirrors became a very important part of the Murano industry, but in this department there was soon German competition, and that of French and English makers in the 17th Century. In the story of Venetian glass the chapter relating to mirrors, if it could be written in full, would no doubt be full of vicissitudes.

Belonging to 17th Century developments are the elaborate chandeliers that were a part of the decoration of Venetian palaces of a late period. These, if somewhat rococo, are very charming in their original surroundings, and are also capable of being adapted to modern interiors. The metal framework was completely covered by applications of opalescent glass in foliage patterns, and wax candles gleaming in this setting in the old reception rooms must have looked most inviting and gay, giving, as a French comment on these chandeliers says "une note claire et joyeuse" to an apartment.

By the 17th Century Murano no longer stood alone in the manufacture of fine and artistic glass. The art had become well established in other European countries. Bohemian glass was from the first particularly a rival of Venetian, and their discovery of engraving upon glass, and the new methods of cutting that could not be successfully applied to the thin and most characteristic composition of Murano, contributed to the decline that was rapidly completed by political downfall. Nevertheless Venice did not yield without efforts to stem the tide of the temporary eclipse of her historic industry. An 18th Century master of glass arose, Guiseppe Briati, who was celebrated not only for carrying on old traditions, but also for his quite modern enterprise. He went to Bohemia to learn new methods, secretly it is said, and in disguise, and introduced them on his return, obtaining a permit to make glass in the Bohemian manner in 1736.

At the beginning of the 19th Century the Venetian glass industry was all but dead. About 1838, efforts to revive it began, which finally led to the modern 19th Century renaissance, due to the initiative and efforts of Antonio Salviati, assisted by English enthusiasts, and English capital. Since then there has been a copious output from the Murano factories. The most famous Italian glass has always been much appreciated by Americans. From inexpensive strings of beads to fragile articles de luxe it has been included in the European tokens of returning travelers, as well as being found in our shops. Inquiry for Murano glass nowadays reveals the fact that there are not many importations at present. American manufacturers are imitating the Venetian style in a general way, copying old shapes and coloring, and even sometimes the little flaws. As in the old days Bohemian glass competed in world markets, now Czechoslovakia is already to the fore, and sending out some artistic glass.

American glass has not been without originality from the first, and the modern Tiffany "Favrile" invention, making artistic use of the iridescence acquired by antique glass through the lapse of time, has become known everywhere, ranking with the productions of Gallè, and other European artists.

In the making of glass modern mechanical processes have never altogether done away with the old craftsman idea, which has come down through the centuries, and which was so brilliantly exemplified in the factories at Murano.

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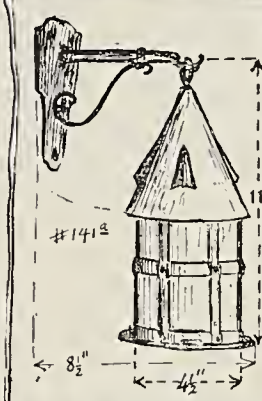
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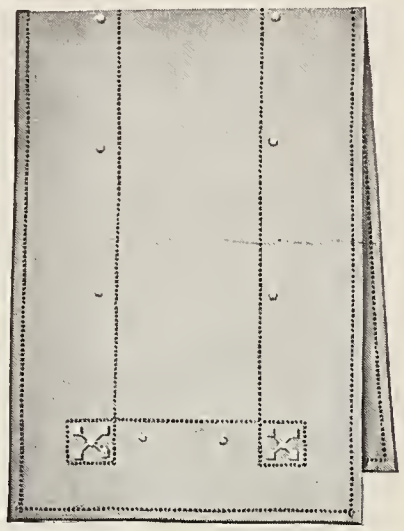


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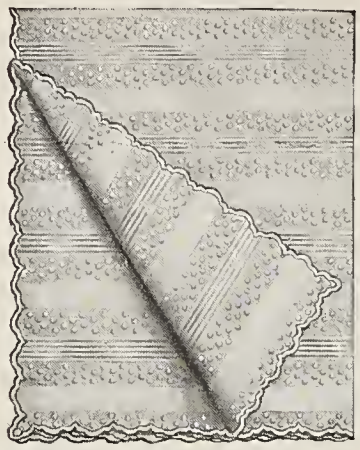
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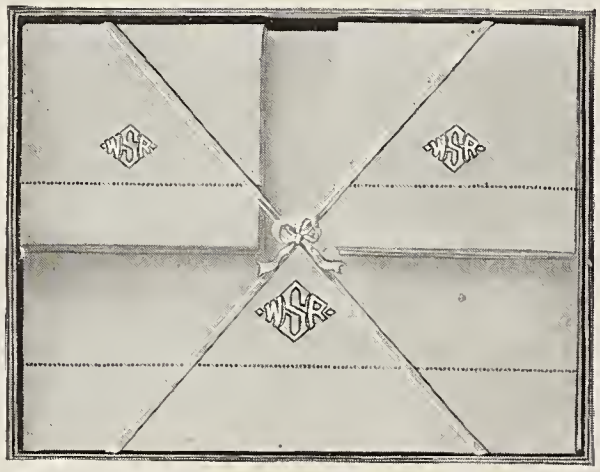
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Size 18x36 in., Sale Price **$4.00** ea.
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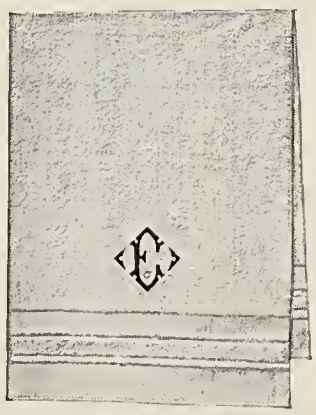


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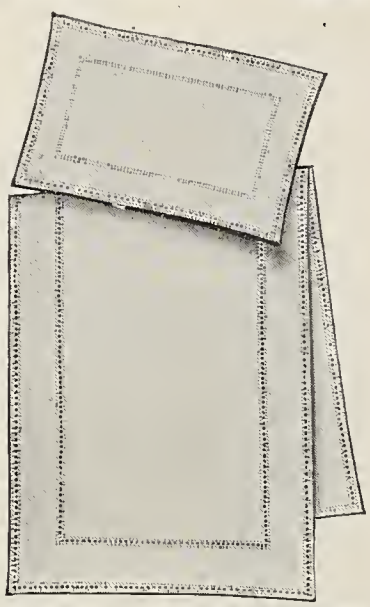
Special—Set of Sheets and Pillow Cases. Comprising one pair 72x104 inch Cotton Sheets and one pair 22x35 inch Cotton Pillow Cases, complete with hand embroidered monogram, boxed and laundered. **Sale Price,**

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Or with 90x104 in. Cotton Sheets..... **14.75** set
Or in Pure Linen with 72x108 in. Sheets..... **28.50** set
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Drix Duryea

Even a freshly made garden exhibits an air of age when it is built into its site and thoughtfully spread with a floor of flagstones

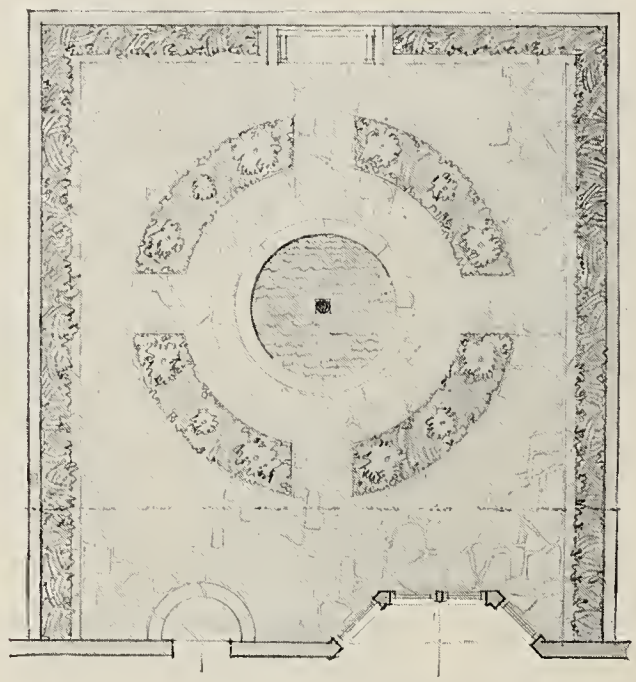
WALLED *and* PAVED TOWN GARDENS

WHENEVER you come upon a particularly satisfying and successful town garden you notice that it is something more than a bit of frail design set with ornaments in stone and cement. Nothing as slight as that can exist in the city where a garden must hold its own in sturdiness and permanency with the walls and houses that rise around it. In Summer, perhaps, foliage that is fortunate enough to attain a luxuriant stage will seem comparatively substantial; but a town garden is not essentially a Summer garden. More than any other kind it is one to be used and seen at all seasons. Therefore it is necessary that the garden in the city should be built into its site and treated with materials that will give it immediately a feeling of solidity.

Town gardens, as a rule, make two requests. In the first place, they ask that they be paved in some fashion. In the second place they urge that they may be allowed to enjoy a variety of levels. There are good reasons behind both entreaties. As to the wisdom of paving it is well known that grass cannot thrive in the city under the best circumstances, and that it can hardly exist when it is used as the floor covering of the garden and is walked upon continuously. Moreover, a town garden, being an outdoor room, is apt to be walked in during hours of fair weather at any season of the year, and it is necessary that it presents a firm and dry surface at all times. As to the matter of a change in levels, the reasons are both practical and esthetic. For instance, if the beds are set on the higher level and the paths and open space below, they will never have to undergo the disadvantage of poor drainage, while the plants within them, being on a level 18″ to 30″ above the paths, will always be easy to reach. Then, in addition, there is a nice feel to a garden that nestles down into its site, with steps connecting the two levels and a low wall about the central part.

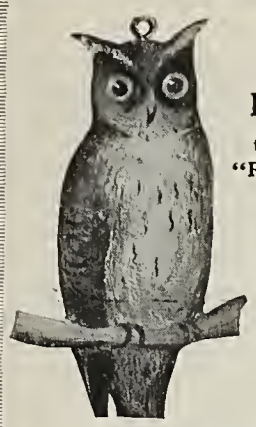
The two London gardens shown on this and the following page have been granted the requests which town gardens crave. They have been sunk into their sites and they have been paved. Thus, while both gardens are quite young, each one gives the appearance of being effectively established in its place. The things of which they have been built and the manner in which

(*Continued on page* 112)



The plan of the garden pictured above shows how its retaining wall surrounds the rectangular space and returns on each side to the house, enclosing a splendid pool-set design

DIRECTORY OF DECORATION AND FINE ARTS



Hoo-Hoo
the Owl with "Radium" Eyes

Locates the Light

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Are You Redecorating?

Perhaps your rooms are done in a certain period or style. Sometimes it is hard to choose a picture or an etching which will harmonize and be in keeping with its surroundings.

House & Garden will be glad to make suggestions and furnish you with the names of galleries and dealers who specialize in the different schools of art.

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DUTCH TILE

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Very attractive handwrought copper ash tray with wrought iron tripod (or stand). Size 8" diameter x 5" high, finished in natural colors. Price $7.00 each.

House & Garden Shopping Service

19 West 44th St. New York

Your Garden

From the commonplace to the interesting is but a short step. Even the ordinary garden may have charm and individuality through the addition of a bit of statuary, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone. Study the possibilities of your garden.



The fountain illustrated here is priced at $137.50 (F. O. B., N. Y.) Our catalog illustrating a great variety of fountains, bird baths and other garden ornaments, executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

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Established 1900
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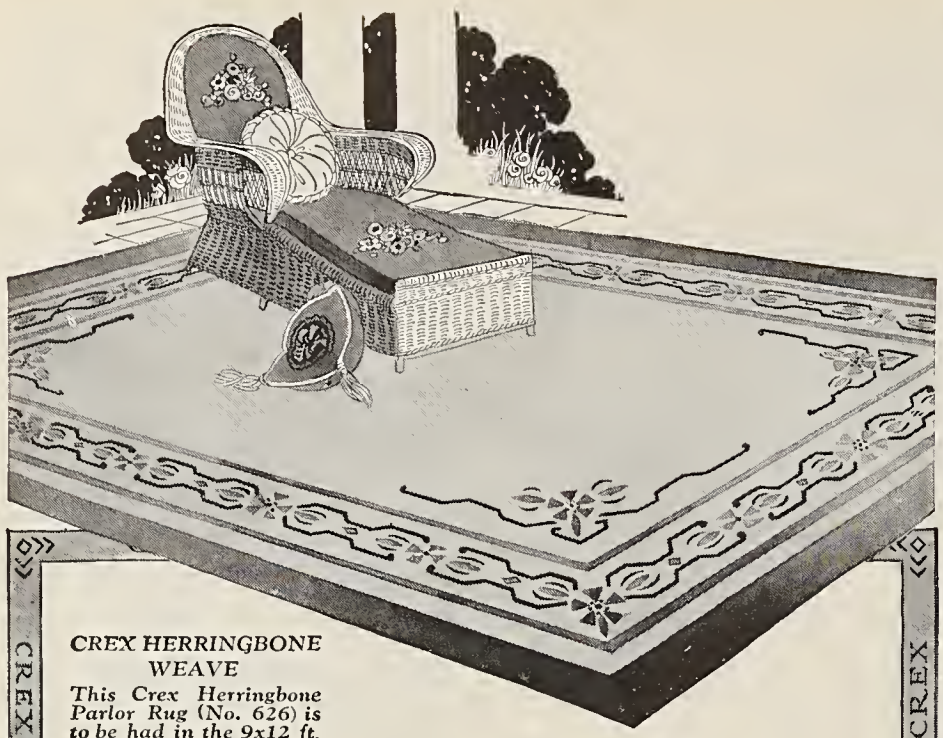
SERVICE TABLE WAGON
Saves Thousands of Steps



(1) Has large broad Table Top (20x30 in.)
(2) TWO Undershelves (to transport ALL the table dishes in ONE TRIP.)
(3) Large center pull-out Drawer.
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(5) Equipped with four (4) Rubber Tired "Scientifically Silent" Swivel Wheels.
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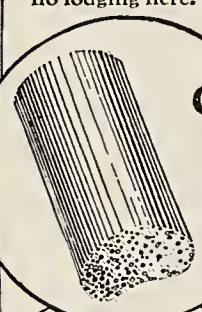
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CREX HERRINGBONE WEAVE
This Crex Herringbone Parlor Rug (No. 626) is to be had in the 9x12 ft. size for $19.50

Easy to Have Well-Dressed Floors

Below a strand of Crex wire grass magnified many times. Note the fibre: Smooth, solid, strong. No holes, no splits. This is why Crex rugs wear so long. Germs and dust find no lodging here.



CREX
STRONG SOLID TOUGH WIRE GRASS



FOREIGN
HOLLOW BRITTLE STRAW

This shows a strand of rice straw magnified in the same way. Note the spongy, shredded appearance. This is why foreign rugs and matting tear apart so easily. This spongy, shredded fibre is an ideal breeding place for germs.

NO reason in the world why every floor in your house should not be well-dressed this summer. Just insist on Crex Grass Rugs. No matter what the decorative scheme of your rooms may be—Jacobean, Colonial, whatnot—there's a Crex in design and coloring to perfectly harmonize.

But be sure the rug you buy is a genuine Crex. Crex Rugs are made of tough wire grass, twisted and woven to give the strength that makes them last for years and years. Beware of inferior imitations.

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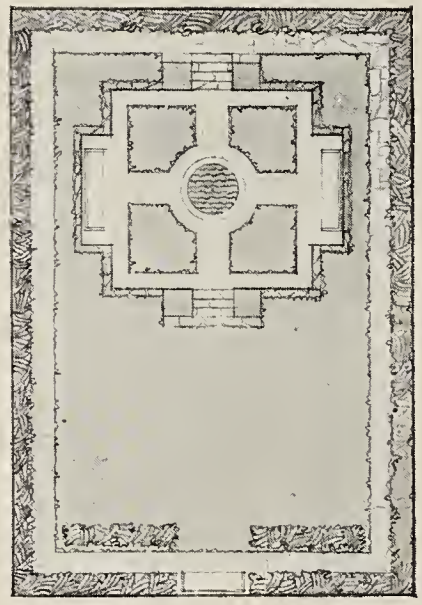
Walled and Paved Town Gardens

(*Continued from page* 110)



Drix Duryea

Rectangular flagstones form the pavement of this well-enclosed London garden



The plan of the garden illustrated below shows its beautifully balanced design

they have been designed are in no way ephemeral in quality. Neither garden depends upon any loose ornament for its effectiveness.

The garden shown on page 110 occupies a tiny backyard plot. In the center of the almost square place a circular pool has been set, determining the shape of beds that lie around it like segments. A low retaining wall surrounds the garden like a deep frame. Beyond the wall lies a narrow border of heavy herbaceous plants. A solitary piece of garden furniture, a stone bench of classic lines, occupies a recess in the low wall. The paving stones are set in irregular pattern directly on the soil of the yard, with dirt joints in which small tough, trailing plants are grown. The beds are given body and emphasis by columnar shaped yews and privet.

The garden shown on this page is somewhat more formal in design, both in its symmetrical outline and in the way its materials have been handled. The flagstones of the walks are rectangular in shape and are laid with cement joints so that they will maintain a smooth appearance. The copings of the pool and the step ramps are made of cast stone, which helps along the air of formality.

The construction of the dry wall in the view at the bottom of the page might very well serve as a model of excellence. The wall is composed for the most part of flat, split stones, but occasionally larger pieces have been used with splendid effect. It is laid dry (without mortar) and the joints are made with earth, offering a root-hold to rock plant and alpines.



This extremely successful town garden, by being sunken and paved, becomes as integral a part of the site as the house. The walls and paths, by the way, are masterpieces of masonry



DISCERNING home-makers have long sought in chamber furniture the quiet charm and dignity revealed by the new Simmons beds. Free of vagrant ornament, their tranquil beauty is rooted in simplicity of line and correct proportions—enhanced by color or rendered in fine wood finishes faithfully reproduced.

In period designs and modern interpretations of historic styles, there are Simmons beds to complete any scheme of furnishing or any color effect you desire. All work the same magic, adding apparent breadth and height to the rooms they decorate.

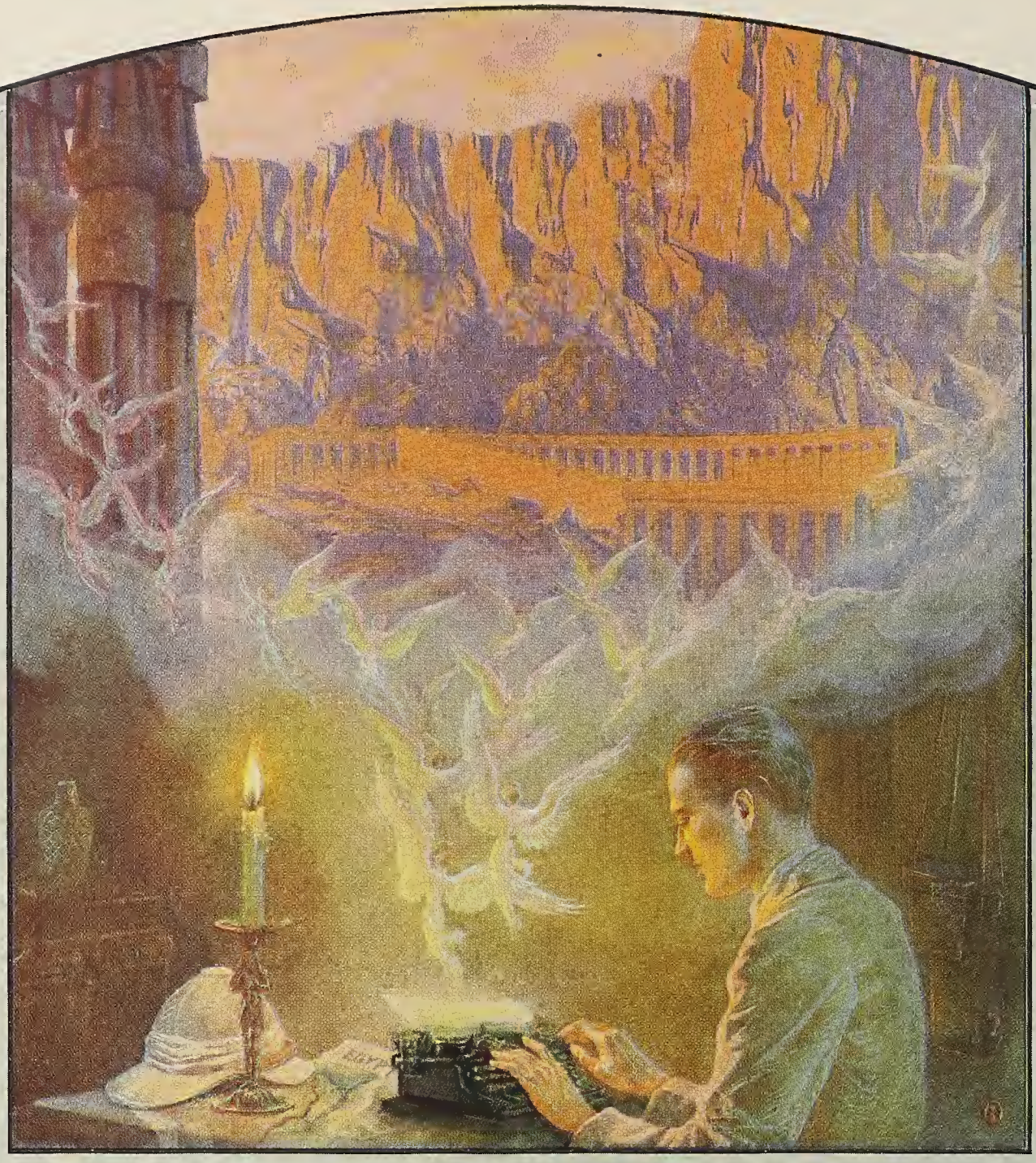
Deep, restful sleep is insured by the super-comfort of Simmons mattresses and springs. Built in all standard types and widths, they range from buoyant mattresses of sun-fresh *new* cotton to the cradling luxury of the *Purple Label*, the finest mattress made. Delivered, like all Simmons beds, in dust-proof, sealed cartons. See them at your dealer's today.

Colonial in feeling, the livable character of this chamber depends as much on its variety as on the intrinsic quality of its furnishings. Walls are in sand-finish plaster, floor in dull yellow. The rich blue of the printed casement curtains keys up the paler blue green of ceiling panels and stronger notes of same color in bed covers and rag rugs. Windsor chairs, gate-leg table. Queen Anne low-boy and night table. Windsor beds by Simmons in American walnut finish. May also be had in soft blue, jade green or brown mahogany.

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From Distant Lands—*Send Back Winged Words!*

How will you write to your family and friends about the pleasures of your trip?

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Or in vivid words, packed with enthusiasm; colorful words, reflecting the glories around you; clear, fluent words, *typed* on the swift keys of the Underwood Portable!

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The Underwood Portable is light, sturdy, simple to operate, staunchly cased.

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PRICE $50
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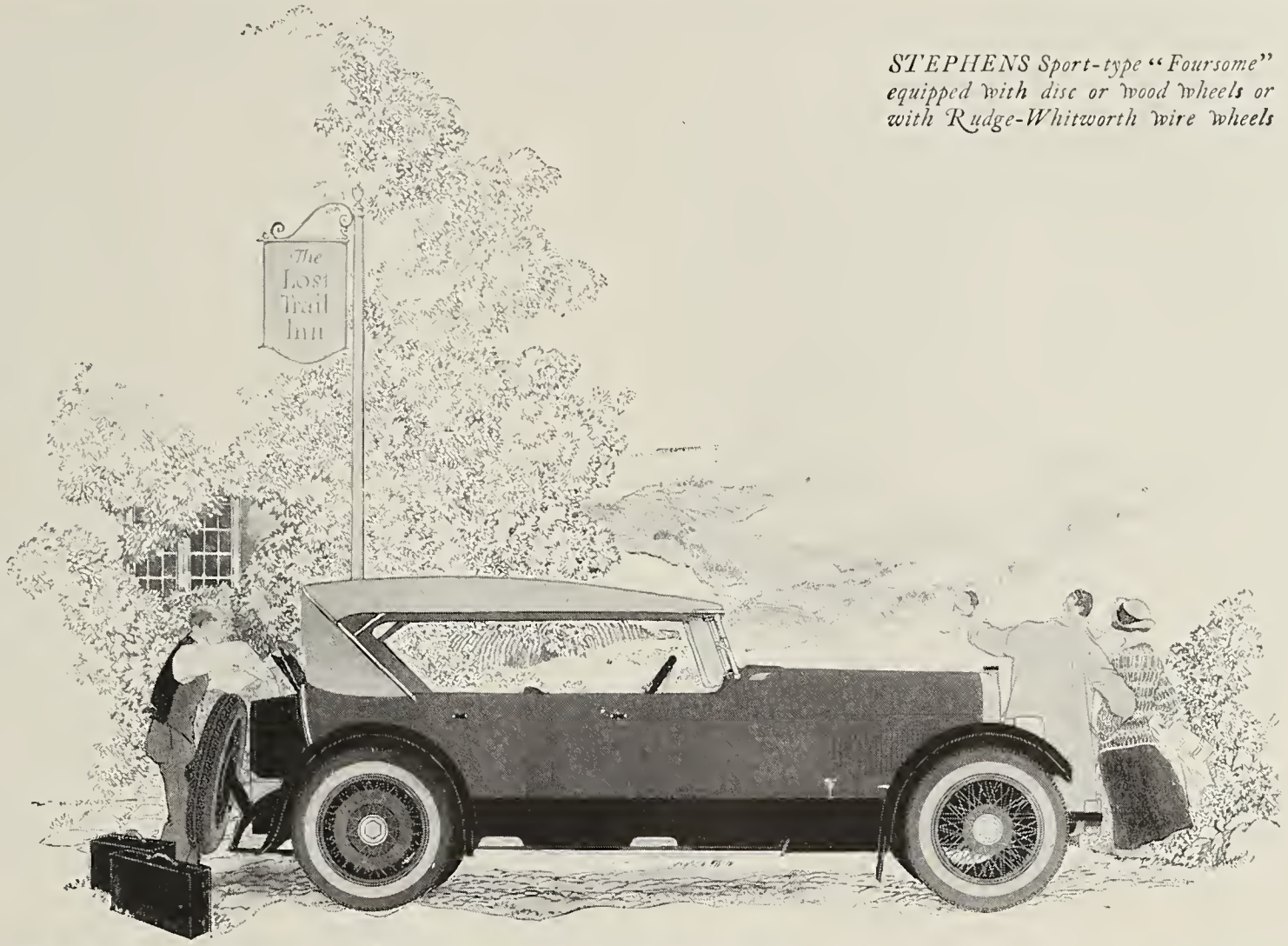
The Portable is obtainable at Underwood offices in all principal cities, or direct by mail.

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an illustrated booklet fully describing the features of the Underwood Standard Portable
"The Machine You Will Eventually Carry."

UNDERWOOD PORTABLE



STEPHENS Sport-type "Foursome" equipped with disc or wood wheels or with Rudge-Whitworth wire wheels

New trails for old! Stephens power and luxury transform any road

Green flame on every tree and shrub. Sap mounting. Robins calling. And far horizons beckon as spring romps north across the hills.

Foot-loose, free of any road, the Stephens "Foursome" sweeps you out to meet this April magic, every racing mile a fresh, confident adventure.

Patrician of sport models, the "Foursome" is as distinguished in performance as it is alluring in color and form. Fawn-gray and ebony, with apple-green wheels and khaki top, its swinging lines and contours are accented by the singing notes of polished nickel in radiator, lamps, hub caps and windshield frame and standards.

Thoughtful little refinements emphasize the skill and care that shape its Stephens-built body, motor and chassis. Nickeled slides cover the curtain-rod anchorages. Locked compartments and tonneau clock grace the rear of the front seat. Motor thermometer dial is on the dash.

See the "Foursome." Study its virile lines, balanced design, over-size chassis units, superb equipment. Drive it yourself. *Enjoy it today.*

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"A new Mark 26 Centuries Old" tells the story of the Stephens symbol. Write Moline

Full-color catalogue of seven smart body types on request. Write Moline today

Haviland China



Illustration directly above shows the design in actual size

THE charming new pattern illustrated is only one of many to be found where Haviland China is sold. It may be described as a gracefully arranged border of Nasturtiums in natural reds and yellows —exceedingly dainty.

Since 1837
our china has enjoyed an enviable reputation. In purchasing be sure to notice carefully the Trade Marks.

Haviland France

DECORATED BY Haviland & Co Limoges

Unless these Trade Marks appear on each piece, you will not be getting the

Genuine

Haviland China

Manufactured at Limoges, France

Haviland China may be found in a profusion of beautiful patterns at all first class China or Department Stores. Write for name of nearest dealer if you have any difficulty locating one.



Haviland & Co

11 East 36th Street, New York

Spode Porcelain and Pottery

(Continued from page 73)

their mouths. It is recorded by Simeon Shaw (writing a History of the Staffordshire Potteries in 1829) that they waited on Mr. Wedgwood to solicit his influence in preventing its establishment. We are informed that he religiously kept his promise, "I will give you my word as a man I have not made, neither will I make any blue printed earthenware."

But even Wedgwood could not check the universal demand for blue-print, and that of Spode's manufacture was acknowledged to be the finest; the designs were exactly to the popular taste.

Willow pattern had not long been started on its endless career by Turner from his works at Caughley, before Spode took it up. It is indeed embodied in some of his first experiments. The Spode version has a border of willow and dagger; the pagoda stands to the left, and the fence is short in comparison with the Salopian fence. When the impressed "Spode" mark is found in connection with these points the collector of willow rejoices in having found one of the earliest specimens. The Broseley pattern—which also emanated from Caughley—was used for tea-services; the "Buffalo" patterns came somewhat later; it appeared on dessert and dinner services; it was stippled and shaded, with perspective drawings of figures, animals, landscape, and architecture in the most naturalistic style imaginable. Probably Thomas Minton had a hand in it; he was a clever draughtsman and engraver and found plenty of opportunities to exercise his talents in the Potteries of that era.

Josiah Spode the elder died in 1797 and the year after his son, Josiah the second, settled in London the better to carry on the sale of Blue-Print and the other productions of the factory—Egyptian Black, which closely followed the Wedgwood model, colored stoneware and jasper with decorations in relief, and the cream-color ware of every-day. A couple of years later he was back at Stoke, and about 1800 had embarked upon the manufacture of porcelain, a step which was to have great effect upon the trade.

The introduction of bone-ash into the body of English china was not originated by Josiah Spode, but he treated it in a new way. Hitherto the bone-ash had been calcined first and mixed with some of the other china ingredients. Spode was the first to add it, without calcining, to the simple mixture of china-clay and china-stone, and the method now typifies the commercial bone-paste in England and abroad. The addition of pure felspar was his invention, and this innovation, used with a smaller proportion of the china-clay gave a rich quality to the porcelain, and an even translucency that never degenerated into glassiness.

Like his father before him, the second Josiah Spode was forever striving to improve his wares, and this, combined with sound business instincts soon made the Stoke factory a serious rival to the classic works at Derby and Worcester, which by this time were content with the old traditions, while Spode, as the go-ahead young firm, seized every chance that offered for new experiment and research.

This opaque porcelain was another result of this industry and skill; it was launched in 1805 as ironstone china and had an immediate success. Staffordshire was already famous among European potteries, and the new ironstone was exported in quantities. The French faience could not compete with it in cheapness and durability.

By this time Copeland had come into the firm; originally a traveler in tea. The two began their acquaintance by an offer on Copeland's part to sell Josiah's tea-services to his clients. This led to the establishment of a huge London branch for the sale of china-ware, with Copeland (who subsequently took over the firm) as managing partner.

While the ironstone china was bringing more fame and fortune to Spode and Copeland, the earthenware was not neglected. Strongly influenced by Derby—as were all the Staffordshire potteries—Spode now produced a decoration for the earthenware in blue, red, and thick gilding which so closely resembled "Crown Derby Japan" that unmarked pieces of Spode may easily be mistaken for it—some patterns actually are copied from the Derby models. The technique was no less perfect, the gilding was better, richer, and more solid. The subtle differences in glaze and body may easily escape an unpractised eye.

The taste for the Chinese in ceramic decoration persisted long after the craze had passed in furniture, and from the Willow pattern on, designs of a pseudo-oriental character were constantly used by Spode. A favorite motif has hawthorn blossoms on a bright blue ground which is geometrically patterned to present ice; young love being killed by frosts of adversity says the Chinese legend. Another has birds and gay flowers charmingly drawn and colored on a ground-work netted all over with a thin pattern of cobwebs.

The second Josiah Spode died in 1827, and the third Josiah, a cousin, only outlived him a few years. The business then passed into the hands of William Taylor Copeland, who bought it outright in 1833.

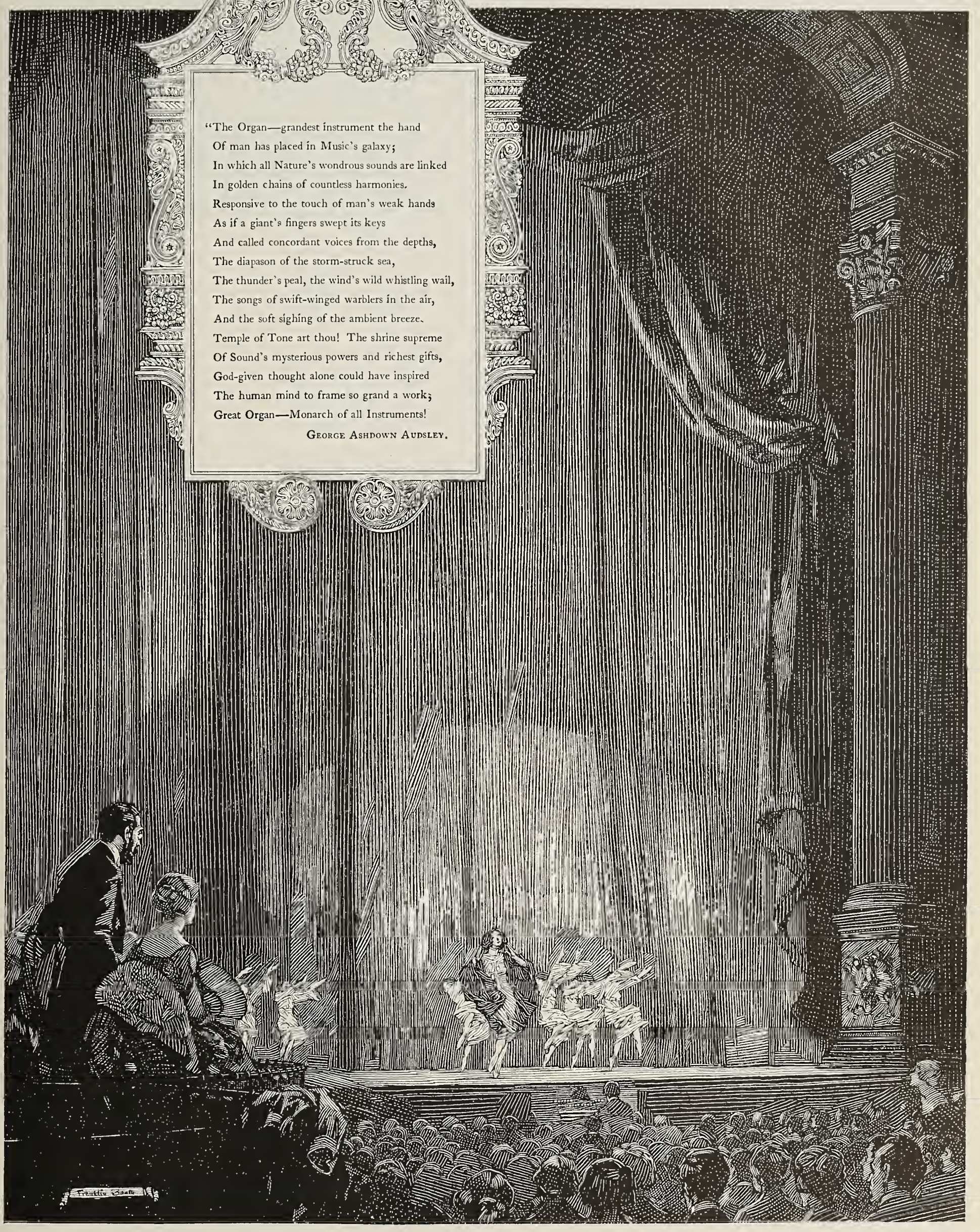
Wall Papers for Living Rooms

(Continued from page 60)

bers of the family. To try to give definite advice is somewhat like trying to answer the questions of twelve people at once. Two or three points, though, stand out quite clearly. For example—the furniture is either period in character, part period, or else it is a more or less miscellaneous collection presenting no particular style that must be played up to. In the latter case the paper should be chosen to soften and counteract the effect of so many odd pieces of furniture. If the lines of these are bad a paper with an all-over design or one in a pictorial scenic effect will serve to distract the eye from the ugly contours of the chairs and if the design be sufficiently striking in drawing and color it will help one to forget the unattractive furniture.

So, if you have a miscellaneous collection of furniture and cannot change it, then turn about and study it. If it is the contour that is bad, disguise it by keeping your wall paper fairly dark in tone. Still further pull your room together by letting the same colors that are in the upholstery show in the paper, not in bold, vigorous pattern but in soft blended effects. They come in a

(Continued on page 116)



THE ESTEY PIPE ORGAN

FREE-50c WORTH OF JOHNSON'S FLOOR VARNISH

Johnson's Floor Varnish is unexcelled for soft and hardwood floors, linoleum and oilcloth. It gives a beautiful, high lustre—is very easy to apply and has good body. Dries dust free in two hours and hard overnight. Has great elasticity—is absolutely waterproof and very pale in color. Will stand all reasonable tests.



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Johnson's Floor Varnish is tough and durable. It gives a beautiful, high gloss which will not chip, check, mar, blister or scratch white. Johnson's Floor Varnish is splendid for use on tables, chairs, wood-work, trim, etc. It will rejuvenate the whole interior of your home. Johnson's Floor Varnish is of the same high quality as Johnson's Floor Wax.

FREE OFFER

This coupon and $1.00 is good for a quart can of Johnson's Floor Varnish. Regular price is $1.50. Take the coupon below to your dealer and he will accept it as a 50c credit on a quart, half-gallon or gallon of Johnson's Floor Varnish. Or send it to us with $1.00 and we will ship you a quart can by return mail—postpaid.

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THIS COUPON IS WORTH 50c

S. C. JOHNSON & SON, Dept. H.G. 5, Racine, Wis.
"The Wood Finishing Authorities"

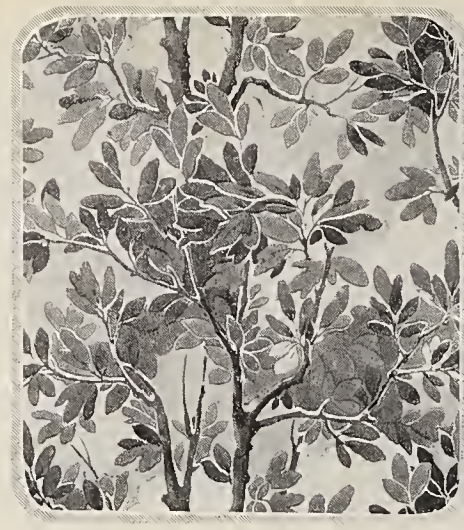
I enclose $1.00 for which please send me, postpaid, a $1.50 can of Johnson's Floor Varnish.

My Dealer is.....

My Name.....

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In a country house living room this paper with its all-over design of blue-green leaves would be unusually decorative



A cool paper for a sunny living room has a gray ground and a design in gray and white. From F. & J. Emmerich

Wall Papers for Living Rooms

(*Continued from page* 114)

variety of colors, blended in a great many different ways. Avoid a perfectly plain paper as it will emphasize every variation, every bad curve, line and color in the furniture. There are some softly colored tapestry effects—where the color is so exquisitely blended that the movement of the pattern is almost lost. These often solve the puzzle.

There is quite a different kind of living room to be considered, one where the wall paper is of vital importance. It is a long room with several fine overstuffed chairs and a large davenport. Windows on the south and west make it warm and sunny all the year. The furniture is covered with plain taupe mohair woven on a deep orange ground which gives a fine bit of variation and relieves the monotony of the otherwise large plain surfaces. A few Windsor chairs and others of similar character give the touch of sturdy line necessary. A room done entirely in overstuffed pieces is boneless and flabby. It needs the edges of the wood to sharpen and tone up the effect. The rug is a plain taupe chenille, with band on the edge in two darker tones of the same color. The lamp shades are in a soft orange yellow silk. What shall the paper be?

THE QUESTION OF PATTERN

Shall it be pattern or plain? Marked figure, or soft blend? Pattern by all means. One more touch of plain surface in that room would ruin the last opportunity to bring it to life. Even the gayest of curtains and pictures could not resurrect it, for they would simply stand out unsupported by a single color or line in the rest of the room and the rest of the room would disappear into vacuity.

So pattern it shall be. The furniture is heavy and dignified. It calls for a paper with like effect. There are a number of possibilities. There are on the market reproductions of William Morris papers with large dignified scroll patterns, beautifully colored and admirably dignified and adapted to go with a room of this kind. There are also rich tapestry papers, where leaves and flowers are massed together in such wise as to give a fine feeling of weight and substance—sufficient to maintain the feeling and character of the furniture. A landscape paper is a bit rigid and formal—better for the lighter furniture which makes its appeal to us through its lines. But there is one more kind of paper that fits this room. A finely drawn, beautifully balanced bird and flower pattern in colors dark enough and rich enough to keep the quality of the furniture and still form a foil and contrast for it. There are some wonderful papers of this character, as entirely modern in their feeling as the rooms into which they go. Often the edges of the pattern are so beautifully colored that they give the softness of a fine velvety texture—perfect for this room and the coverings of the furniture. Let it have soft grays and taupes in it, deep velvety greens, and fine rich mulberry and plum, enough warmth in the taupe to grow quite naturally and easily out of the taupe upholstery with its partially hidden orange glow. Now the room begins to assume some character. Add curtains in one of the rich tones of the paper, the plum, for instance, and the room is made, except for the casual accents which one picks up from time to time, to give it individuality.

PERIOD ROOMS

For the room that is strictly period, the problem is simple. There are many excellent reproductions of old papers, papers made to fit the character of the other furnishings. These may be obtained through any first-class decorator. If, however, you are using period furniture and have chosen just a few pieces to place in your room without desire or intention of having the rooms strictly "period"—then you have in reality the same problem as the one cited in detail above. Simply study your furniture for its characteristic lines and curves—its covering—decide where and how to keep the balance between pattern and plain and choose your paper accordingly. You may feel the need of a neat little conventional figure, of large dignified formal movement, of stately landscape, classic in effect, of fine stripe, of quaint and attractive Chinese spotting and motif or of a pictorial Colonial paper. Study your room and don't be afraid of trusting your intuitions.

Wall papers offer limitless opportunities for unusual and beautiful effects; through their use one may have interiors individual as well as merely beautiful.

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Summer and Autumn Vegetables

(Continued from page 88)

to us, is as a rule quite reprehensible. In order to get the best results in second cropping, we should wait till the first crop has vacated the space, then dig up the ground, and fertilize it again as in early spring. If seeds are planted on ground thus prepared for a second crop, a larger percentage of the seeds will germinate, and both the plants from these seeds and also plants transplanted into the garden for a second crop will withstand better the summer and autumn droughts and return a crop to the gardener much more abundant and of far superior quality, than that raised on ground not thoroughly prepared the second time. The importance of a second thorough preparation of the ground for the second planting cannot be too strongly emphasized.

Some may feel such amateur gardening as this is a hard task. The answer is plain. As the old masters have encircled the heads of the saints whom they painted with a beautiful halo, which attracts and holds us, despite the efforts of any one to inject doubts into our minds as to its reality, so there is a halo around gardening, which draws and keeps him who really has the love of a garden in his heart, and no hard work which his garden requires can dispel this halo.

This seed planting requires careful work to insure a fair percentage of germination, especially of the smaller seeds, because, as the summer advances, the surface soil generally lacks the moisture of the spring season when our first crop plantings were made. When we plant small seeds for our second crop in shallow drills, we should first press the seeds firmly into the soil with the back of our garden rake, then draw a little soil over the seeds and make this very firm with our feet or the back of our hoe blade, and lastly draw a little more soil over the seeds, leaving this covering loose. The compacting of the soil about the seeds draws the moisture from below up to their level, and the loose final covering prevents this moisture from passing off. Seeds should be planted a little deeper in summer than in early spring and the soil around them made firmer.

WHAT FOLLOWS WHAT

The problem of crop rotation has many solutions, and the following is offered as only one of them: Where the earliest radishes, lettuce and turnips grew, since these will all be pulled May 10 to May 25, tomato, pepper, mid-season cabbage, eggplant and summer lettuce plants may be set out, or lima beans, string beans, summer bush, squash, and early, mid-season, and late Sweet Corn may be planted. The early garden peas and onions from sets will have been harvested by July 4. Where these were, we may set out celery plants, not forgetting that this is a gross feeder and that an abundance of fertilizer should be put into the soil where it is set out, as with late cabbage and cauliflower plants also. The spinach will be over in early July, and beets for autumn and winter use may be sown in its place. In the space occupied by the early cabbage, cauliflower and beets, all of which will have been gathered between mid-June and mid-July, dwarf green curled Scotch kale and Brussels sprouts may be set out. Snap beans are always a standby as a second crop and can be used as such at any date up to Aug. 1. Between the hills of early sweet corn, though its ears have not all been gathered, winter squash seeds may be planted, and the corn may be pulled up after all the ears have been gathered. In any space vacated by a first crop in the last half of July, white milan, or purple top strap leaf turnips or white queen or early barletta onion seed, to produce small pickling onions in late Autumn, may be sown.

FOR SUMMER AND AUTUMN

Other amateur gardeners may prefer other varieties of vegetables than those which our list comprises, but we have tried these and found them excellent. Beans: Bush Snap, Stringless Green Pod, Stringless Bountiful, Improved Golden Wax; Brittle Wax, Pencil Pod, Black Wax; Bush Lima, Extra Early Leviathan, Carpenteria; Pole Beans (not Limas), Old Homestead (Green Podded), Kentucky Wonder Wax. Beets: Crosby's Early Egyptian. Brussels sprouts: Sutton's, Dalkeith. Cabbage: Succession, Late Flat Dutch, Drumhead, Savoy, Red Dutch. Carrots: Chantenay, Danvers Half Long. Celery: White Plume, Golden Self Blanching. Sweet Corn: Golden Bantam, Golden Rod, Howling Mob, Metropolitan, Stowell's Evergreen. Cucumbers: Davis' Perfect, Improved White Spine, Fordhook Pickling. Egg Plant: New York Improved Spineless, Black Beauty. Endive: Broad Leaved Batavian. Herbs: Thyme, Summer Savoy, Tarragon. Kale: Scotch Green Curled. Leek: Large American Flag. Lettuce: Mammoth Black-Seeded, Butter, Hanson Improved, Iceberg. Onions: Southport White or Yellow Globe, Red Wethersfield. Okra: White Velvet. Parsnips: Hollow Crown. Pepper: Ruby King, Cayenne. Peas: Telephone. Potatoes: Irish Cobbler, Russet. Pumpkins: Cheese, Winter Luxury. Salsify: Mammoth Sandwich Island. Spinach: New Zealand. Squash: Golden Custard, Giant Summer Crook, Delicious. Tomato: John Baer, Chalk's Early Jewel, Crimson Cushion, Golden Ponderosa.

TIMES OF PLANTING

The time of planting varies with the latitude, but in that of New York City the following dates are approximately correct. Successive plantings of bush beans may be made from May 10 till July 25; and of bush and pole lima and other pole beans from May 15 to June 15. Beets, chard, and carrots from earliest spring up to July 1. Sweet corn, early, mid-season and late may all be planted in the period between May 10 to June 15, and the extra-early varieties up to July 10. We plant our cucumbers from May 15 to July 1. Endive for early to very late autumn crops is set out from June 15 to Aug. 15; okra is planted about May 20 to June 10; all garden herbs in late April or early May. Onions, parsnips, late peas as well as early, both early and late potatoes, spring and summer spinach also, salsify and leeks, as early in the spring as possible, the last in a sheltered location to be transplanted when about six inches high into prepared trenches, about 6″ deep, of rich soil. To provide lettuce for use throughout the summer, and autumn (a very difficult proposition in this latitude where in summer it runs to seed so quickly) several sowings and transplantings extending over the period between May 15 and Aug. 1 should be made.

Instead of sowing seeds of Brussel sprouts, celery, cabbage, cauliflower, egg plant, kale, leek, pepper, tomato, and lettuce directly in the garden rows

(Continued on page 120)



Use PLATE Glass ©

The ideal table top

LIGHT, airy, wicker chairs with their colorful cretonne cushions and yielding backs are most appropriate for sun parlors and summer porches. The wicker table to match may have a wood or wicker top, but better than either, and more popular, is the plate glass top. With gay-colored cretonne under the plate glass, the wicker table makes a strikingly handsome piece of furniture.

In buying a table equipped with glass top or in buying a glass top separately, insist on plate glass. Common glass is undesirable in every way. It is easily broken and, because of its uneven strength, is bound to break at the first slight accident.

Plate glass is better-looking as well as stronger. Its lovely polished surface against cretonne will reflect without distorting, like the cool depths of a sheltered woodland pool.

Plate glass makes a wonderfully practical as well as elegant top for library table, dining-table, console, buffet and serving-table. It is easily cleaned and protects without hiding the finely finished top of the table. Plate glass is particularly important on dressers and dressing-tables because the top is quickly ruined if not protected from perfumes and cosmetics.

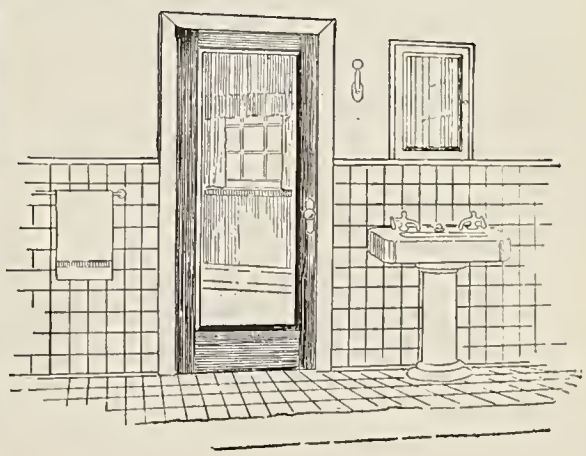
An energetic home manager finds many practical uses for plate glass about the house. For instance, small shelves of plate glass in bathroom and kitchen are clean-looking and in keeping with the modern idea of sanitation. Plate glass covers for window-sills will preserve the varnish from the devastating effects of rain and sun. Plate glass push-plates for swinging doors are far better than metal—they will not tarnish, and finger-marks are quickly removed. A slab of plate glass makes an ideal bread and pastry board. Get plate glass from your glass dealer or hardware man, cut in any size or shape, with edges beveled, or nicely rounded and smooth.

PLATE GLASS MANUFACTURERS *of* AMERICA

Plate glass is best for:

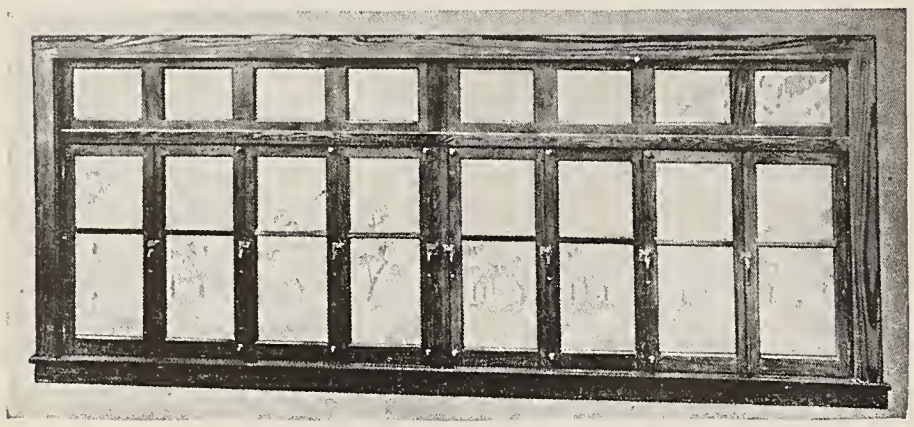
Windshields
Closed Car Windows
Window Ventilators
Mirrors
Windows in Hotels, Office-buildings, Schools and Residences

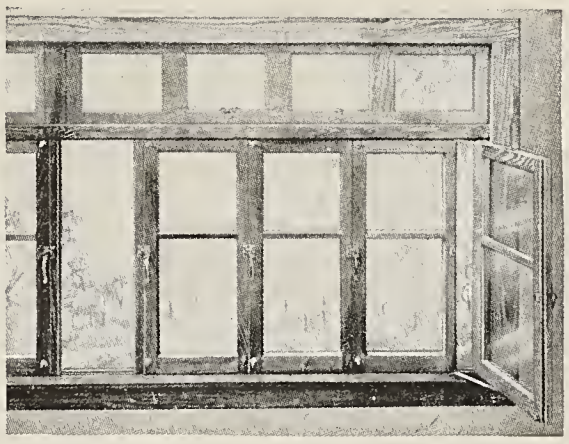
Genuine PLATE GLASS
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Nothing Else is Like it ©

AIR-WAY TRADE MARK





Above: AiR-Way installation consisting of two series of four sash each. One series opens to the left; the other to the right. *Right:* Showing how the AiR-Way link opens each window. In each series of sash, the sash hinged to the window casing open first. Then the remaining sash slide toward this end as they are opened. *Below:* Showing all sash in an open position, affording an unusually wide and unobstructed opening.



New things become simple when once we understand them.

One of the new things today is AiR-Way Multifold Window Hardware. And, as these illustrations show, it is extremely easy to operate. AiR-Way windows flood the home with sunshine and fresh air, giving almost any room the advantages of a sun room or sleeping porch.

AiR-Way equipped windows open or close at a touch, but are absolutely weather-tight and rattle-proof when closed. They swing inward without interfering with the screen, which may be installed in the usual manner. If desired, curtains and shades may be attached directly to each sash.

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(203)

Summer and Autumn Vegetables

(Continued from page 118)

or in a seed bed located in a sheltered spot, and to transplant the plants into another frame or bed just as soon as they are large enough to be handled, which will be when they put on their second or character leaves. When the proper time comes they may be moved into the open garden; there to grow on. All of these plants may be transplanted into the garden during the period between June 15 and July 10, except the tomato, egg plants and peppers which should be set out as soon as all late frosts are over, generally from about May 10 to June 1. The early, mid-season, and late tomato plants should all be set out on about the same date, otherwise the late varieties may not mature their fruit early enough to escape the first Autumn frosts. The season in the latitude of New York City, between late Spring and early Autumn frosts, is none too long for the growing, maturing and ripening of pepper, eggplant, and the late varieties of tomatoes.

TRANSPLANTING

Transplanting is best done in the afternoon of a rather warm day. To us transplanting seems to be a work which needs to be performed with much care. It is our custom to make with hoe or trowel a hole several times larger than is actually necessary to receive the plant, then pour into each hole about a pint of water. After this has settled into the soil, the plant is put into the hole clear up to its seed leaves; in the case of tomatoes, higher up, if the plants are very tall, since tomato plants will put out roots all along their stems, no matter how deep they are set. The soil then is returned to its holes, and made firm around the plants till the holes are nearly full, then about a pint more water is poured in around each plant, and when it has settled away, the rest of the soil is put back around the plants and left loose. Plants so transplanted will need no further watering. In the case of tomatoes, a small stake is placed firmly in the ground close to each plant directly after the transplanting, and the plants are tied to these rather closely with a strip of soft cloth or soft twine; if the plants are over tall two ties should be made to each. The plants thus temporarily staked grow erect and are in better shape for a later permanent, stronger stake or a frame.

We prefer not to water or have our garden watered with a hose from overhead at all. On the whole we do not think it beneficial. Water under heavy pressure applied with a hose when tomato, especially, and also egg plants and peppers, and even beans to some extent, are in flower will surely shorten the crop. In place of watering we practice very frequent and thorough shallow cultivation, using mostly a narrow steel garden rake, and we are quite satisfied with the result. When using a hose we feel as if we were a fireman, but when plying a hoe and rake we know that we are a gardener.

COVER CROPS FOR THE GARDEN

A cover crop in late Autumn and through the Winter is a benefit to the garden, even if it cannot be sown before the middle of October. This crop keeps the rich, top soil from being blown away in autumn and winter, and when dug under in spring both aerates and fertilizes the soil and helps to make it friable. Rye makes a good cover crop, it is easy to obtain and sow, and quick and sure to germinate. Since you are not growing this for a crop of grain, it will be sufficient to clear the garden of litter, and burn it, then dig over the garden shallow with a hoe or any convenient tool with which the work can be done easily and rapidly, and then sow the rye thickly and rake it into the soil.

Gardening is a most interesting occupation. Our heads and our hands both enter into the work; when the former is well stocked with garden knowledge and wisdom and the latter follow its direction, there is little chance of any total failure in gardening, whether the season be too dry or too wet or we have late spring or early autumn frosts and the bugs be numerous, and there is a strong probability of large success, but there is little hope, though all the garden stars in the heavens be auspicious for satisfactory crops from a garden cultivated by ill-guided hands.

Where To Look For Curios In London

(Continued from page 62)

name for half a mile, you begin to pass between shops of the kind you seek almost all the way to Gunnersbury Station. To take the Metropolitan railway to Shepherd's Bush is another good start, and to hunt in the shops under the arches of the raised railroad is almost sure to be fruitful. From Baker Street, near Madame Tussaud's to Oxford Street, passing through the by streets near the Wallace collection, gives a stroll full of interest to a collector, and provides him with many chances. For the point is that there, as in most of the other regions I have named, a collector may pick up something really good at a moderate price, or something collectable at next to nothing of a price. Things are both dearer and cheaper in London than in provincial cities and towns. Thus at Gloucester I was asked fifteen dollars for an old oak coffin-stool—excellent for modern use as a stand for your glass or after-dinner coffee by your favorite armchair. I bought one, of first-class quality, in London, for less than two dollars—not a seventh of the Gloucester price—the other day.

Every Friday forenoon, from about 10:30 to 1, a great chance occurs. You take the Tube train to Caledonian Road Station; five minutes walk away is the Caledonian Market, a vast cattle market empty on a Friday except for the things which hundreds of small antique brokers carry there to spread out on the open flagstones. This is an opportunity which no American collector visiting London should miss. Hanging on a wall near me as I write is an oil sketch, a portrait by Rossetti of his wife, which I bought there for thirty-five cents, and I own at least two-score finds which became mine at the Caledonian Market.

Editor's Note: This is the first of two articles on collecting curios and antiques by Sir James Yoxall. The next, published in the June number will take the reader on pilgrimages to some of the notable places of provincial England, Scotland and Wales.

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Is truly a remarkable achievement in automobile design and manufacture.

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Having company without the usual bother

The joy of having company is in doing away with the annoyances that it usually means. The modern Davenport Bed makes visits a pleasure for hostess and guest alike.

By day, the Davenport Bed is a most beautiful davenport; a tribute to your good taste; luxurious, in harmony with your furnishings and your decorative scheme. By night, in the same spot, it becomes a bed—*a real bed*—in which the guest finds complete relaxation and rest.

The transformation is made in a moment, and with ease. The bedclothes are in place. The bedspring is resilient. The mattress is as easily aired as in any other good bed. In the morning, the Davenport Bed is restored in a few moments to its daytime appearance—a beautiful davenport, giving no hint whatever of its usefulness as a bed. You can, if you wish, have chairs or rockers to match.

The Davenport Bed is adding comfort to millions of good homes and apartment hotels. From hundreds of styles in which Davenport Beds are made, your furniture store has selected a variety. Ask to see them; have the store demonstrate the excellent features that make the Davenport Bed a worthy addition to your home.

Our brochure, showing a large number of styles, is yours for the asking—write for it.

DAVENPORT BED MAKERS OF AMERICA

Standard Oil Building, Chicago



The DAVENPORT BED

SERVES BY DAY AND BY NIGHT

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Slip covers for chairs are smarter when made in two sections. They are slit to allow for the arms and held with snappers. From Fakes, Bisbee, Robertson, Inc.

Well-Dressed Furniture

(*Continued from page* 59)

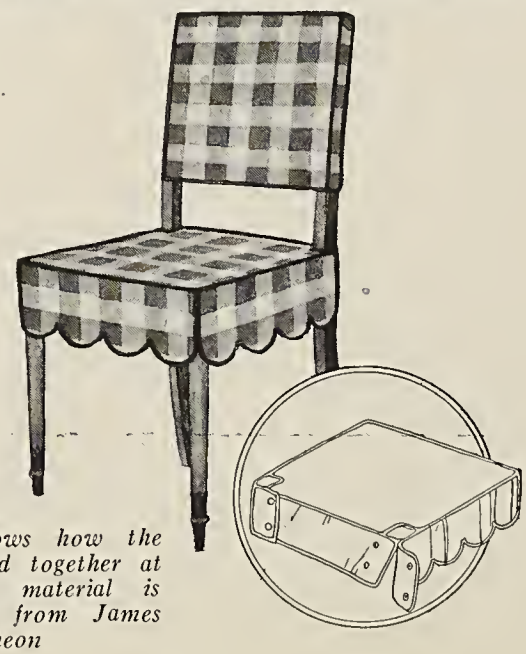
ings into an interior, cool, colorful and utterly charming, at comparatively little expense.

The first requisite of a slip cover is that it shall fit well. The most beautiful fabric in the world is of very little account if it is made into an ugly, ill-fitting cover. It is easy enough for slip covers to look dowdy. Great care must be taken in the making if they are to have the smart, prim appearance that makes them such a gay addition to a room. It is much the same with a slip cover as with a tailored frock. Everything depends on the finishing. Only the most careful attention to detail—to stitching the seams absolutely straight, to turning the corners in the most precise manner, to seeing that the flounces are straight, and, if box-pleated, that the pleats are exactly the same width, insures a well-tailored look and not that fatal "made at home" appearance.

Good upholsterers cut slip covers right on the furniture and it is impossible to lay down any hard and fast rule as to how to cut them. Each piece of furniture must be fitted quite as carefully as one fits a frock to a person. If expensive material is used, it is a good plan to cut the cover first in muslin. Pin this all together carefully, allowing enough for seams and in the case of an upholstered sofa or chair, about 5″ on either side and in the back to tuck in. This is the time to correct the mistakes. When the cover fits perfectly, cut the chintz from this pattern. Where there is a figured design great care must be taken to center the pattern. For instance, if there is a basket of flowers or some one decided motif, this should be in the center of the back of the chair and in the center of the seat cushion. And all designs in fabrics should point upwards. Slip covers can be put on and taken off more easily if they are slit up the back and fastened with snappers.

For the ordinary Lawson type of 6′ sofa it takes 11½ yards of 50″ plain material to make a slip cover. In a figured fabric about thirteen yards are required. This includes either a box pleated or gathered ruffle around the bottom. If one prefers a slip cover without this ruffle, three yards less of material are needed. These valances around the bottom give a certain snap to a chair and usually measure 7″ wide. If box pleated the pleats are two inches wide and the whole ruffle is from 1″ to 2″ from the floor. In measuring for a box pleated ruffle, allow three times the length of the space the ruffle is to occupy. For a gathered ruffle, about two and a half times. If the seams are corded in a contrasting color, three quarters of a yard of 50″ material are needed and one yard of 36″. I would suggest a prim, pleated ruffle on all furniture except that intended for a

(*Continued on page 124*)



The diagram shows how the covers are snapped together at the back. The material is checked gingham from James McCutcheon





New beauty for the whole room
--with window shades of durable Brenlin

IN your home are you making the most artistic use of your windows? They are, usually, the most conspicuous element in the room and can be made to add so much to the effect.

Prominent interior decorators say that the importance of window shades is often overlooked. Are your shades in perfect color harmony with your rugs and draperies? And are they in good condition—or are they unsightly with cracks and pinholes?

At small cost, you can give new beauty, not only to your windows, but to the whole room—with shades of handsome durable Brenlin.

In its base-material, Brenlin is quite different from the loosely woven, mesh-like fabric of ordinary window shades which are "filled" with clay or chalk and then painted. The constant wear of rolling and unrolling, flapping back and forth in the breeze, causes the dried out, brittle filling of clay or chalk to loosen and fall out leaving cracks, creases or pinholes through which the light shines and thus ruining the good appearance of ordinary shades.

Brenlin shade material requires not a particle of filling

Brenlin is made of a fine closely woven material that needs no filling of any kind to make it smooth and opaque. It is strong and flexible and hangs straight and smooth. These qualities are woven into the fabric itself—not applied later. For this reason, Brenlin wears two or three times as long as the ordinary shade material.

Brenlin comes in a wide range of soft, rich colors among which you will find one that blends harmoniously with your color scheme. Experts finish Brenlin by hand and apply with the utmost care the beautiful colors that resist fading by the sun and defy stains by water. If you wish a different color on each side, get Brenlin Duplex for perfect color harmony.

After all, new shades are one of the little touches which make perfect the whole scheme. And Brenlin is not expensive. When you consider how much it adds to the beauty of your interior effects and how long it wears, you will find its use economical, indeed.

Look for the name Brenlin perforated or embossed on the edge. If you don't know where to get this long-wearing shade material, write us; we'll see that you are supplied.

"How to shade and decorate your windows correctly"—free

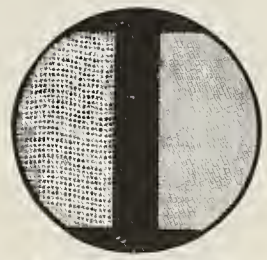
Write for a copy of this very readable booklet on how to increase the beauty of your home with correct shading and decoration of your windows. Samples of Brenlin in several colors will come with it.

For windows of less importance Camargo or Empire shades give you best value in filled shades made the ordinary way.

HAND MADE **Brenlin** *the long-wearing* WINDOW SHADE *material*

THE CHAS.W.BRENEMAN CO.
CINCINNATI, OHIO

"The oldest window shade house in America"
Factories: Cincinnati, Ohio, and Camden, N. J. Branches: New York City, Philadelphia, Dallas, Texas, and Portland, Ore. Owner of the good will and trade-marks of the J. C. Wemple Co.



On the left, the material in an ordinary window shade; right, the fine, closely woven material in Brenlin

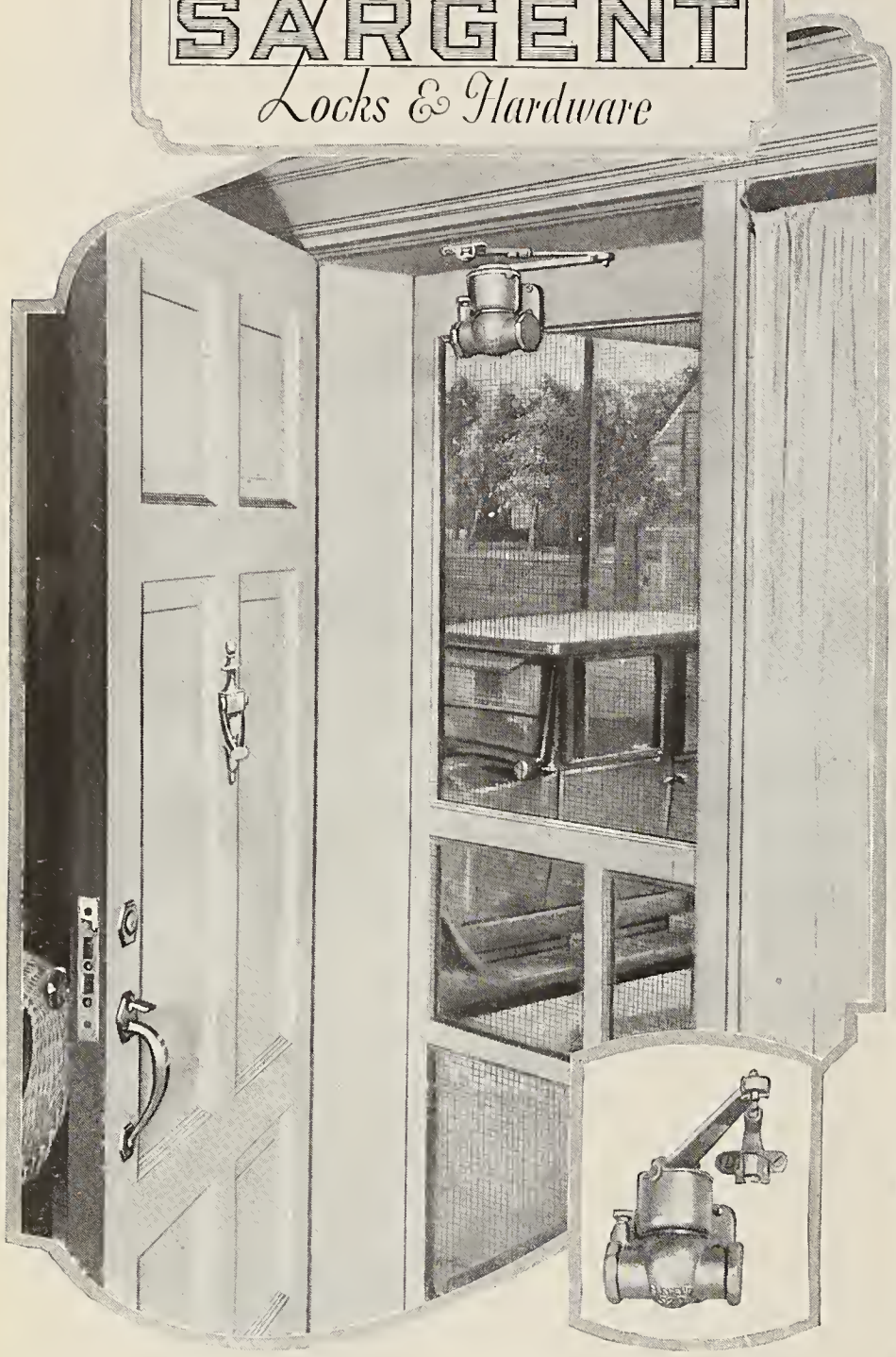


Scratch lightly a piece of ordinary window shade material. Tiny particles of chalk or clay "filling" fall out. Brenlin HAS NO FILLING



Every foot of Brenlin is carefully finished and colored by hand for beauty of appearance, long wear, and smooth operation

SARGENT
Locks & Hardware



Sargent Door
Closer No. 520

This screen door closed—
without a slam!

TO have the screen door close every time it is opened and to have it close in *absolute silence*—what a comfort that would be, what freedom from annoyance!

But you have only to apply Sargent Door Closer 520! This closer is small in size—exactly suited for use on the screen door and doors inside the house. It is reasonable in price. Yet it works as silently and surely as the larger Sargent Closers you have often seen on commercial buildings. It may be used on the outside of the screen door, or between the screen door and the house door. It is quickly put up. A diagram with every closer explains its easy application to any door.

Use Sargent Door Closer 520, also, on the back-stairs door, the refrigerator room and lavatory doors and on the storm door in winter. It will add much to the safety, convenience and silence of your home.

"520" is for sale by hardware dealers everywhere.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.



The design of the Chintz above is in blue and maize and the cordings and binding of the ruffle are blue taffeta. From Fakes, Bisbee, Robertson, Inc.

Well-Dressed Furniture

(*Continued from page 122*)

man's room. The covers here will be smarter and more masculine if they are strictly tailored and made to extend to the top of the chair leg and then bound with some contrasting color.

If one is using a flowered chintz, it is attractive to cord the seams and bind the edges of the ruffle in a plain chintz to match one of the colors in the design. If a box pleated valance is used it does not need any trimming as it is decorative enough in itself. Narrow fringes of wool or silk can be used in the seams and often give a pleasing, gay effect. If the cover is made with a plain piece at the bottom instead of one pleated or gathered, this might be bound with a half-inch binding of either taffeta or glazed chintz in a contrasting color. This flounce can be cut straight or scalloped.

Slip covers are made of a variety of materials. Chintz is the natural selection on account of the variety and beauty of its designs, its fresh, gay appearance and low price as compared to silks. Linen has a more pleasing texture, wears better but is also more expensive. It is more formal in character and has not the cool, crisp appearance of glazed chintz.

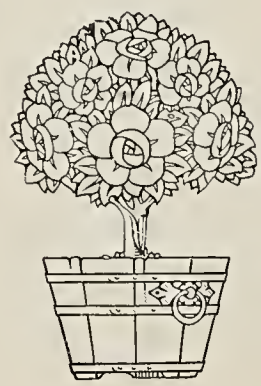
Toile de Jouy makes charming slip covers and there is an amusing pattern of shepherdesses in cherry red on a white ground that might be used with plain cherry red taffeta or linen. Another design has a graceful pergola in green on a gray ground that would be immensely cool in a hot room and one might use with it green taffeta.

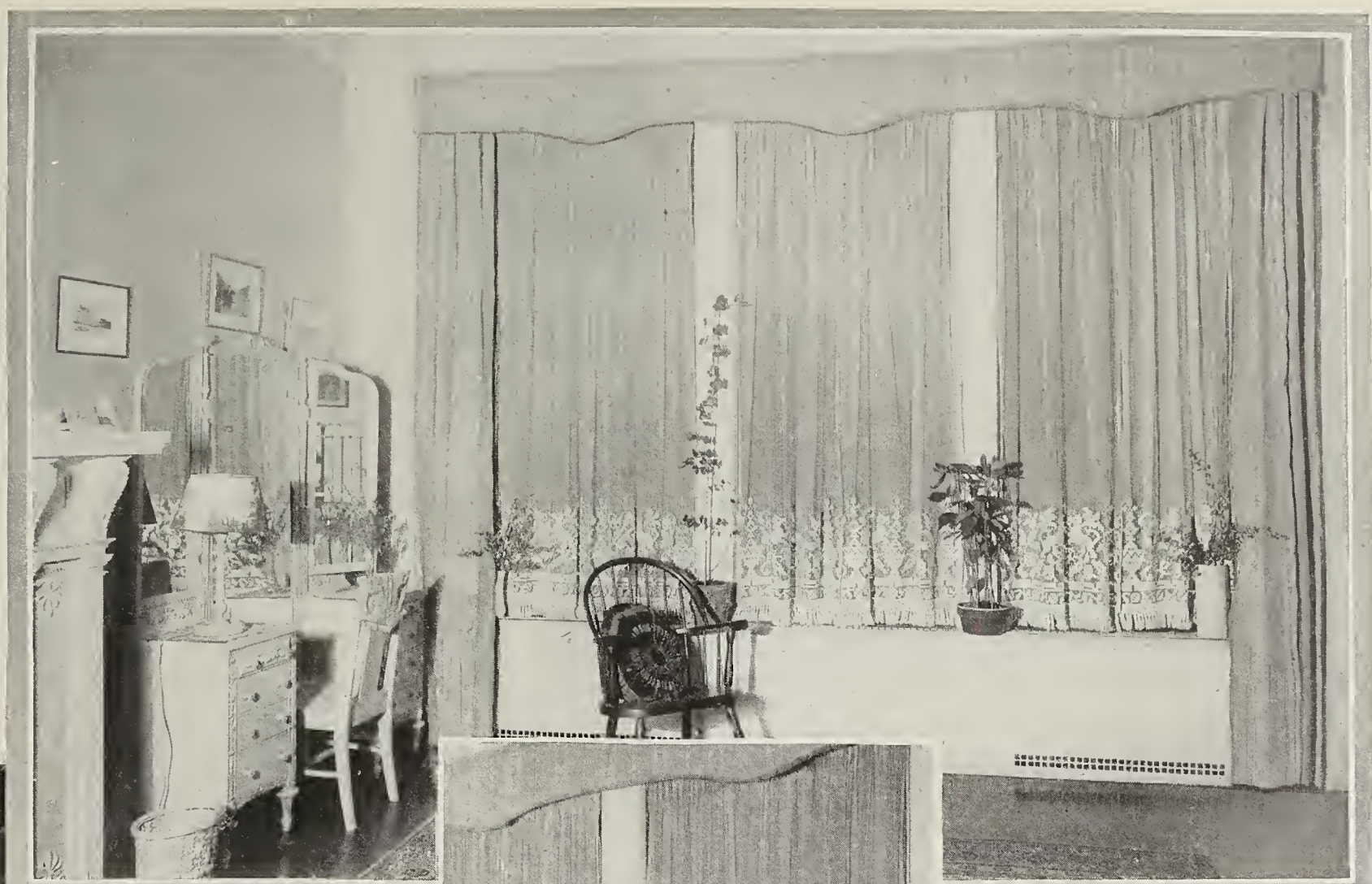
Taffeta is another fabric that makes effective slip covers. Often one hesitates to upholster a chair in a taffeta in some delicate color that will soon soil. In this case a slip cover should be made that can be removed and cleaned. A little knife pleated ruffle around the bottom makes an attractive finish.

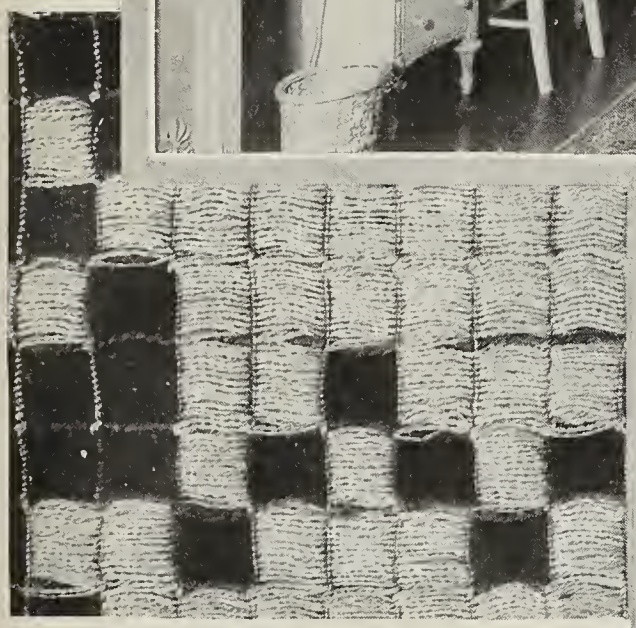
It used to be customary in the case of a wooden chair with an upholstered seat to cover the entire chair with a slip cover. This is both ugly and unnecessary. Covers can be made just to fit the seats, snapping together in the back, as shown in the sketch on page 59. These can be made in three ways, the piece around the bottom cut perfectly straight, and bound, scalloped and bound or box pleated.

Unusually effective fabrics have been used for the slip covers on the chairs on page 59. One is a glazed chintz with a white ground and a delicate design of deep pink ivy leaves. This is bound with plain pink glazed chintz and made with a box pleated ruffle. The other, also of glazed chintz has a cool green lattice pattern on white. This cover is laced together at the corners with green cords ending in little wooden balls painted green. The attractive and unusual covers on the chairs of page 58 are of violet linen with a sun-proof green fringe used in the seams. A Directoire chintz motif has been appliqued on the backs and seats.

On page 59 is an exceptionally well made slip cover of glazed chintz in a cool water lily design, piped and bound with green taffeta.

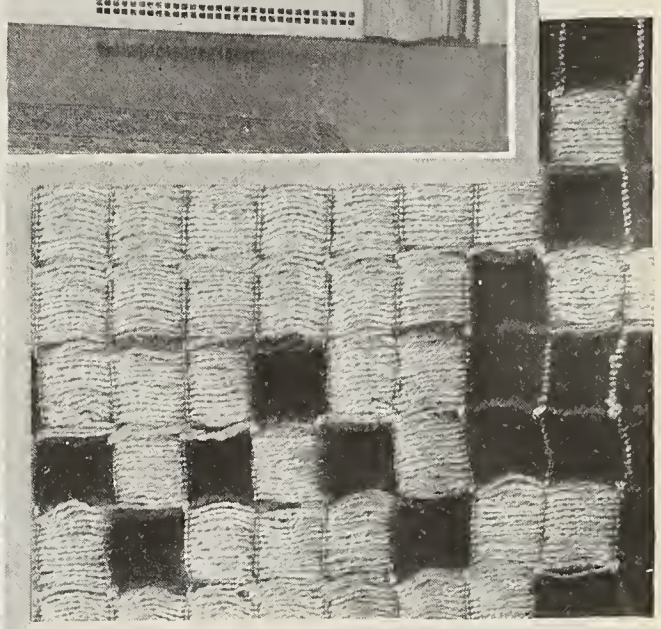






Actual size illustration of Filet Grandee. Note the character of the net ground and filling.





Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise enclose 10 cents in stamps.

Mrs. James Lees Laidlaw

THE MANHATTAN HOME of Mrs. Laidlaw has the fresh, restful atmosphere of a Westchester country house. Each room was planned and decorated by Mrs. Laidlaw personally, notwithstanding her many obligations as a society and suffrage leader.

Mrs. Laidlaw's boudoir, as dainty as a French miniature, depends in large measure for its charm on the sunny windows, veiled with curtains of QUAKER FILET GRANDEE. This mode of drapery offers decorative beauty and dignity, combined with that feminine charm which is the spirit and soul of Milady's boudoir.



QUAKER LACE COMPANY

MILLS: PHILADELPHIA, PA. · WHOLESALE SALESROOMS: 890 BROADWAY, NEW YORK

Rusty Water

Let us send you our new booklet "Ten Years Hence" which tells how to save money on plumbing. It is free. Address Department G

DOES your water run clear at the first turn of the faucet or must you let it run? If it's rusty, it tells a tale—of iron water pipes rusting away in your walls—and plumbing bills to come.

Anaconda Brass Pipe never rusts—it delivers the water as clear as it comes from the reservoir. Anaconda Brass Pipe does not clog—the flow of water is never reduced by rust deposits.

If you're building or remodelling, note this: In a $15,000 house, about $75 more for Anaconda Brass Pipe means clean water and no repair bills as long as your house lasts.

THE AMERICAN BRASS CO.
General Offices: Waterbury, Conn.

ANACONDA AMERICAN BRASS LIMITED
New Toronto, Ontario, *Canada*

ANACONDA
from mine to consumer

This Trade Mark stamped in the metal identifies Anaconda Brass Pipe manufactured by The American Brass Company, the world's largest manufacturer of copper, brass, and bronze products.

It is absolutely guaranteed.

Other Products

Copper, Brass, Nickel-Silver and all combinations of Copper, Zinc, Lead, Tin and Nickel which can be wrought into Sheets, Wire, Rods and Tubes; for general manufacturing and fabricating purposes



ANACONDA
GUARANTEED
BRASS PIPE



A group of the old-fashioned Red Hot Poker, Kniphofia aloides, with spikes of Gladiolus rising from among the dense tufts of foliage. From this species many garden hybrids and varieties have been developed

RED HOT POKERS

THE torch lilies are stately, richly colored members of the great lily family, known to modern horticulture as kniphofias, to former generations as tritomas, and to the general public as red-hot pokers. The small, tubular flowers are packed closely together in large numbers at the head of a stout, erect spike. The flowers droop a little as they open, and they vary in color, according to species, hybrid or variety, from pale yellow, through gold and orange to the most vivid crimson. The sturdy stems of the old *Kniphofia aloides* (*Tritoma Uvaria*), with its head of red flowers, suggest the name which has captured popular fancy and by which it is best known—red-hot poker. Kniphofias are natives of Africa, and as most of them come from the southern part of that great continent it will be obvious that they all love the sunshine, and are not well pleased with wet and cold winters. Deep, rich, well-drained soil, a sunny position, and some shelter from prevailing winds, will provide the kniphofias with suitable conditions. South of Philadelphia where some protection is desirable during winter, this may be afforded by covering the plants with a little heap of dry leaves or ashes in the autumn, as it is the crowns which suffer most from unpleasant climatic conditions. Before such a covering is placed in position a good dusting of old soot should be applied for the purpose of frustrating the inquisitiveness of creeping things.

KNIPHOFIAS IN THE GARDEN SCHEME

The majority of Kniphofias which have acquired merit as garden plants flower in late summer and autumn, and this fact should in some measure determine the position they should occupy in a garden scheme. For bold beds, set in a lawn, so that from the usual viewpoint they have a suitable background. Kniphofias are splendid, and the deep green, grassy foliage is always attractive. Where a wide border is reserved for herbaceous plants a few groups of kniphofias will serve to carry the floral feast well into autumn. Set in borders close to the house, or on a terrace, kniphofias are most effective, especially if the background is the deep grey of old stone; set against a background of red brick, they are less effective. Where walls surround a formal piece of water excellent sites may be provided for torch lilies, but planting should be done so that the water catches the reflection of the flower heads, thus increasing their effectiveness.

Three species of kniphofia differ from the others in having distinct stems. They are *K. caulescens, K. foliosa,* and *K. Northiæ.* These must have protection during winter, but north of Philadelphia they all must be taken up and wintered over in a box of sand in the cellar or pit, treating them the same as one does dahlia tubers. *K. caulescens* has glaucous foliage and 4 scapes, carrying 6″ heads of salmon-red flowers. *K. Northiæ* has unusually broad, glaucous green leaves, and is a very distinct plant; the pale yellow flowers are borne in foot-long heads. These species are increased by means of suckers, which are best removed in autumn and planted in sandy soil in a cold frame. Other kinds may be increased by division, but large, well-established specimens should be the aim of all cultivation. Spring, when the days and the soil are warm, is the ideal time for planting.

AN OLD FASHIONED PLANT

Many flower-lovers find complete satisfaction in *K. aloides,* the popular old garden plant, and there is much to be said in its favor; indeed, it is the ancestor of a very large number of our hybrids and garden varieties. Of the forms of *K. aloides,* nothing is finer than *nobilis,* a truly noble plant, with robust, graceful foliage, above which the stout scapes rise to a height of from 5′ to 8′, carrying bold heads of scarlet, orange-tinted flowers, in August and September. The somewhat short-stemmed variety, *præcox,* flowers in May, and the variety *serotina* "carries on" when practically all the other torch lilies are over; *maxima* has fine heads of glowing scarlet flowers, and *glaucescens* has heads of vermilion-scarlet, yellow-throated flowers, and rather erect glaucous foliage.

Although the lower flowers of *K. Burchelli* are yellow, the majority are bright red. The flower heads of this species are not so dense as those of many others; moreover, the plant is more suited to dry positions than are most torch lilies. *K. Leichtlini,* red and yellow, is rather tender. *K. Tys-*

(*Continued on page 128*)

Individualism— in Good Furniture

The Elgin A Simonds Company Furniture Syracuse NY

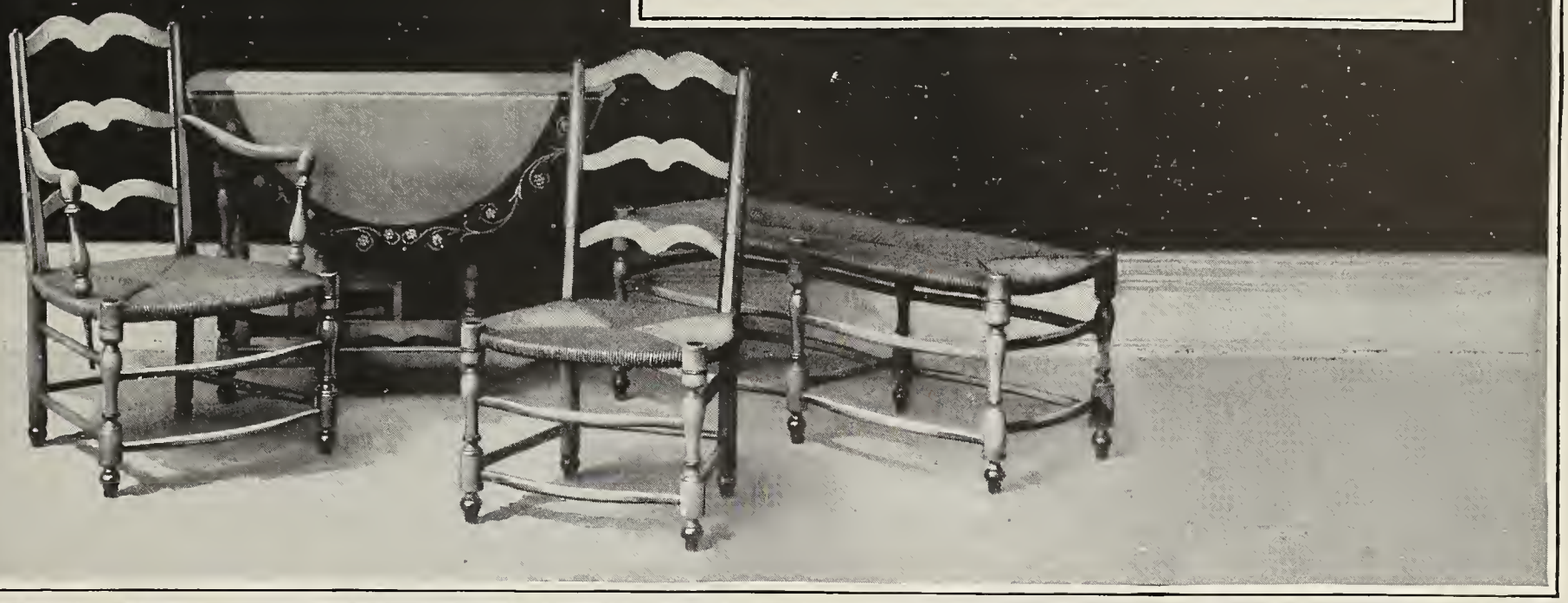
So intimate a matter is the appointment of a room that only furniture which completely expresses your own personal taste is worth considering.

A few pieces of Elgin A. Simonds' furniture—carefully chosen—will create the precise effect which you are seeking. Period reproductions and the modern designs are found under our trade-mark at any high-grade dealer.

Suggestions on interior decoration will be sent to you upon request for our illustrated booklet "H"

ELGIN A. SIMONDS COMPANY

NEW YORK SYRACUSE, N. Y. CHICAGO





Dolly Madison Bedspread
72x99 Cotton $12.50 Silk $16.50
90x99 " $15.00 " $19.50

Solid Mahogany Four-Poster, Twin Size. No. M. C. $75

There is something delightfully old-fashioned about the Dolly Madison Bedspread with its charming crinkle texture, simple design, and soft coloring. Then, too, it always looks its best, for it cannot wrinkle or crease, and is readily washed—it need not be ironed. We offer this Bedspread in plain cream, in cream and blue, and in cream and rose.

An unusually attractive room may be planned by extending the use of the Dolly Madison Cloth to the window curtains, draperies, bureau scarfs, slip covers, etc. for which we shall be pleased to quote prices upon receipt of measurements.

Illustrated Booklet No. 62 sent on request
DEPARTMENT OF INTERIOR DECORATION

McGibbon & Co

3 West 37th Street—New York
NEAR FIFTH AVENUE

the W. Irving Forge, inc.

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hand forged Colonial hardware.

SPEAKING of May makes one think of Spring Building, and somehow or other, our American conception of home is a sturdy Colonial dwelling finished with those delightful old HAND-FORGED iron fittings and fixtures. For this latter purpose, nothing completes the picture like W. Irving Colonial HARDWARE.



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Waterfalls, transformed into electricity, carry the trains of the C. M. & St. P. 650 miles over the Rockies.

And you know what coal costs!

Fifty-one G-E electric locomotives are now doing the same work which 130 coal and oil-burning engines used to do on the 650 mile electrified sections of the Chicago, Milwaukee and St. Paul.

Engineers estimate that the complete electrification of our railroads would save over 100 million tons of coal a year.

Saving coal is important, but saving human energy is much more important. General Electric Company designs and produces the equipment by which electricity does *both*.

GENERAL ELECTRIC

Red Hot Pokers

(*Continued from page 126*)

onii is a handsome subject, with a yucca-like appearance, its flowers, soft orange, scarlet, and yellow, have a splendid appearance carried well above the broad grey leaves. *K. Tuckii* is somewhat like the last named in its foliage, but it is June flowering, and has rich red flowers that pale to yellow with age. *K. Macowanii* is a charming plant of dwarf habit and excellent for certain positions in a rock garden; it is rarely more than 2′ high, and though the flower heads are in no sense massive, they are produced more or less continuously during August and September; the tips of the coral-red flowers are slightly reflexed.

There are many other species, and each one has a special charm or interest; but it is quite possible to have a glorious autumn display of torch lilies by the use of only garden-raised sorts. Raisers here have been busy during recent years, notably those in England and on the Continent.

These varieties vary greatly in height, density, and color. A few of the best of these include *Lord Roberts,* very robust, and having massive heads of rich scarlet flowers; *Lachesis,* apricot yellow, 5½′; *Goldelse,* citron-yellow, slender spikes, blooms all through late summer and autumn; *Torchlight,* flame color, 3′; *corallina,* coral-red, 3′; *Obelisque,* orange-yellow, 4½′; *Ophir,* golden yellow, 4½′; *John Benary* and *John Waterer* are among the finest of the *K. aloides* type; *Star of Baden-Baden,* pale yellow, will produce spikes as much as 7′ high; *Leda,* orange-red, and early flowering, is about 4′ high; while *Matador* is a bold and robust red-flowered variety.

No doubt the abundance of available species and varieties will astonish those who have not noticed the progress made with torch lilies, but there are many more than those enumerated, and therefore sufficient for anyone who cares to make a kniphofia garden, or who may be tempted to make a hobby of torch lilies.

THE COLORFUL ANNUALS

ANNUALS have gained a new significance in the garden of to-day. They are no longer merely the experimental element in the garden. While they are still the fillers of bare spots, while they still devise new color effects in minor details for a change in the garden each year, while they can still give the garden new interests without disturbing its old perennial vigor, annuals have assumed a new importance. Their luxuriance of bloom, their lavish coloring, their long periods of flowering, their constant effects make them very valuable for the summer and autumn garden, and as important for it as the more permanent perennials. In fact, a summer garden can be planted entirely with annuals for, while the bloom of perennials comes and goes with the ebb and flow of the weeks, annuals joyously flood the garden with a bloom that lasts throughout the summer months. Annuals, too, rescue the spring bulb garden from oblivion for they can be planted right over the hibernating bulbs.

Annuals are accommodating, to say the least. With an early start they will be in bloom early in July or, if you'd rather, they will not bloom until August for you. If by chance you decide to spend August in the mountains you can cut down your annuals to approximately 6″ and by the time you get back they will be abloom again. Annuals will even continue in bloom pretty nearly all through the season if care is taken to snip off the dead blooms.

The idea that a few packets of seed will make a garden is a charming bubble that generally bursts before it is half blown. I should say that it only happened in our grandmother's day when she personally did all the work in her garden. Times change and despite the charm of the old-fashioned garden medley we are interested in other effects that are not always so easily attained.

It is, then, a good deal easier and surer to start seeds outside the garden in a place set apart for them and then when they are ready, to transplant them into the garden in the same way that we transplant perennials.

Sometimes, to be sure, this is not possible. Some annuals, like poppies and California poppies, lavertera and sweet alyssum and candytuft and ragged sailor do not bear transplanting and must be sprinkled on the ground thinly where they are to grow. Sometimes, too, there are no facilities for growing annuals outside the garden. I have that problem myself and must choose such annuals that are easy to raise right in the garden border. Last year we made an early sowing of annual larkspurs, sprinkled very freely in long drifts through the border for a July effect, and we made a little later sowing of zinnias and marigolds in scattered groups for later effects.

The general run of annuals can be easily started in a cold frame, sometimes a hot bed is of value, a great many can be started in the open ground. Some gardeners like to start everything in the greenhouse and for early effects, especially, greenhouse-started plants are very welcome. There are, of course, certain tender plants, such as snapdragons and pentstemon, ageratum and heliotrope, verbena and lobelia and salvia farinaceae, that have to be started in a greenhouse. If you haven't a greenhouse your florist will often start such plants for you if he hasn't them in stock.

I like to see annuals in the cutting garden each planted in its own row. I like to see annuals in the vegetable garden. The very finest vegetable garden I know looks like a wonderful flower field for there is a row of flowers between every two of vegetables. As I think of it, now, I wonder if that isn't the perfect proportion between usefulness and beauty.

I like to use annuals as bedding plants but I hope I wear my rue with a difference. The old system of bedding-out plants, wholly out of keeping with the herbaceous planting of our modern gardens, is rapidly becoming obsolete, but in its place a new type is being created with a new and fresh value.

The new bedding has none of the rigidity of the old one, it is more flexible. It is no longer laid out by rule in fixed lines and geometrical grotesques but in its new freedom it has acquired the spontaneity of the herbaceous border. As for its color, the old-time gaudiness is giving place to colors that are in delicate adjustment with the rest of the garden. This has been made possible by the freer selection of the flowers that are to be used as bedders.

The uniformity of the bedding effect has its advantages. There is a fulness of bloom, a neatness, an all-over patterned effect. Our new bedding is

(*Continued on page 130*)



The Promise *of* Happy Days

SOME day in June, when happy hours abound, a wonderful girl and a wonderful boy will leave their friends in a shower of rice—and start to roam.

Then life will surely slip its tether and youth will be full of the promise of happy days to come.

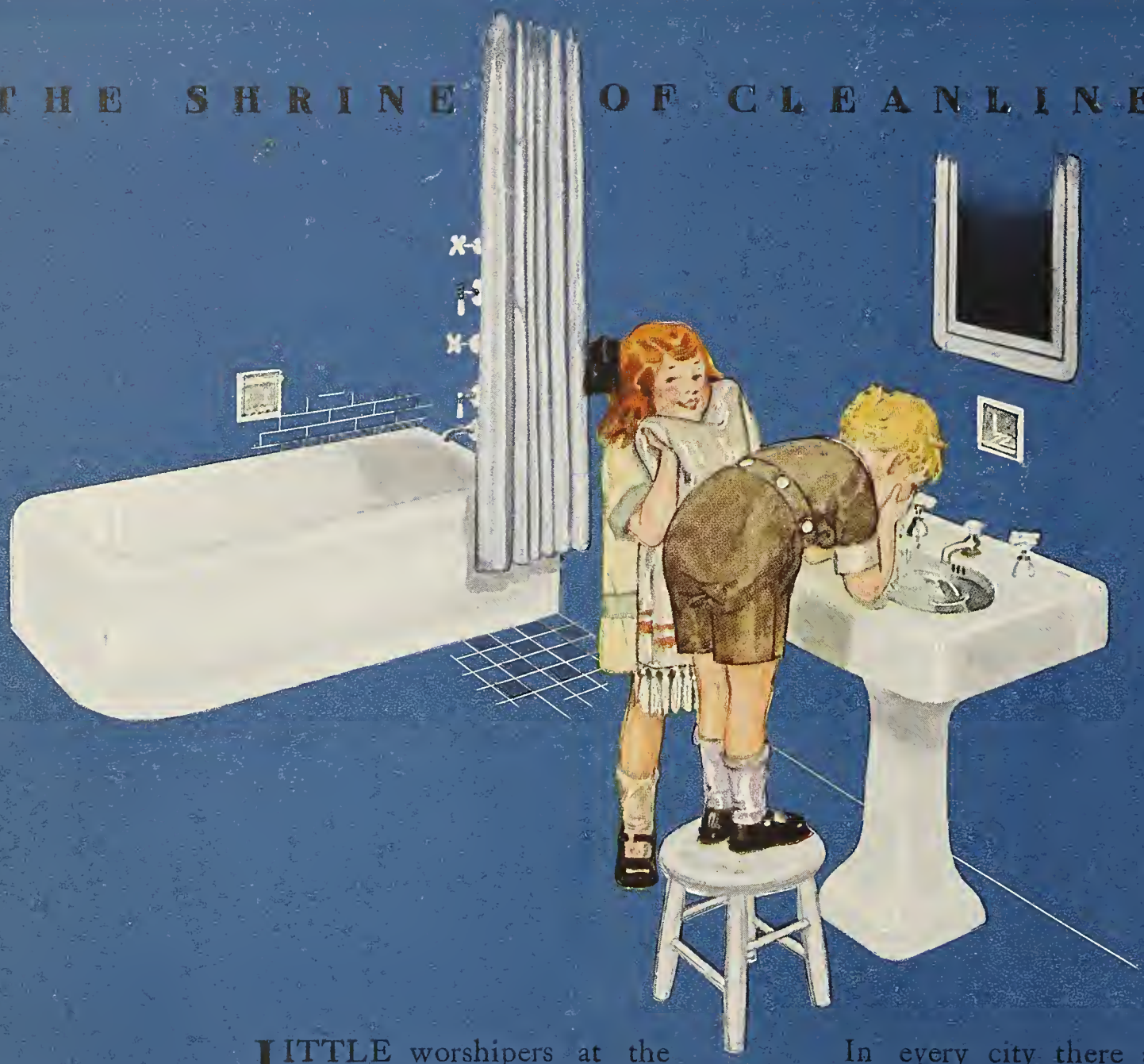
Give them a Jordan Blue Boy, the bright sky overhead, the green turf flying by—and just beyond the hill a thousand miles of open road—then a quiet inn for dinner.

There is a pride of ownership in the Jordan that reveals a love for things that really count. It's like old money—old treasures—good taste without display, and judgment that is rare.

JORDAN

JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

THE SHRINE OF CLEANLINESS



LITTLE worshipers at the shrine of cleanliness, performing their devotions with soap and brush and towel . . . learning unconsciously, as Youth always learns best, the lesson that will serve them all their lives. . . .

What better school can they attend than the modern bathroom? And what stronger urge can one have to make the bathroom the finest room in the house?

To have such a bathroom, fitted with Kohler Ware, is to realize a deep-seated ideal of what is due to self and family. No fixtures more completely express the present-day standard of worth and beauty in bathroom equipment.

In every city there are good plumbing dealers who have known Kohler quality for years. Let them show you how a moderate investment will transform your old bathroom into the bathroom you have pictured —or how a surprisingly small space will suffice for the *extra* bathroom you have long desired.

Look for the name "KOHLER," inconspicuously fused into the enamel of every Kohler fixture. It is your guaranty of genuineness and of these distinctive Kohler qualities—(1) the beautiful snowy whiteness of the enamel (2) the *uniformity* of that whiteness in every Kohler fixture . . . May we send you our booklet of Kohler Ware for bathroom, kitchen and laundry?

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Kohler Co., *Founded 1873,* Kohler, Wisconsin - *Shipping Point,* Sheboygan, Wisconsin

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MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

Irish·Hand·Woven·Linen·Damask

LINEN WITH A SIGNATURE

IF Cellini made a vase, it bore his mark; Rembrandt's paintings carry his signature. Instinctively we look for the Sterling symbol on silver, the carat stamp on gold, the watermark on handmade paper. Look also for the Fleur-de-Lis emblem and the legend Irish Hand Woven Linen Damask in the margin of the tablecloths and napkins you purchase, because the linen handcraftsmen of Ireland today "sign" their masterpieces, too, as a proof of their genuineness and supreme excellence and as a testimonial of their pride in having perpetuated an industry that had as its first patron Egypt's first Pharaoh 3600 years ago.
Sold at the better stores in the larger cities of the United States and Canada.

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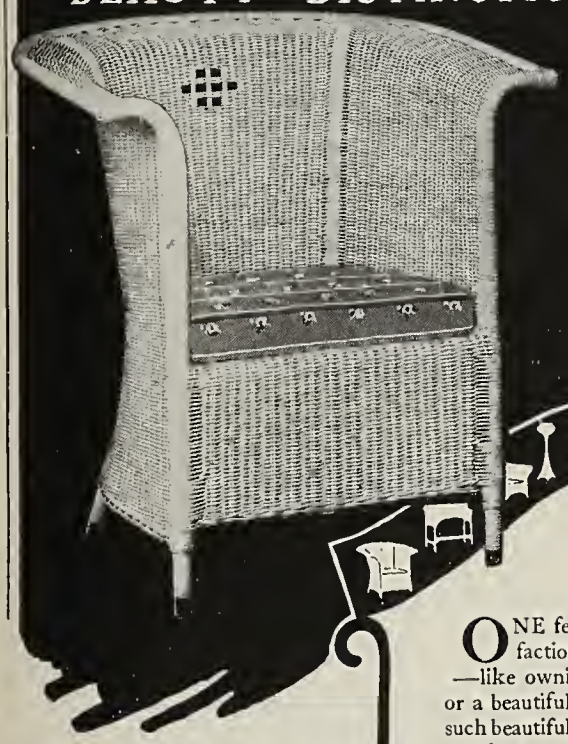
A Book of Designs, containing full information regarding sizes, if not obtainable in your locality, may be had upon request.

For finer use also are *Fleur-de-Lis* Linen Towels, Linen Sheets & Pillow Cases.

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Design for Ireland Bros. by Julien Elfenbein

BEAUTY · DISTINCTION · LONG LIFE

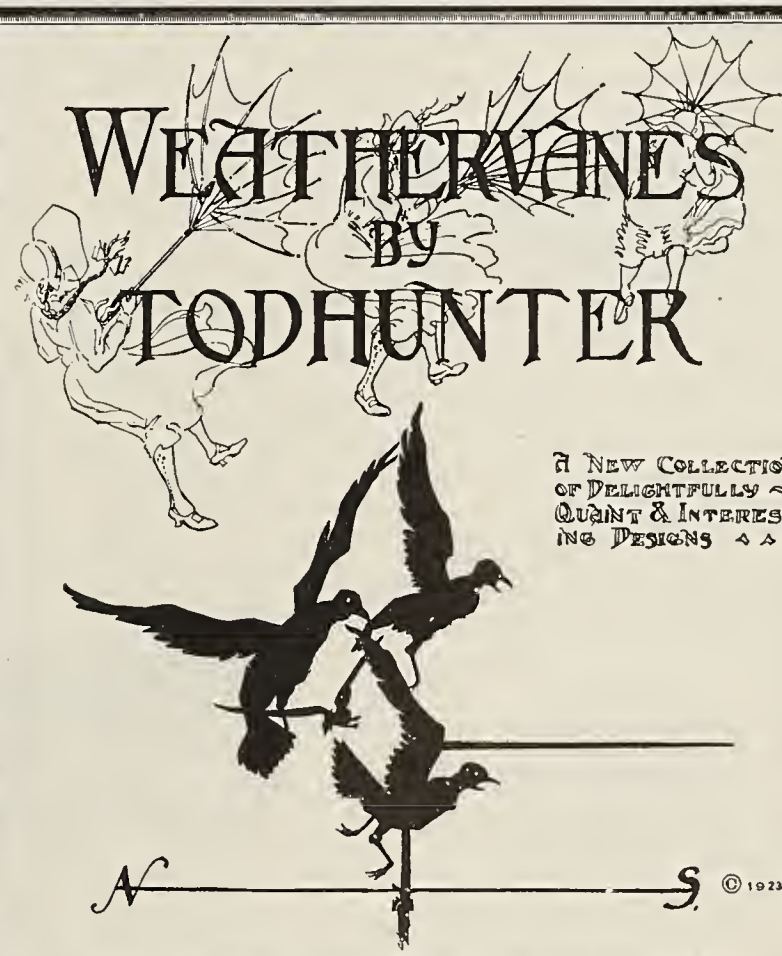


ONE feels such a real satisfaction in owning Reedcraft —like owning a good motor car or a beautiful home—Reedcraft has such beautiful lines, gives such lasting comfort, so much real enjoyment through the years. Reedcraft is *woven*— there are no tacked-on braids, no "loose ends." Usually where good furniture is sold.

THE REEDCRAFT COMPANY
LOS ANGELES
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REEDCRAFT

WEATHERVANES BY TODHUNTER



A New Collection of Delightfully Quaint & Interesting Designs

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No. 6216 "Seagulls" Rustless silhouette with feather bearing $47.00

There is nothing which will add a more pleasing touch of individuality to the country house at small expense.

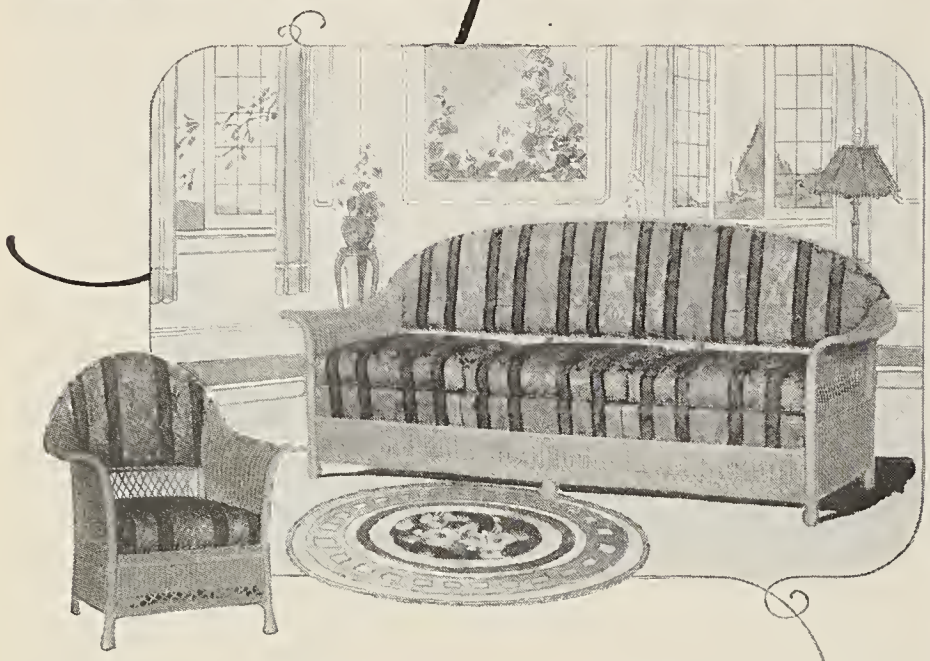
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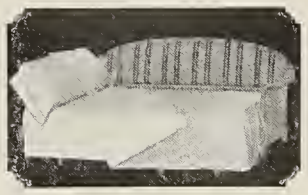
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The Colorful Annuals

(*Continued from page 128*)

like the old type but with a difference, with a nicer rhythm of line, a subtler feeling for color, a finer appreciation in the selection of the flowers. The old bedding plant was used in a mass of one solid color, the new is more apt to be several shades intermingled into a scintillating effect. And even where the solid color is used, it seems different because scattered plants giving a different effect from those laid out by rule and measure are in nice association with mixed herbaceous borders.

BEDDING PLANTS

The older form of bedding-out plant was really the tender plant that was put out-of-doors for the summer, such plants as geranium and salvia, cannas and begonias. I have always had a particular dislike for these plants in the garden yet the longer I work with plants the more true I find that it is not an aversion for the plant itself but for the improper use to which it is put. However, it is not of these plants that I think when I speak of bedders. I am thinking of such plants as snapdragons and stocks, heliotrope and verbenas, ageratum and lobelias and petunias.

I am especially fond of verbenas for bedding effects. Their trailing habit makes them especially useful for covering over beds of bulbs. I have used them that way over daffodil beds, lavendar and purple and white verbenas all intermingled in a broad band, some 6′ wide, where the daffodils had been. Through surrounding beds there are heliotropes sprinkled ever so lightly with a foreground of violas and pachysandra and a background of laurels and here and there a buddleia is planted to continue the soft toned scheme. This combination of lavendar and purple and white—with the predominance of lavendar of what the catalogues call blue shades—has been a great favorite with me until I tried a freer combination last year in another garden adding shell pink and stronger pink to the scheme. The verbenas filled the centre beds of the garden, with yellow polyantha roses spotted here and there through the beds and along the edges intermingled pinks and forget-me-nots.

Lobelias make very good bedders and their intense blue is valuable for some uses. I like ageratum as a bedder. I like the tall variety best, it is a freer bloomer and has a freer habit than the smaller growing compact flowered variety. Precise people do not like this taller variety because it seems a bit frousy to them. Its very unkemptness is part of its charm to me. The dwarfer variety seems a bit too stiff.

Verbenas and ageratum and lobelias adapt themselves to other uses. I like to plant verbenas here and there along the edge of an herbaceous border intermingled with other plants of a like trailing habit, plants like forget-me-nots and funica saxifraga and the early creeping veronicas. I have used lobelias interplanted with white pinks with interesting effects. Ageratum I like best with nepeta mussini and veronica incana and other gray toned edgings.

Petunias make excellent bedders. I think the reason they are so effective in solid masses is because their silky translucent texture seems to catch the light and reflect it. There are some deep violet petunias in a porch box near my home that in the late afternoon when the light shines horizontally through them are the most charming deep wine color. There is a beautiful purple one now on the market—a real purple without any of the reddish glow—and a dwarf variety of the same called violacea compacta which ought to promise interesting edging effects. I have seen white petunias in a solid bed around a pool in a half shady garden that were the very epitome of delicacy. I am waiting for the right place and the right client to make a garden of mixed petunias as I saw them once in a flower painting. The colors were all lusciously rich and kind of mellow, the effect tantalizingly chic. I know I shall have to wait until I can plan a very small ultra formal garden for a client of ultra modern ideas.

I like the association of annuals and perennials in a garden and it is in this use that most of us will make the best use of them. Creamy-yellow snapdragons with purple veronicas, orange marigolds with helenium Riverton Gem, steel blue salvias against red dahlias, carmine zinnias with New England asters, French marigolds with chrysanthemums of the same bronzy tone are only a mere suggestion of the color possibilities of annual and perennial association. The combination of annual phlox with perennial ought to be full of colorful possibilities, of annual larkspur with delphinium belladonna full of much delicacy, of annual asters with perennial asters full of charming softness. I like pink snapdragons and pink anemones and pink gladiolus together and you can emphasize the charm of the flower forms by delicately intermingling them. I like, on the other hand, calendulas and marigolds and sunflower Stella with all the hardier rayed flowers of the late summer and the autumn, with heleniums and sunflowers and boltonias and like to plant them in heavy bands and drifts and masses to accentuate their sturdiness.

FLOWER PICTURES

The more you work with flowers in the garden the less you will plant them for their own sakes alone but for the effects you can attain with them. Take fluffy scabiosa upon weak bending stems, slender spikes of gladiolus primulinus, annual stock-flowered larkspurs with lace-like foliage, salpiglossis with silky texture and exquisite traceries. These are all very delicate flowers and require a gracious interplay—flowers sprinkled lightly through the border and airily intermingled—to bring out the delicacy of their modeling and of their color. On the other hand, zinnias with their sturdier flower habit look well when they are planted in solid blocks and masses, yellow, orange, red zinnias, one color block next the other, can be very effective. And, yet, you cannot lay down any fixed rules about flowers for they adapt themselves so easily to varied circumstance. Even zinnias are surprising in this respect. It is possible to make them look quite delicate by spotting them at several foot intervals amid lower plants. I used yellow zinnias that way once in among a kind of bedding effect of calendulas that were various yellow and cream and mixed tones all intermingled. These were the so-called dwarf single zinnias. I find they adapt themselves best to my uses. The giant double zinnias with their great flowers and stridant growth is a bit too valiant for most gardens.

All these effects depend upon one's feeling for plants and their assembling. It presupposes a knowledge of plant forms and habits and color.

Assembling annuals for color effects is fascinating. I often like one-toned effects. I saw a charming effect once with white zinnias, white scabiosa and white annual phlox and the reason for

(*Continued on page 132*)

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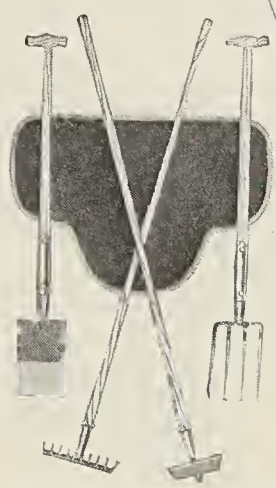
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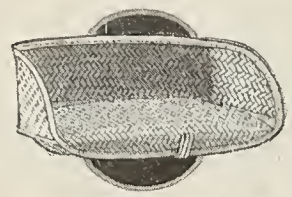
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LOOK FOR THIS LABEL

The Colorful Annuals

(*Continued from page* 130)

its loveliness was that all three flowers are not pure white but have a creamy tone to them. The white of sweet alyssum is altogether hard in contrast. Mauve scabiosa, mauve larkspur and stocks are very lovely but this soft effect is happier with a bit of purple of larkspur, or a bit of plum or a bit of scabiosa Black Prince or with a little buff of annual phlox or silvery pink of snapdragons.

When a client expresses an aversion for special color effects and desires mixed color I am a little at sea because I am not sure at first whether she has no color sense at all or a very refined sense of color assembling, because the use of all colors intermingled in the garden is a difficult problem. You may combine orange and yellow marigolds, petunias, ageratum, cosmos, phlox, sunflowers, etc—into just a medley which may be very good indeed or just not bad, or you may combine alyssum and four-o'clocks, mixed petunias and portulaca into quite a fascinating little mess in a tiny garden. Or you may take mixed zinnias and make a charming border of them. In my own little border a packet of zinnia seeds brought forth a really wonderful array of colors one year. We were so interested in them that we compared them with the French color chart, and found that there were amaranth red or dark crimson ones, there were salmon pink and crimson carmine ones, there were some that were tomato red and others that madder carmine. At the time there were bits of violet mauve annual larkspurs in the border, there were lavender candytuft and heliotrope and ageratum and a few reddish old rose snapdragons. They made the most fascinating nosegays and looked all the world as if they had come from a bit of old-world worsted work.

You may assemble blue salvia and ageratum, pink zinnias and silver pink snapdragons, stocks and pink petunias, yellow marigolds and calendulas, poppies and larkspurs and phlox into a really charming old-fashioned effect. This I saw at Old Lyme, Conn., in the most perfect expression of an old-time garden that I have ever seen. The predominance of the blue of ageratum and salvia with touches of all the other colors is, however, a new and modern idea. Then again you may assemble flesh-colored zinnias and heliochrysm that is part cream and part pink, yellow and orange calendulas, blue larkspurs, lemon marigolds and golden salpiglossis; or you may assemble lupins and larkspurs and blue salpiglossis, buff phlox and yellow stock, yellow zinnias, yellow calliopsis, and French marigolds, pink verbenas, rose eschscholtzia, pink and garnet snapdragons until intermingled and blended color will make lovely mosaics.

Some people never want red in a garden. I think it is perhaps because we have been poisoned with an overdose of salvias. It may come partly from a fear of clashing discords. Even red salvias may have a place in a garden, possibly with certain red phloxes and red dahlias, possibly with certain purple flowers or steel blue ones. But there are other red flowers that are very charming and harmonize with other colors—flowers like crimson cosmos, annual sweet William, coreopsis astrosanguinea, maroon snapdragons and maroon pentstemo, scarlet zinnias, heliochrysum fireball, nemesia and phlox, stock and salpiglossis in red shades. All these can be used intermingled with other colors in very delicate effects or they can be assembled with more abandon.

We ought not to limit the use of color in our gardens. We are in a new era of color discovery. We ought to be conscious of it in our gardens, just as we feel it in our painting. And if the association of music and color is to be of any real value at all it will be in the refinement of our feeling for color rhythm and color assembling and color harmonies and color contrasts. Exultant discords are as healthy in a garden as in modern music, or for that matter in modern painting. It is a long way from the symphonies of Whistler to a Bakst setting for the Russian Ballet but the color harmonies of the one and the color abandon of the other are both permissible, advisable for the garden

Hoarding and Using

(*Continued from page* 56)

Some of the greatest artists of the Renaissance were decorators who devoted much of their talent to applied art. Today the majority of the best artists feel a certain contempt for the applied arts and devote themselves to the production of museum specimens which have no particular relation to the common life of ordinary man.

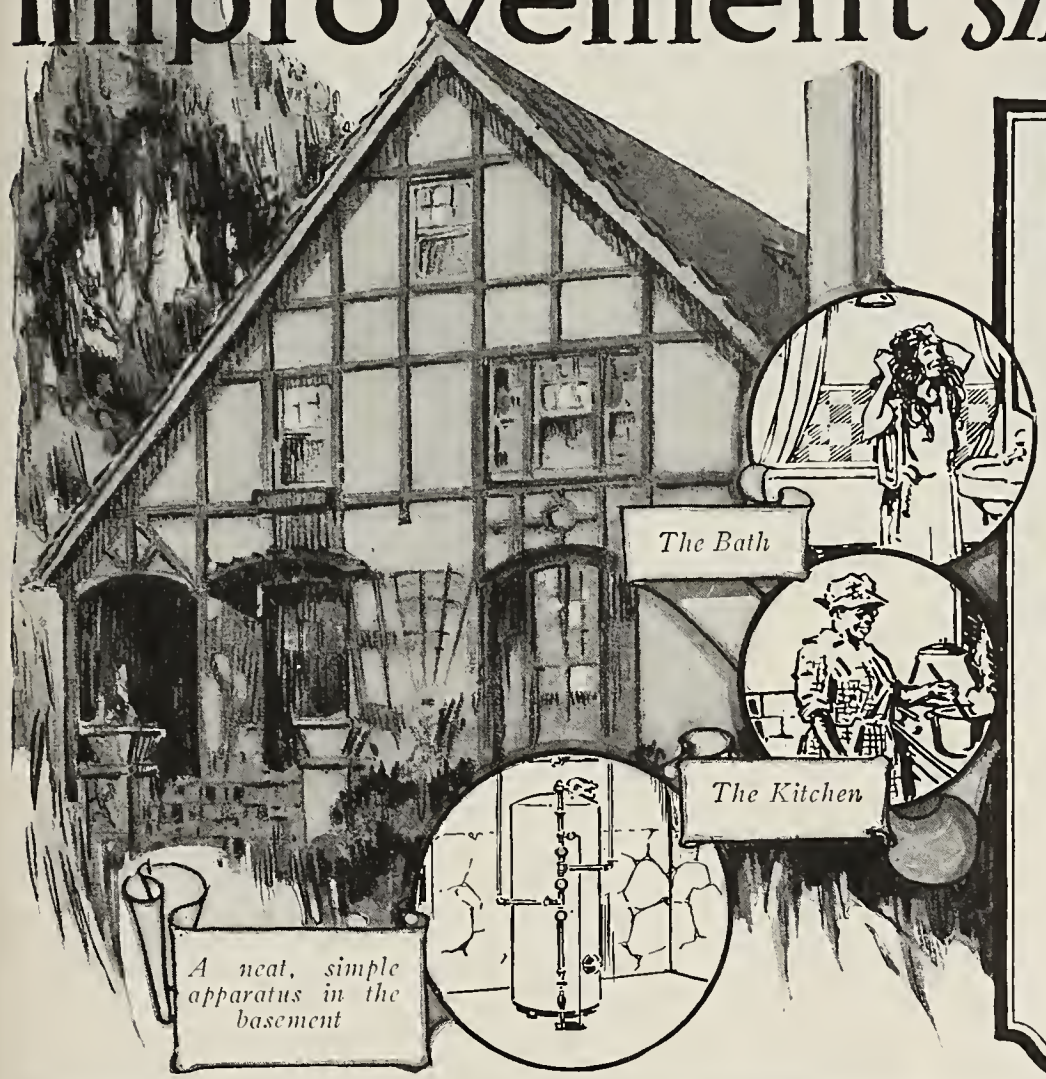
Moreover, the excessive interest in the past which belongs to them, as well as to the rest of their generation, coupled with the enormous accumulation in museums and collections of miscellaneous specimens of ancient art, inevitably produces a certain restlessness and distraction in the artists of the present time. So many artistic conventions offer themselves ready-made that it seems hardly worth while to evolve a convention of one's own or to exploit the possibilities, slowly, patiently, steadily, of a single tradition.

The trouble with artists nowadays is simply that they know too much about art, live too much in the museum and not enough in the experimental studio.

While our civilization remains what it is this last evil result of the hoarding habit will, doubtless, always make itself felt: we shall always suffer, in the arts, from a distracting eclecticism. Our unprecedented organization for the perpetuation and spread of knowledge makes it inevitable. But the violence of the disease can be lessened if only the consumer will get rid of his hoarding habit, will make use of his fine and beautiful possessions, and demand from the contemporary artist new ones, as fine and beautiful, when the old are worn out.



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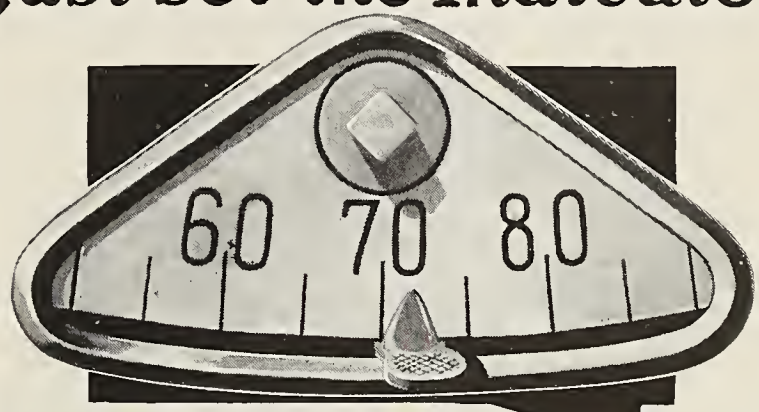
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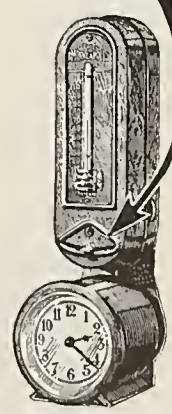


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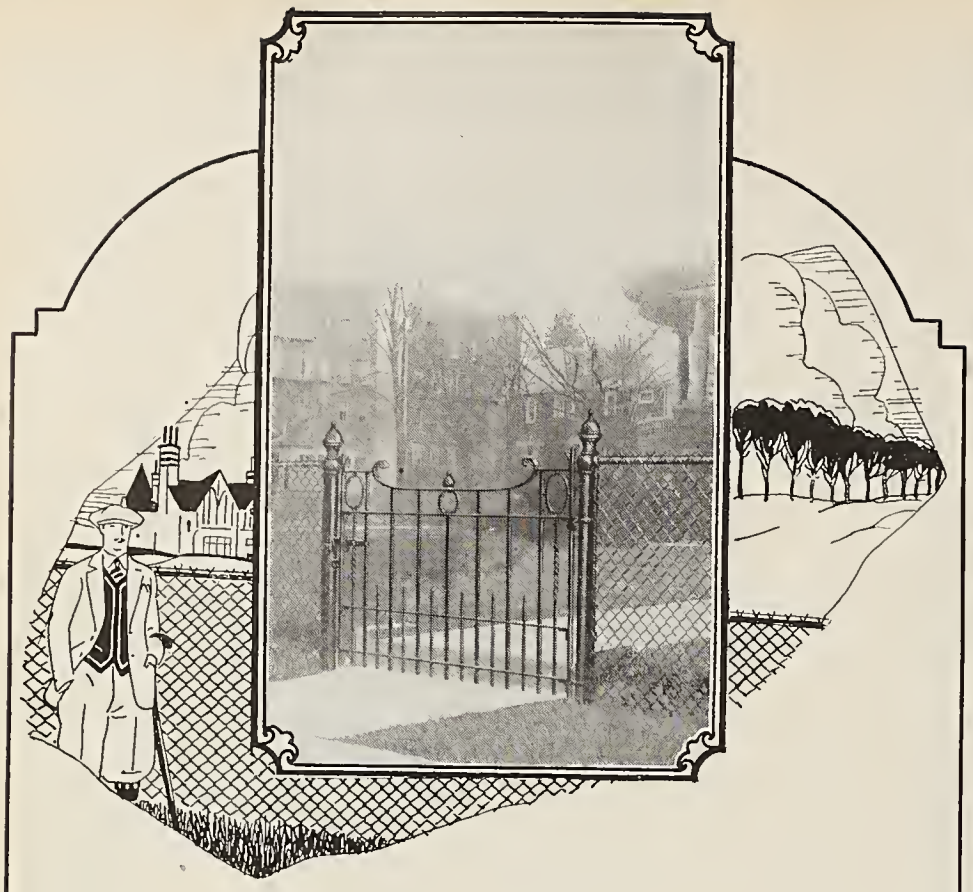
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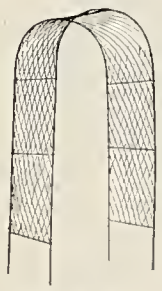


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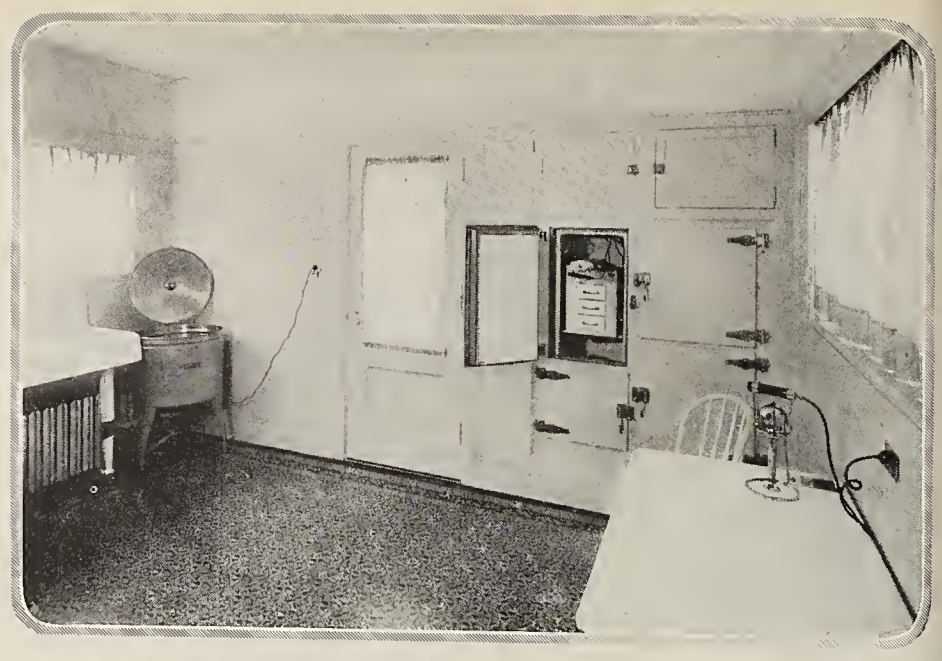


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A new development in linoleum is the rug, to be used for certain portions of the room that get the hardest wear. They come in all sizes and many attractive designs

What You Should Know About Linoleum

(*Continued from page 76*)

more resiliency and keeps the linoleum in better condition. In particular it acts like a cushion, deadens sound, makes the room warmer in winter and increases the life of the linoleum.

When properly pasted to the felt the linoleum will not expand or contract, as the felt takes up the uncertainties in the warping and contracting of wood and cement floors. In addition linoleum can be removed more easily with less damage to it and the floor if laid over felt. In laying, the linoleum should be stretched on and the cracks cemented together. The materials necessary for laying over felt are paste, waterproof cement, brushes, a linoleum knife and roller and base bricks or sand bags to weigh down the seams and edges. For if the edges do not absolutely meet at the seams, the floor will be a failure. Whenever possible with linoleum and linotile it should be curved up at the edges where the floor intersects with the base of the wall.

Another point to be considered when purchasing linoleum is the temperature. If cold, do not unroll the linoleum for forty-eight hours. Simply cut the string, loosen the roll a little and give it time to get acclimated.

A successful floor covering should be one that is comfortable to walk on, easily kept clean, a fire retardent when possible, and light enough in weight not to need special building construction. In addition to these qualities linoleum is non-splintery, durable, noiseless, odorless and impervious to changes in temperature. Furthermore, linoleum today is made in such pleasing designs and colors as make it suitable to living rooms, playrooms, bedrooms, sunrooms and hallways as well as kitchens. In such plain colors as gray, brown, maroon and deep blue, it makes a good background for rugs and can be made to harmonize with practically any color scheme. In addition it is often waxed, which besides preserving the linoleum gives it a more formal appearance.

Linoleum can be used for other things than floor covering. Owing to its depth and thickness many artists are now using it in place of wood blocks to print from. Special tools are made to cut the design into the linoleum and the peculiar composition of this fabric gives the print the soft finish so much desired.

I see no reason why linoleum should not be used to line large boxes and closets as it would keep a closet damp proof and in addition would also be a fire retardent. For chair seats, table tops and pot stands it cannot be excelled in utility and it would make durable and damp proof boxes for talking machine and player piano records.

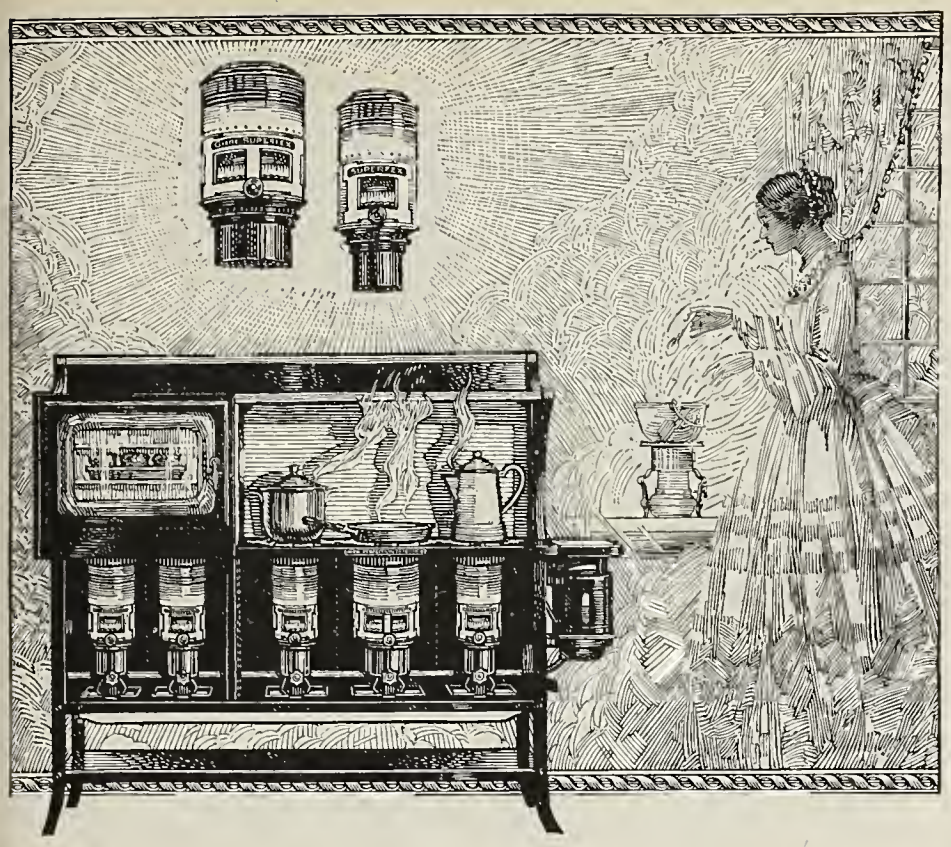
A new development in linoleum is the rug, the small piece of linoleum well finished and decorated, to be used for certain portions of the room that get the hardest wear. These rugs have all the qualities of the stationary linoleum but have the added comfort of being movable.

With proper care even the printed linoleum will last a long while. It is not affected by the usual kitchen drippings or food marks. In washing, it is well to avoid strong soaps and powders and only a small portion of the floor should be washed at a time. Use warm water, a mild soap, rinse thoroughly, dry at once and then go on to the next space. An oil mop will occasionally improve the appearance of linoleum and will help keep it in good condition.

Linotile is second cousin to linoleum and instead of being made in strips is made in sections like a tile. The composition is such as to form a resilient tile which has all the good qualities of linoleum and none of the hardness and coldness of regular tile. This as well as linoleum should be laid carefully and laid so that the join at the baseboard is curved in order to avoid vermin traps.

In the matter of cleaning, the treatment of linotile is the same as for linoleum. Just as strong soaps and caustic powders hurt the surface of painted wood, linoleum, etc., so they will damage the face of linotile. Make thick suds by dissolving white soap or soap flakes in lukewarm water. As with linoleum, wet only about a quarter yard a time. Don't flood the floor, scrub hard and loosen the dirt with a brush. Rinse thoroughly and then dry. You can use mops and a mop wringer but hand wrung mops are inadequate and you are apt to have streaks on your floor after using one.

In polishing linotile treat only a section of the floor at a time. Dampen a piece of cheesecloth with a good floor oil and apply the polish evenly. Do not get it too moist for it will then collect dust and dirt. Let it dry from fifteen to thirty minutes and then polish briskly with a clean, soft cloth.



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Also Makers of PERFECTION Oil Heaters
Sold in Canada by Perfection Stove Co., Ltd., Sarnia, Ont.

NEW PERFECTION
Oil Range with SUPERFEX *Burners*



Frigidaire can be installed in your icebox

Food kept in perfect condition, retaining its original flavour and tastiness—a far more sanitary system of home refrigeration—a temperature constantly cold, and what is more important, dry—good riddance to all the muss and nuisance of the ice man—the Frigidaire placed at the most convenient part of the kitchen for you, rather than for the man who delivers the ice—all of these benefits and many others you can have in your home with Frigidaire.

At a very reasonable cost Frigidaire can be installed in your own icebox, if it is a fairly good one.

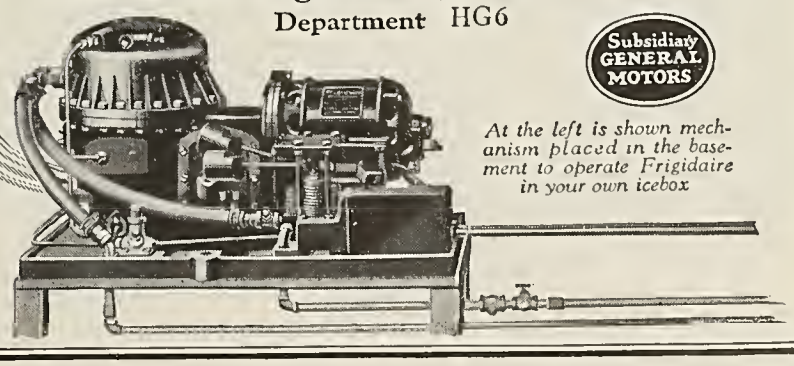
Frigidaire

THE ELECTRIC REFRIGERATOR *for* MODERN HOMES

Frigidaire is electrically operated from your own house current and generally costs less to operate than what you would pay for ice. Its mechanism is automatic in operation, exceedingly simple and requires no attention whatever from the householder.

The Delco-Light Co., Dayton, Ohio
Department HG6

Subsidiary GENERAL MOTORS



At the left is shown mechanism placed in the basement to operate Frigidaire in your own icebox

The Odds Are 4 to 1 Against *You*



Heed Nature's Warning —Bleeding Gums

Don't gamble with your teeth and health. You have far too much at stake. More, the odds are too heavy against you.

Teeth-destroying, health-sapping Pyorrhea strikes four persons out of every five that pass the age of forty. And thousands younger, too. The chances are 4 to 1 it will strike you unless you are vigilantly on guard.

Heed Nature's warning when she gives it. Bleeding gums are the danger signal. Act at once. Don't wait. For Pyorrhea works fast. The tender gums recede. The teeth loosen, drop out or are lost through extraction. Pus-pockets form at the roots and often flood the system with infection.

Go immediately to your dentist for teeth and mouth inspection. Brush your teeth, twice daily, with Forhan's For the Gums. This healing, time-tested dentifrice, when used in time and used consistently, will prevent Pyorrhea or check its progress.

Forhan's For the Gums is the formula of R. J. Forhan, D. D. S. It will keep your teeth clean and white, your gums firm and healthy. It is pleasant to the taste. Buy a tube today. At all druggists, 35c and 60c.



Forhan's
FOR THE GUMS
More than a tooth paste — it checks Pyorrhea

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York
Forhan's, Limited, Montreal



A grass terrace, with walks of cracked flag and formal planting corresponds in spirit with the great stone house of which it is a part. Trowbridge & Ackerman, architects

Terraces for Outdoor Living

(*Continued from page 53*)

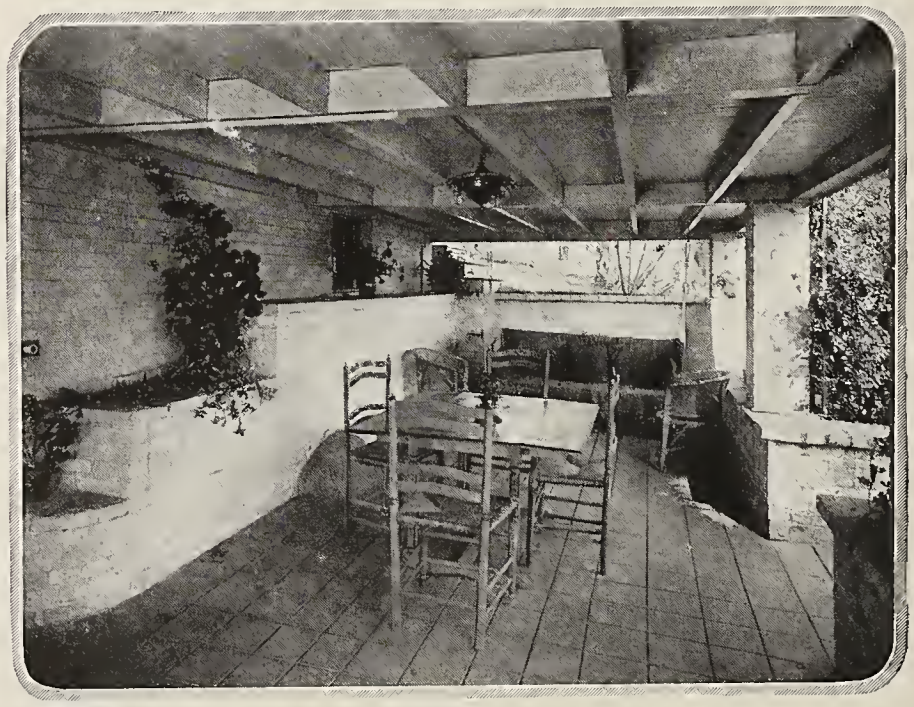
terrace, to both its kind and its furnishing.

Fortunately a terrace can be sufficiently formal to be a credit, architecturally, without going to the extreme of being furnished with backless marble benches. This kind of marble bench is fine enough for a moment's rest at the end of a garden path, and grandly "architectural" on a terrace—but if there were no other seating furniture, most of us would stay indoors, unless we felt like walking back and forth outdoors, like sentries.

But the terrace is not at all neglected in the matter of appropriate furniture in wood, iron, willow and rattan, English, American and Chinese, with the addition of smart little enameled iron tables, with or without gay Deauville umbrellas. Terrace furniture should be chosen for its comfort and suitability, and so grouped and placed as to give the terrace a distinctly livable appearance without any suspicion of untidiness. Fashions in furniture here assert themselves, because there is such a thing as smart furniture, which looks as though it belonged on the terrace and nowhere else, and nondescript, raffish looking furniture which does not look as though it belonged on the terrace—or anywhere else.

Often the terrace, or a small part of it, is protected from glaring sun or summer showers by awnings, which can add a dashing note of color and a spirit of festivity when they are in use, and can be rolled back when the sun retreats behind the house, or when the shower ceases.

A terrace need not be large or small; certainly it need not be pretentious. It is a part of the house and a part of the garden, quite regardless of the size of house or garden—and above all it is a practical and charming addition to the real living of life in the country.



Harting

This informal terrace which introduces itself under an overhang of the house is used for an outdoor dining room. It was devised by Richardson Wright, as part of his house at Silvermine, Conn.



A Vista which Invites You to color harmony in floors

The thought which has lately been put upon floors has brought new prominence to Maple, Beech and Birch. Already noted for their wearing qualities, these floorings now bring to the home the happy color of sunlight, the beauty of the ball room floor, or the opportunity of using color stains, rich or subdued, as the spirit of the room may require.

In new homes, Maple, Beech and Birch are the floorings now widely chosen for their natural beauty, and for the way in which Beech and Birch will accept and retain practically any color stain. In exclusive clubs, hotels and apartments, also, they are chosen for "color harmony" and for wear as well.

New Beauty for Older Homes

You may bring "color harmony" to your present home by the use of the economical three-eighths inch MFMA flooring. Due to the tough-fibred, tight-grained character of Maple, Beech or Birch, you may lay this special thin flooring in any room of your house, and have a floor of lasting wear and charm.

Your architect can tell you more about this trio. Ask your lumber dealer for quotations, and the new book, "Color Harmony in Floors." Or write us and we'll send you a copy with our compliments.

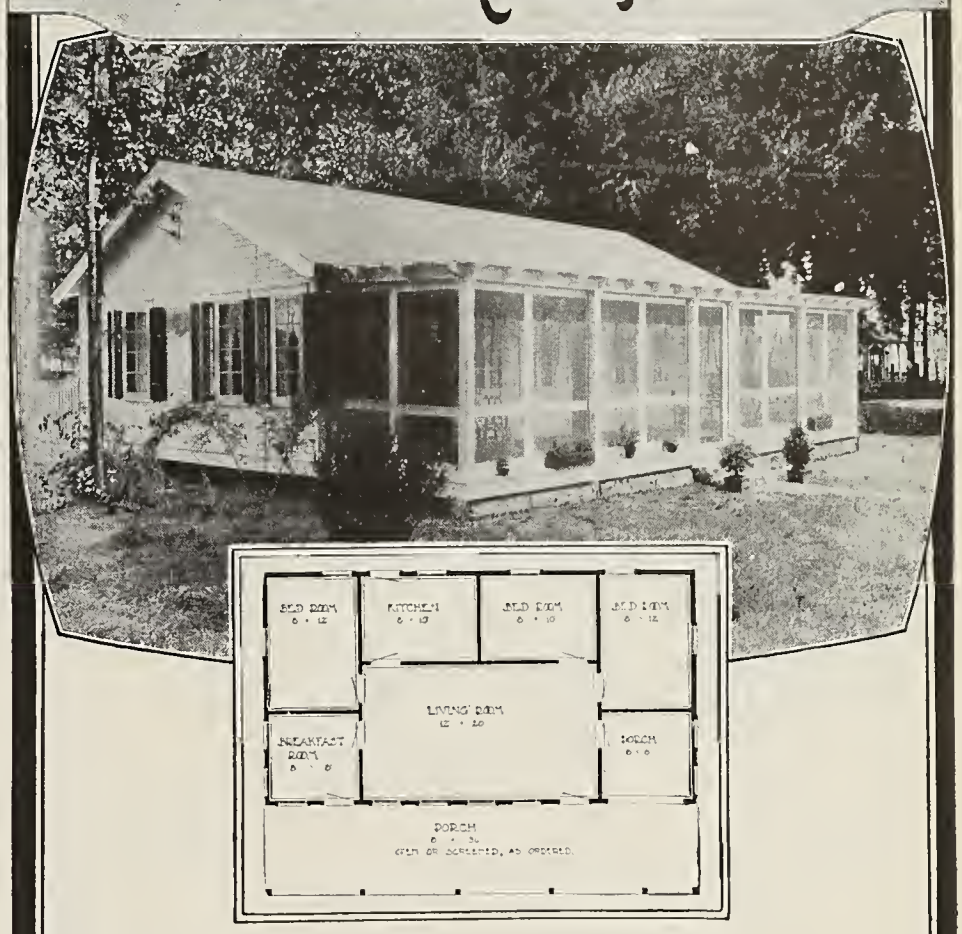
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1047 Stock Exchange Building, *Chicago*

Guaranteed Floorings

The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture, and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trademark is for your protection. Look for it on the flooring you use. **MFMA**

Floor *with* Maple
Beech *or* Birch

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Even the most inexperienced can erect your Togan cottage from the blue-print specifications.

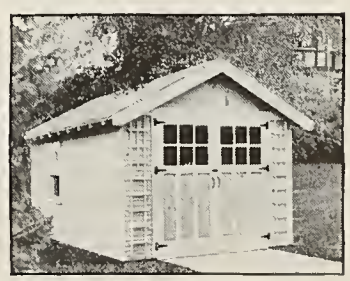
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Bungalows, Summer Cottages, Garages
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WAREHOUSES

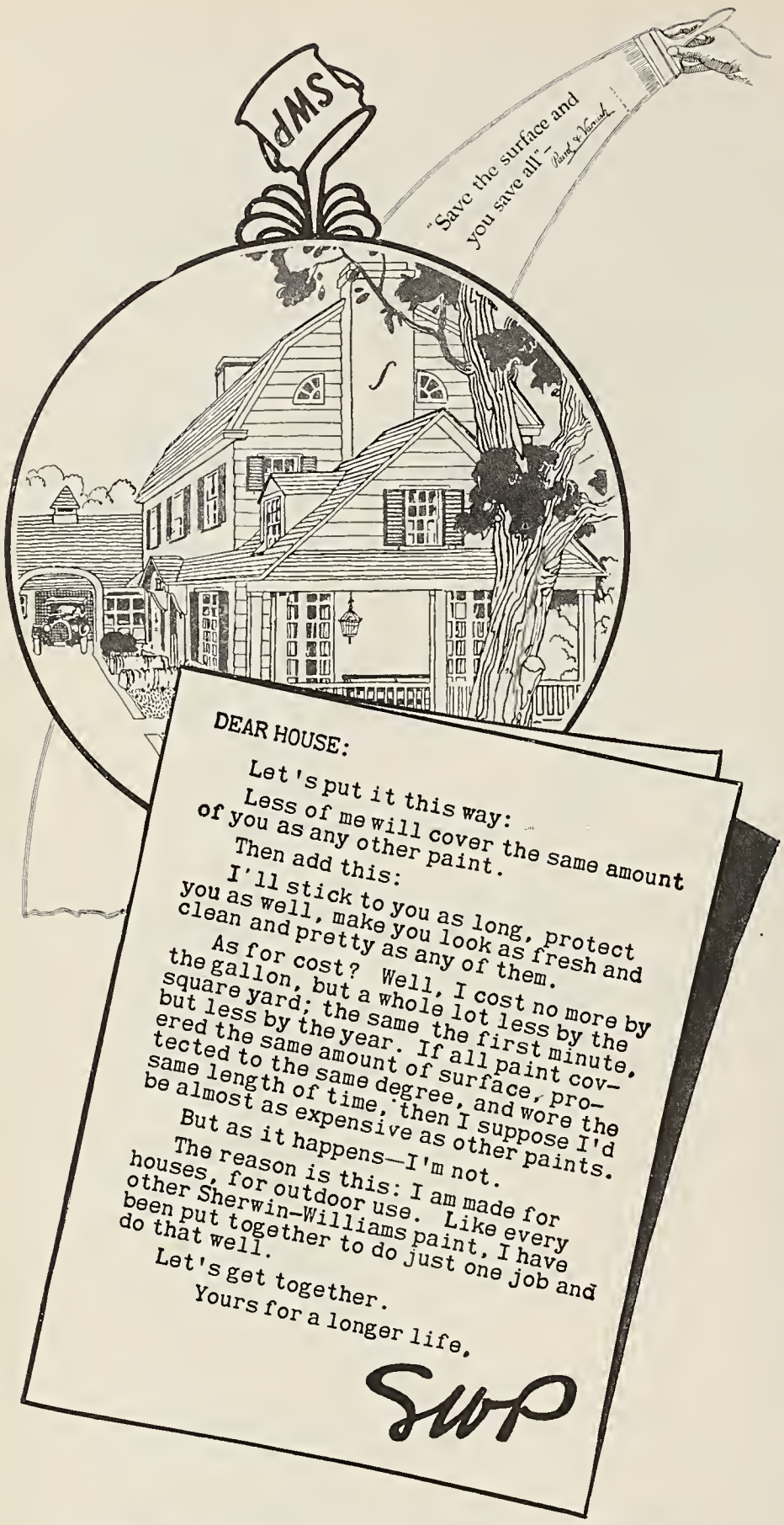
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Kirsch & Racheter, Torrington, Conn.
Pope & Cottle Co., (New England Display), Revere, Mass.
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Steps and Stairways for the Garden

(*Continued from page* 81)

the retaining wall against which the steps are built. On garden stairways like those shown in the center of page 81 the stepped ramp acts as a guard in place of a railing.

A particularly graceful type of garden stairs is the kind which seems to spill from one level to another in a semi-circular series of steps increasing in size from the top to the bottom. It is especially well suited to a garden in which the steps descend onto a broad central space and from which lower level the steps may be approached from any direction. The same idea can be carried out with the steps made rectangular in plan instead of round. It is also effective to reverse this type of design and build the steps so that they radiate from the lower level to the upper. In fact, when you have once begun to consider the planning of steps for your garden you will find their arrangement to be so flexible that the difficulty will lie in deciding on the most attractive form that is at the same time the most appropriate.

No other phase of garden designing requires as much ingenuity. You are constantly being faced with the problem of having to connect two levels considerably far apart in elevation and with only a limited amount of space in which to build the steps. The temptation is always to make the flight a steep one and finish the job as quickly as possible. Many steps are built that way and the garden is consequently robbed of much of its leisurely charm. It is no simple task to carry a flight of easy steps up a steep slope, but somehow or other it can always be done, and the more impossible it seems at the outset the more interesting the result is apt to be. It can usually be accomplished by breaking the direction of the steps and letting them return upon themselves at right angles to the slope.

Garden steps may be built of stone, brick or concrete, or of combinations of any two or all of these materials. Where brick and stone are combined it is generally better to use the flat flagstones on all the walking surfaces and copings, and the brick in the walls and in the risers of the steps. This latter scheme has been carried out in the double curving stairway illustrated on page 81. It is a splendid compromise to make where brick, say, has been used in the house walls and stone has been used in the paving of a terrace or in other parts of the garden. Where concrete is used as the principal material of the steps, the treads and other walking surfaces should be paved with stone, brick or tile. Otherwise, without these contrasting colors and textures, the aspect of the flight is likely to seem somewhat bleak.

There would be no point to building a graceful and comfortable flight of steps if its construction were to be so faulty that it could not always remain graceful and comfortable. First of all its foundations must be thoroughly substantial. Whether they are of rubble masonry or concrete they should extend below the frost line. In most localities this means carrying them to a depth of 30″ below the surface. It is unwise, however, to take any chances in this matter as the action of frost can be very disastrous and may mean the complete rebuilding of the steps. The foundations should furthermore be stepped at the bottom so that they will not slip on the slope and pull the steps out of line.

Where the treads of the steps are of a separate piece from the risers they should be given a slight overhang in order that water may not collect between the two members and force them apart. As has been noted before the tread should be sloped toward the front, so slightly that it will seem to be level yet sufficiently to allow water to drain off.

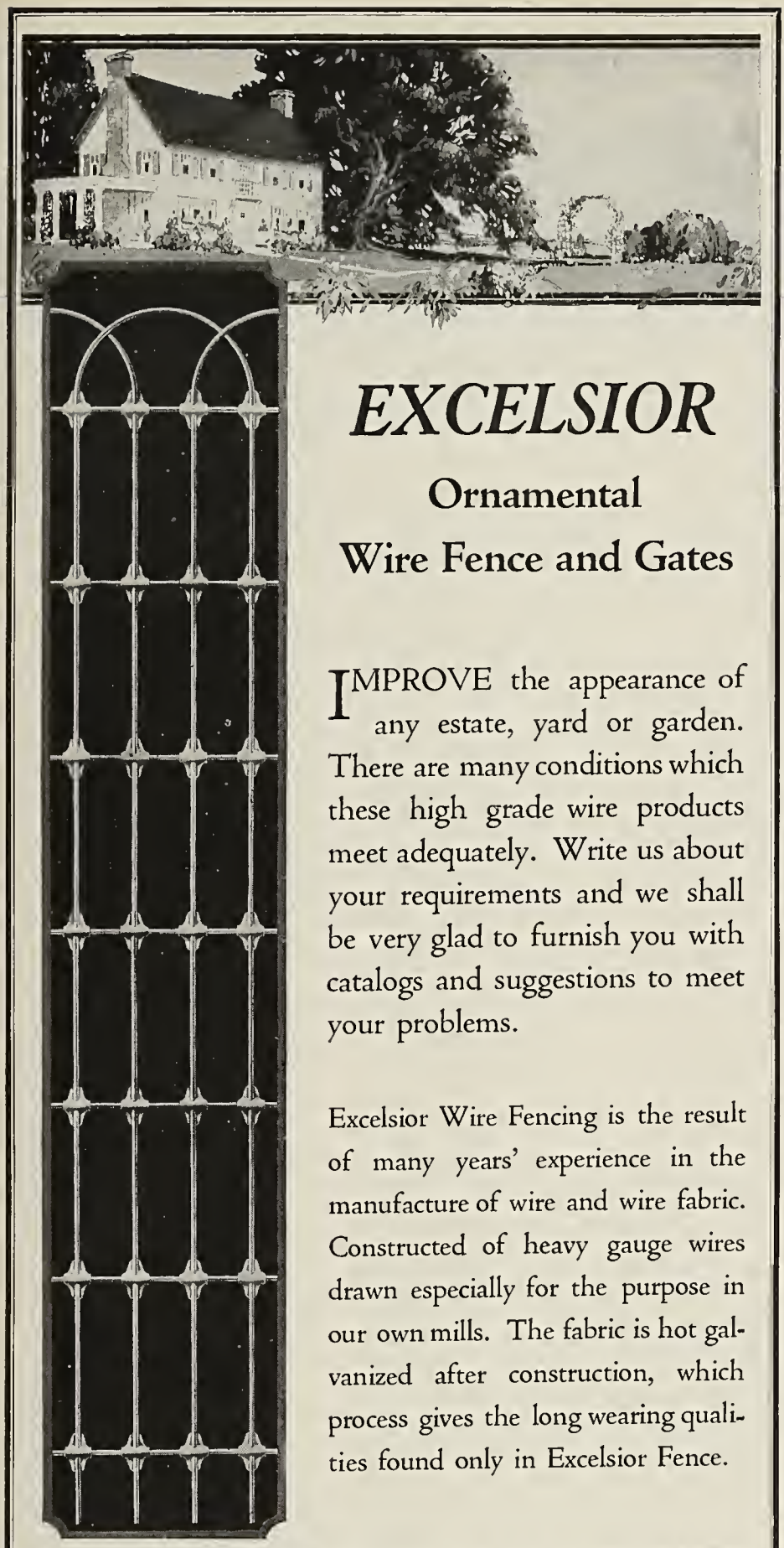
Exceptions to the rules and suggestions made above occur in informal steps in wild gardens and rock gardens where the methods of construction and design must conform to the irregular character of the situation. The roughest kinds of steps can be made comfortable, however, by keeping the risers comparatively low and by keeping the distances between risers as nearly similar as possible. The risers may be made of stones, as in the steps shown at the bottom of page 81, or they may consist of split logs or heavy planks held in place by stakes driven into the ground against their exposed face. The spaces between these risers need not be paved but can be filled in with gravel or loam. Sedums and other rock plants should serve here as cement.

ON HOUSE & GARDEN'S BOOK SHELF

GARDEN WHIMSEYS, by Charlotte Rider Lomas, The Macmillan Co. That's just the point about being a flower-lover and a gardener—your life is so full of whimseys, you are constantly touching the fringe of a world that has naught to do with bread and butter and stocks and bonds, your feet may be on earth but your head is eternally in the heavens. Every gardener has her whimsey moods. They are strange mixtures of work and dreams, unaccustomed combinations of perspiration and aspiration. Few of us bother to set them down, few, indeed, have a mastery of words adequate to putting them in writing. But the author of this book has the mastery and she manages to make her words present exact reflections of her moods.

These twelve chapters of garden experience have both the practical and the visionary element in them. They are not "bitter" practical, however, for that was not the intent of the author; but they convey the convincing impression that behind the pages lies a vast experience with garden making and flower growing. The author has her prejudices—what gardener has not? Some of us wouldn't agree with her. Michaelmas Daises, for example. She doesn't have much luck with them. We do. Every gardener has a right to her flower idiosyncrasies. She is a peony and an iris fan. For this we respect her mightily. She evidently can bridge the sad mid-summer gaps in her borders. Our respect goes up another point. But most of all we like her book for the human qualities it expresses, for the piquant discoveries, the happy friendships, the pleasant mingling of poetry and plants. We place it on our shelves beside Charles Dudley Warner's "My Summer In A Garden".

(*Continued on page* 140)



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IMPROVE the appearance of any estate, yard or garden. There are many conditions which these high grade wire products meet adequately. Write us about your requirements and we shall be very glad to furnish you with catalogs and suggestions to meet your problems.

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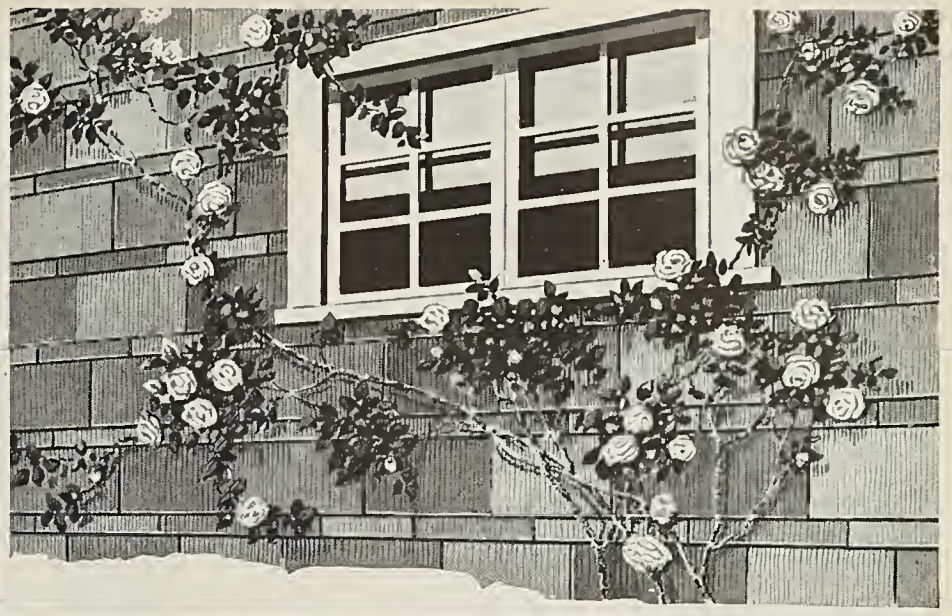
Excelsior Fence is made in both chain link and ornamental (clamp construction) types in several sizes of mesh and in heights up to and including eight feet. We also manufacture flower bed guard, trellis, lawn border and arches in Excelsior clamp construction.

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To the man or woman who is planning or seeking a **home,** the companionship of growing things—trees and shrubs and flowers is an important consideration.

No other sidewall covering gives itself so naturally, so effectively, to the caress of friendly flowers, to the comradeship of tree and shrub, as Red Cedar Shingles.

Plan to have **your** home an all-shingle home. Give it the "Roof of Ages"—Red Cedar Shingles of a grade and type that insure a 40-year roof when laid properly; give it the "Sidewall of Increasing Beauty"—Red Cedar Shingles made and graded so as to afford a variety of pleasing effects in sidewalls, the charm of which increases with time.

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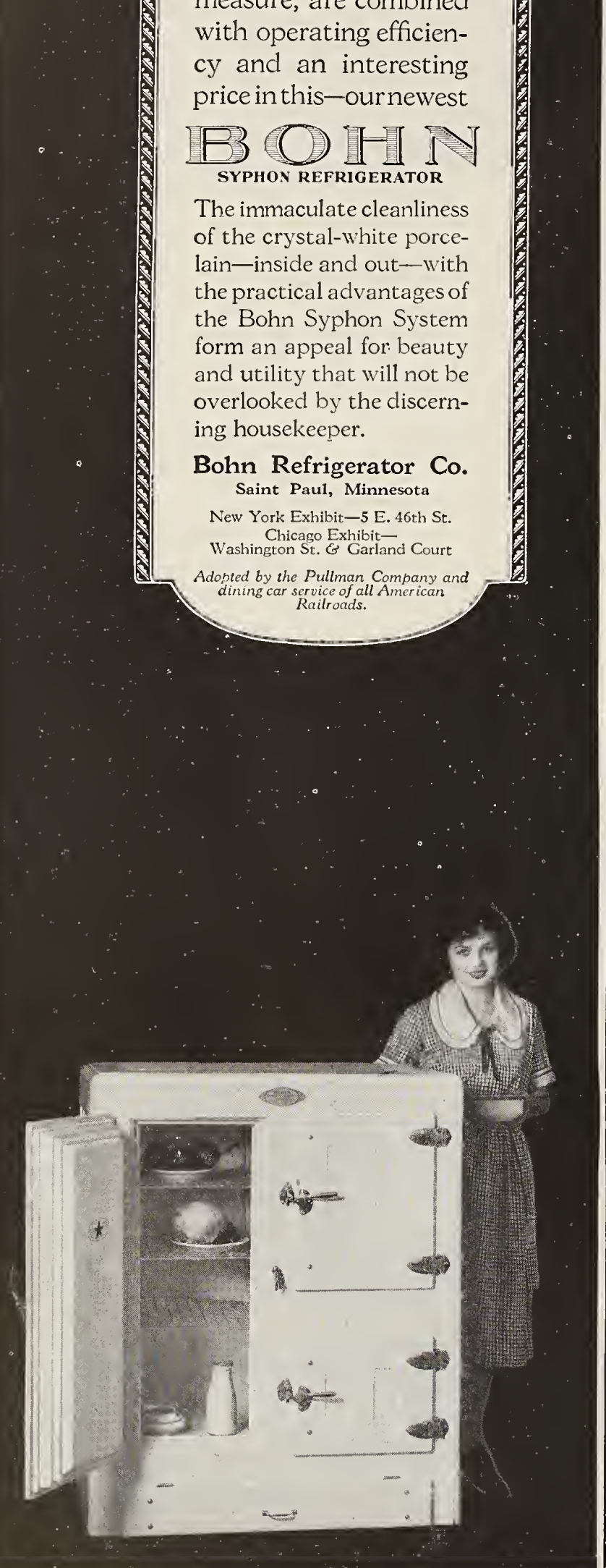
SYPHON REFRIGERATOR

The immaculate cleanliness of the crystal-white porcelain—inside and out—with the practical advantages of the Bohn Syphon System form an appeal for beauty and utility that will not be overlooked by the discerning housekeeper.

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On House & Garden's Book Shelf

(Continued from page 138)

THE ROSE IN AMERICA, by J. Horace McFarland, The Macmillan Company.

It is right and proper that Mr. McFarland should at last give us a book on roses. As a life-long rosarian, as the editor of The American Rose Annual, as a public-spirited and immensely energetic citizen who has helped spread the gospel of roses throughout our country, he is peculiarly well equipped to write on this most fascinating of the flowers. Nor will the reader be disappointed, for Mr. McFarland has gathered between the covers of this book an appalling amount of rose lore. Reading it is like sitting down to a Thanksgiving dinner—everything is there, including the "fixin's".

Being a good citizen, as we have said, it was logical that he should begin his book with a statement on the position of the rose in America. This he follows with a consideration of the usual roses and their origins—old friends of every garden lover—and then the unusual roses, with which some of us may not be so well acquainted. Having introduced the various members of the rose family, he settles down to a discussion of the rose plant itself, how to use roses to the best advantage, on roses in parks, on making roses grow and bloom, on the art and mystery of pruning and on protecting roses from insects and diseases. The last three chapters are devoted to wintering roses, rose varieties for the beginner to choose from, and on rose hybridization.

At first it would seem that this is an encyclopaedic effort, but Mr. McFarland has avoided the temptation to which many rose authorities have succumbed in that he has not cast an air of mystery about roses and growing them. He doesn't make it seem either esoteric or too difficult. While there is a vast amount of research and patient experiment evident in his pages, he presents the facts of his efforts in the simplest, understandable form. Consequently the book is one that both the amateur and the rose scholar can use with profit and enjoyment. It deserves ranking with Dean Hole and Pemberton, with George C. Thomas and the other great authoritative rose books of the world, for it presents the practical and scholarly advantages of Pemberton and Thomas and something of the great heart which made Dean Hole's work on roses so beloved of all devotees to the Queen of Flowers.

THE BOOK OF BUILDING AND INTERIOR DECORATING. Edited by Reginald T. Townsend, Doubleday, Page & Company.

All hail to our contemporary, Country Life in America, on the publishing of their Book of Building and Interior Decorating, edited from material which appeared in the magazine. The collation is by Reginald T. Townsend, and shows in its selection and arrangement a very keen appreciation of what people want. Its variety in text and illustration covers a wide range of things pertaining to building and furnishing, and we hope that there breathes not a man (or woman) "with soul so dead", as to find nothing helpful in it.

When the era in which we are at present living can be seen retrospectively down a perspective of a hundred years or so, there is a singularly interesting point which should be brought out by such writers as concern themselves with the history of taste. By all means they should accord to the magazines of this era, particularly those of the special nature of "Country Life", their full credit for stimulating an ever wider desire for better things, better homes, better furniture.

Month after month and year after year these magazines have patiently selected and published the best contemporary building and furnishing, secured photographs of it and presented it in a popular form. A knowledge of period furniture, at least a fair familiarity with it, is no longer the sole property of the erudite connoisseur.

Gradually the public has come to demand good design from American manufacturers, and has in every way extended the boundaries of good taste until the well designed and well furnished home is no longer generally unattainable.

From all published material may be gleaned ideas and suggestions for specific problems, even though the term "practical" in this connection should not always be taken too literally. The practical help which can be had from any published material depends very largely upon the individual. People of alert and adaptive natures can derive practical help from the merest suggestion, while people of the opposite type of mind will fail to get any practical help even though you give them a set of blue-prints. They still ask: "Is this a window or a door?—and which side should I have the hinges put on?" They cling to a vague hope that there is some magic abracadabra in the printed word which will take the place of individual thought. This type of mind is easy to stimulate, because it still believes in the pot of gold at the rainbow's foot—but difficult to help, for the same reason.

The real measure of the practicality of a book is the practicality of its reader. This is by way of interpreting Mr. Townsend's "Foreword", and of conveying the thought that in the great adventure of building no one of us who selects, edits and publishes helpful material is vested with the power to dry up the Red Sea so that all may walk dry-shod, across it. We wish we had—and spend our time building as comfortable and accommodating rafts as we can.

THE BUNGALOW BOOK, by Charles E. White, Jr., The Macmillan Company.

The author of "Successful Houses and How to Build Them" has written a practical handbook on bungalows. It is arranged in an excellently practical manner, with a really generous quantity of specific information. Specific information, after all, is what most people want. Matters of taste and style generally find themselves classed, rightly or wrongly, as matters of opinion. Sometimes, far too often, in fact, they are left out of the picture entirely. But whether one kind of roof will leak and another won't is classed, rightly, as a matter of fact.

In the systematic arrangement and presentation of such facts as this, Mr. White has done no small service to a very large group of prospective builders, and has lived up to the expectations we would naturally have of a man who could hit upon such an appealing book title as his previous one: "Successful Houses and How to Build Them".

Certainly people who build bungalows, which can, without unduly stretching a point, be called houses, want these dwellings to be successful. They also want to know how to be sure of this happy outcome of the ad-

(Continued on page 142)



Ideas Here *by the* Hundreds

How welcome are ideas and suggestions at home-planning time!

Here they are by the hundreds—in this book of 60 fine brick homes. Every one designed by a capable architect—every home has been actually built and lived in.



THE HIAWATHA

Is believed to be the finest house of its class ever designed.



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Another of the 60 in "*Your Next Home*". Unusual charm with simplicity.



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The Ideal Brick Hollow Wall
Made of standard brick—cuts the cost one-third



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The Economy of Kelsey Health Heat

If we were to tell you how little coal the Kelsey Warm Air Generator consumed in heating a house of any given size, you would be inclined to think we were making extravagant claims.

But if you are interested, we shall be glad to tell you, not what we claim, but the experience of people who have used the Kelsey for years.

The Kelsey is unique in its system of circulating the hot gases on all four sides of its zig-zag tubes, imparting so much of the heat to the fresh air that passes through them, that very little heat goes up the chimney. It goes where it belongs—into the house. In fact the smoke pipe is so cool that it can be touched with impunity.

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Bridgeburg, Canada
London - England



On House & Garden's Book Shelf

(Continued from page 140)

venture, and Mr. White goes far in the way of helping them. After all, in building a house, or a business or anything else, it is an American ideal to build a success, and an American craving to know "how" to do it. Thus, beneath the roof of the humblest bungalow, as between the covers of Mr. White's book, dwell the elements of great issues. How to do the thing, and how to do it right—those are essentials beside which all else is trivial. A saving of time and money is represented by avoiding mistakes and pitfalls by the way, and Mr. White warns of these, while giving plain, direct advice on right procedure. The Bungalow Book is duly recommended to everyone whose building problem concerns itself with this popular type of dwelling.

THE DECORATION AND RENOVATION OF THE HOME, by Arthur Seymour Jennings, published by Spon & Chamberlain. A house without color is unthinkable. Even when a room is bad architecturally, it can be helped to a great extent by a judicious use of color. And in the same manner furniture ugly in line can be made fairly presentable with a few coats of paint or enamel in some beguiling shade.

The object of this book is first of all to provide color schemes for rooms of all kinds. In this connection there are chapters devoted to the theory of color and its application, tables of colors, what colors combine well together and such interesting subjects as how to decorate a dark room, color and its effect on health and the use of gold in decoration. Colored plates of wall finishes are shown in this section nearly all prepared with the actual material, washable water paint, flat oil paint and flat enamel. All these finishes have been applied to paper which has then been cut up and pasted on the pages, so the reader can see the actual texture as well as the color of the wall finish in question.

But the selection of appropriate and unusual color combinations for a house, although of the utmost importance, is but a small part of the problem of painting and decorating. Two thirds of the book are devoted to the renovation of the house and include such subjects as cleaning and repainting woodwork and furniture, whitewashing and paperhanging, the variety of paint finishes for walls and how to apply them, and the staining and finishing of floors. Practically every problem that confronts anyone planning to thoroughly redecorate an old house is dealt with in detail in this book, even to the method of renovating an old bathtub.

In addition there is a chapter on period furniture with suggestions for color schemes and mural decorations. This chapter is written by Herbert E. Birstead, editor of the "Furniture Record" and contains much valuable information, stated in a clear, concise manner. There are sketches of a William and Mary drawing room, a Chippendale dining room, a Hepplewhite bedroom, an Adam drawing room, and a Georgian drawing room and dining room. These ought to prove helpful to anyone desiring to furnish in any of these periods. In contrast to much that has been written on the subject of decoration, this book does not generalize but gives practical, concise information on all branches of house painting and decoration. Anyone planning to renovate an old house will get much practical information from its pages as well as ideas for new color combinations for rooms.

WALL PAPER, ITS HISTORY, DESIGN AND USE, by Phyllis Ackerman, Ph. D., published by Frederick A. Stokes Company. After a long spell of plain painted or paneled walls in living rooms it is good to have the variety and interest of wall papers again. This does not mean that every room should have papered walls but it does mean that unusual effects can be obtained with the use of wall paper and rooms that in the beginning are merely ordinary can be made really distinctive when some effective and suitable paper is used as a background.

This book is of special interest at this time owing to the revival of interest in all forms of wall coverings. It tells of the historical development of wall paper starting with the earliest manufacture of block-printed papers in Holland through the flock papers of England, the papers imported from China painted in gay designs, to the great period of wall paper manufacture, the 18th and the early part of the 19th Century in France.

One of the most interesting chapters is the one devoted to wall papers for early American interiors. In view of the interest at present in this form of decoration, these papers ought to have a wide appeal. For those seeking a more modern form of decoration there are pages devoted to modernist wall paper. In addition there are suggestions for papers for period rooms—Spanish and Italian interiors, English rooms of the 17th and 18th Centuries and those furnished in the Louis XV and XVI manner, for interiors done in the Directoire and Empire styles, and finally suggestions for papers for kitchens.

There is a practical chapter telling of the mechanical processes of the manufacture of wall paper and interesting pages dealing with the problems of design, color and texture.

While there is much in this book that is technical and not likely to interest the average reader, so much genuine information is packed into the pages that it cannot help but appeal to the woman contemplating doing over her house as well as to the person merely interested in wall paper for its own sake.

In addition it is profusely illustrated, the pictures showing many types of paper as well as interiors with papered walls.

FREDERICK LAW OLMSTED, LANDSCAPE ARCHITECT, by Frederick Law Olmsted, Jr., and Theodora Kimball. G. P. Putnam's Sons.

The first volume of the life and works of the elder Olmsted, published in the centennial year (1922) of his birth, sets the background for his professional career, especially the creation of Central Park, to which it is planned to devote the second volume. It shows the man to have been a profound lover of landscapes, with a genius for transmitting their beauties to parks and places where they might be intensely used and enjoyed. He had a singularly sympathetic touch, a retentive memory and clean-cut method of thought, so that his designs which covered great areas of ground, as well as his plans for smaller schemes, always made a splendid compromise between those two elements of landscape architecture sometimes designated as "art" and "nature."

His training was received largely through self study and observation.

(Continued on page 144)



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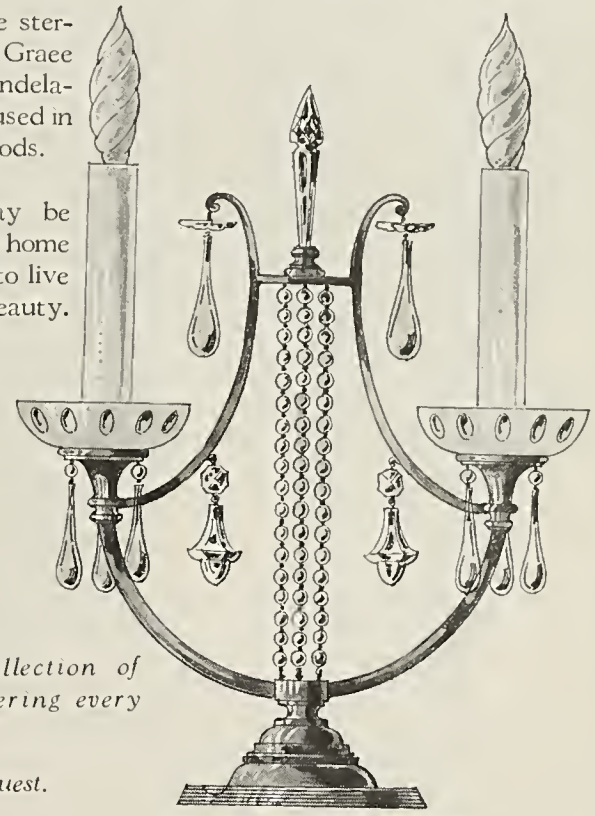
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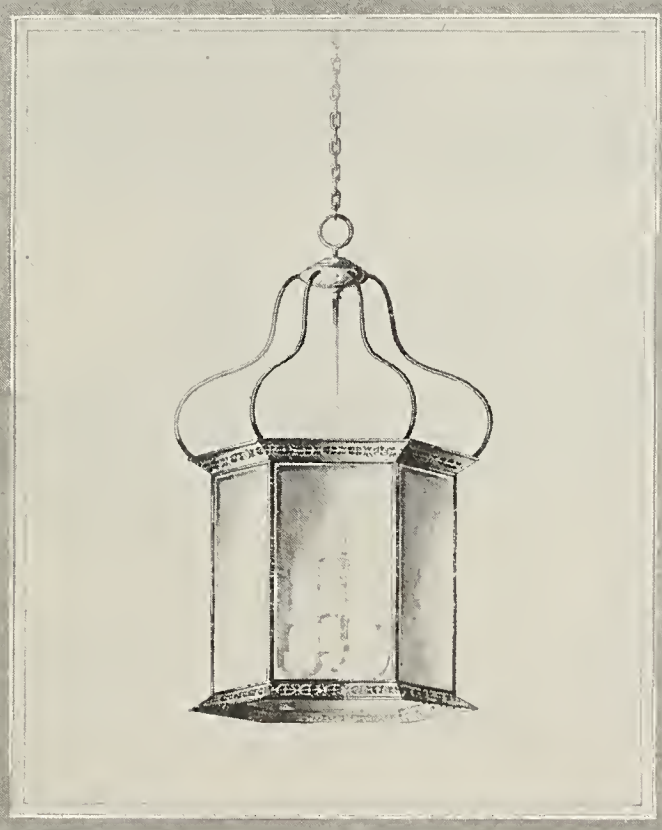
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On House & Garden's Book Shelf

(Continued from page 142)

It is only thus that one is able to acquire a feeling for the topography of a site and a knowledge of the forms, colors and habits of the plants with which a site is to be treated. And it is only in this way that one is finally able to lay down drives and paths over an irregular terrain, and create plantations and open spaces, in such a manner that they will fit easily into their situation and be at once beautiful and useful. It was in work of this general character that Olmsted was chiefly occupied, rather than in formal and "architectural" schemes, and the public parks of New York, Brooklyn, Boston, Washington, Buffalo, and other cities stand as examples of his still unequalled skill in this direction.

It was not until 1858, when he was 36, and when he was awarded, with Calvert Vaux, the first prize for their competitive design for Central Park, that he became actually engaged in his professional career. Previous to that time he had traveled extensively through the South and in Europe, even sailed before the mast to China; had engaged in writing and had ventured, rather unfortunately, into the publishing business. Always, in the accounts of his travels abroad, he seems to have been more deeply moved by landscapes than by any other form of art or nature. For instance, among his notes there is this passage inspired by the sight of Eaton Park in England: "Probably there is no object of art that Americans of cultivated taste generally more long to see in Europe than an English park. What artist so noble, has often been my thought, as he who, with far-reaching conception of beauty and designing power, sketches the outline, writes the colours, and directs the shadows of a picture so great that Nature shall be employed upon it for generations, before the work he has arranged for her shall realize his intentions." It typifies his enthusiasm and explains the ultimate choice of his life work.

THE CONSTRUCTION OF THE SMALL HOUSE, by H. Vandervoort Walsh, published by Charles Scribner's Sons.

The futility of mere theories, when conditions and not theories are to be met, is generally apparent, and there are few people so ill-advised as to address themselves to reading Ruskin's "Seven Lamps of Architecture" as a guide to their problems in building a small house in the country. But they are only too likely to turn to books which are far worse for their purpose than the Seven Lamps, because they claim to be practical and helpful and are, for the most part, impractical and misleading.

Few enterprises upon which private citizens embark are more dependent upon the application of fundamental knowledge and sound good sense than the enterprise of building a house—yet the greater number of books purporting to supply these two aids are made up of a great many misstatements of fact, and of much personal opinion disguised as fact. And most books which claim to aid the prospective builder were published before the war, so that their facts and figures are not much more helpful than notes on building conditions in Sweden or Australia.

The two primary factors in building—labor and materials—have changed building conditions since the war even more than is generally realized. Most people know that "it costs more to build now than it used to", but they do not realize just how much more. The first illustration encountered in Mr. Walsh's book are two pictures of houses, the first a house planned before the war, the second, the very much diminished house which the same estimated cost would build now. The comparison is far more illuminating than figures, because a picture is the shortest distance between an idea and the human mind.

In most popular books there is an appalling amount of sheer nonsense written about planning and building the house, just as there is about interior decoration. In colloquial and strictly non-technical language, there is, in print, an overwhelming lot of bunk, on this as well as many related subjects, especially the subject of art.

And the prospective builder, pelted with volley after volley of "do's" and "don'ts," very often conflicting in their advices, knows not where to turn for help or direction. His best source for both, of course, is the architect—but as a rule the people who need the most help are the least likely to go first to the architect with their troubles.

The writer of this review, upon glancing through a copy of H. Vandervoort Walsh's "Construction of the Small House", got a pleasant shock, and a unique one. Here, it seemed, was a practical book which was practical. Impossible: we had hoped for something like this too long, and in vain. A page was read, here and there, without the discovery of a single line or phrase of bunk. There was no nonsense in the first chapter; there was no bunk in the captions. The illustrations all illustrated definite and vital things. Could there really be a good book of advice to those about to build?

If we had not been disappointed so many times, and read so many biased personal opinions dressed up to look like straight facts, we could more quickly have realized that Mr. Walsh's book is really good—perhaps the first really good book of its kind which has ever been published.

We have since read it through, from cover to cover, and found it to be even better than it looked, and it was refreshing to be spared the reading of the usual verbal juggling which is so often used to prove or to feature personal opinions. The best house is the one which is built on facts, not opinions, and Mr. Walsh deals in facts. It is a relief to read a book in which the writer holds no vehement brief for this or that material, but puts the stress where it belongs, on cost and on the quality of the labor which erects or installs the material or equipment.

The truth is not that this or that heating plant, for instance, is better but rather that care, integrity and good workmanship in the installation of one will cause it to work better than the other installed in a careless, slovenly manner. This may go far to lessen the unfortunate weight of absolutely incompetent "advice" gratuitously given to prospective builders by those who have already built. At the risk of seeming ungallant we must record that women are a shade worse than men in this respect. The one who has built feels all the elated superiority of a secret society member initiate toward a neophyte, and speaks with fitting authority: "Oh, my *dear*—what*ever* you do, *don't* get a Whatever Boiler. *We* got one, and it simply doesn't work at *all*". Neither lady, unfortunately, stops to reflect that the fault may not lie with the boiler, but with faulty installation, or even with the owner's own stupid operation of it. Nor do they reflect that no manufacturer could very well advertise nationally, and operate a large factory

(Continued on page 146)

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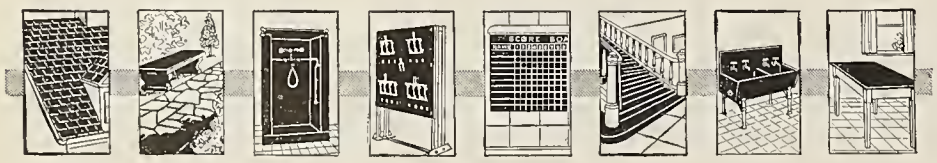
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Fountains
Benches
Coping
Bathrooms
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On House & Garden's Book Shelf

(*Continued from page 144*)

to make boilers which simply don't work at all. The great misfortune is that such a piece of first-hand, inside mis-information carries infinitely more weight with the prospective builder than all the advertisements and other printed matter, or even the manufacturer's affidavit as to the real performance which can properly be expected from the Whatever Boiler.

And the damage is greater than this, for it breeds a general mistrust of all advertising statements, and obscures the truth that advertising today is built upon a substantial foundation of veracity. In "The Construction of the Small House" Mr. Walsh performs no small service, and one hitherto attempted by no writer, when he devotes a chapter to the manner in which advertisements should be read by prospective builders. He shows how, by detailing two examples, quoted from actual advertisements, the actual facts of the case and the required basic information can be gleaned from the conflicting and sometimes contradictory statements of competitive manufacturers.

Even on the question of style Mr. Walsh holds no brief, and the esthetic element in this aspect of the small house betrays him into no flights of fancy. His book is unqualifiedly recommended to everyone who wants to take building advice straight, without any of the usual flavoring.

AN INTRODUCTION TO THE STUDY OF TERRA SIGILLATA TREATED FROM A CHRONOLOGICAL STANDPOINT. By Felix Oswald and T. Davies Pryce. Longmans, Green and Co.

Terra Sigillata, the red-glazed pottery fabric of Gaul and other Roman provinces, a ware commonly known as "Samian" receives systematic and comprehensive attention in a scholarly work by two English authorities, Felix Oswald and T. Davies Pryce, published by Longmans, Green and Company in a finely illustrated volume. Both authors have pursued archaeological investigations at the Roman station of Margidinum in Nottinghamshire and they state in their preface that at an early stage of their excavations they were struck by the difficulties inherent in the study of Terra Sigillata since they had at hand no work in the English language which covered the subject comprehensively, and as no such work then existed, they were obliged to employ the scattered memoirs in many languages besides their own and to collate these references. This led to the preparation of the present work which will prove a welcome and valuable addition to the art archaeological works of the time especially as the authors have placed special emphasis on the chronological importance of the forms of the vessels and their style of decoration.

Few objects of classical antiquity are more beautiful or more interesting than these ornamented keramic pieces of ancient Roman provincial occupation and the Italian Terra Sigillata,—the so-called Arretine ware—of which practically all of the Gaulish Sigillata was a development. Next to datable inscriptions, the authors point out, there is, perhaps, no relic of Roman occupation which yields such valuable chronological evidence as Terra Sigillata. We now know that the manufacture of this ware was confined to Italy and the western Roman provinces, and for that reason we find it preferable to discard the old designation, "Samian", given the ware by earlier archaeologists who supposed that at least the dominent influence of the Hellenistic potters of Samos was responsible for the Terra Sigillata. Other pottery centers in Greece and in Asia Minor producing bowls with relief decoration did, quite as much, afford the prototypes of this later Roman red-glazed ware.

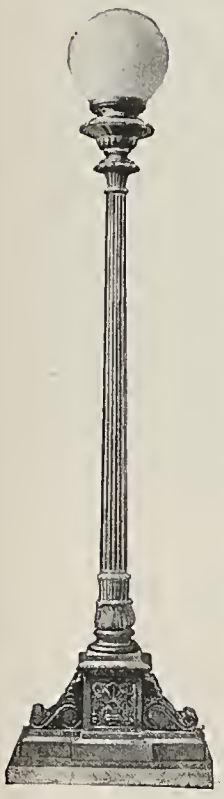
The term Sigillata is derived from *sigilla,* stamped figures or patterns, i.e. designs stamped on the interior of moulds or applied to the exterior of vessels, although much of the ware known as Terra Sigillata is plain and devoid of decoration, decorated *en barbotine,* or by rouletting, or by notches and incisions suggesting those of modern cut glass. Even red-glazed ware with painted pattern may be included. The essential characteristics of the ware, however, consist in a fine red or yellowish red paste and a red or yellowish red surface-glaze, the luster of which is truly remarkable, often finer than that of sealing wax.

From about the year 60 B. C. to A. D. 20 we have the most characteristic period of the Arretine potteries, which makes Italian Sigillata the typical keramic product of the Augustan Age. Earlier examples of Arretine vessels were produced at about 150 B. C., but these resembled the Campanian pieces of a still earlier date, glazed in black in imitation of metal, the transition to the red glaze taking place about 100 B. C. Pieces of Italian Sigillata have been found in Britain. Undoubtedly the Roman conquerors of the Claudian period brought many pieces of it over with them, though it seems likely that some of it entered Britain in pre-Claudian years.

There were many centers of manufacture for the Roman Provincial Terra Sigillata, all confined to the continent. Oswald and Pryce point out that there is, at present, no evidence of the production of this fabric in Britain. These manufacturers exported the ware to all parts of France, Britain, Spain, Portugal and other parts of the continent of Europe, including Italy, and to Africa, although other pottery centers, such as that of St. Rémy, had purely local provenance.

The various chapters of this work concern themselves with a general description, dated sites, stamps of well-attested potters, vessels decorated in moulded relief, origin and development of the decorative designs of provincial Terra Sigillata, details of chronological significance, plain forms, miscellaneous Sigillata fabrics, the origin and evolution of the ware, while an excellent bibliography, a carefully prepared chronological table and a useful index are added. The map showing the sites of manufacture which forms the frontispiece and the eighty-four additional full page plates are of great interest, beautifully drawn and all that could be desired, quite as much from a layman's point of view as from an archaeologist's. With the revival of interest in archaeological research, this work by Oswald and Pryce will have more than a limited appeal. It offers much to attract those interested in the arts of design as well.—G. T.

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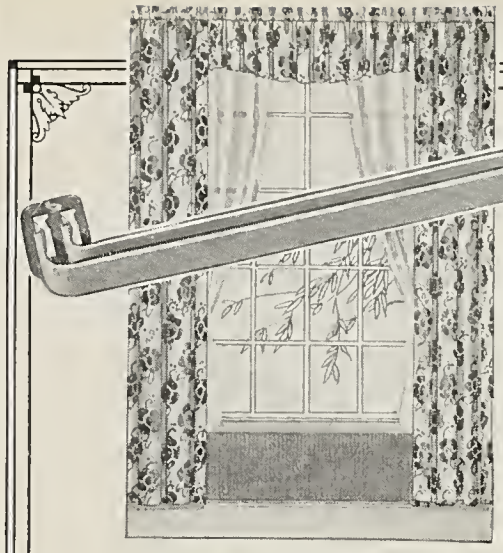
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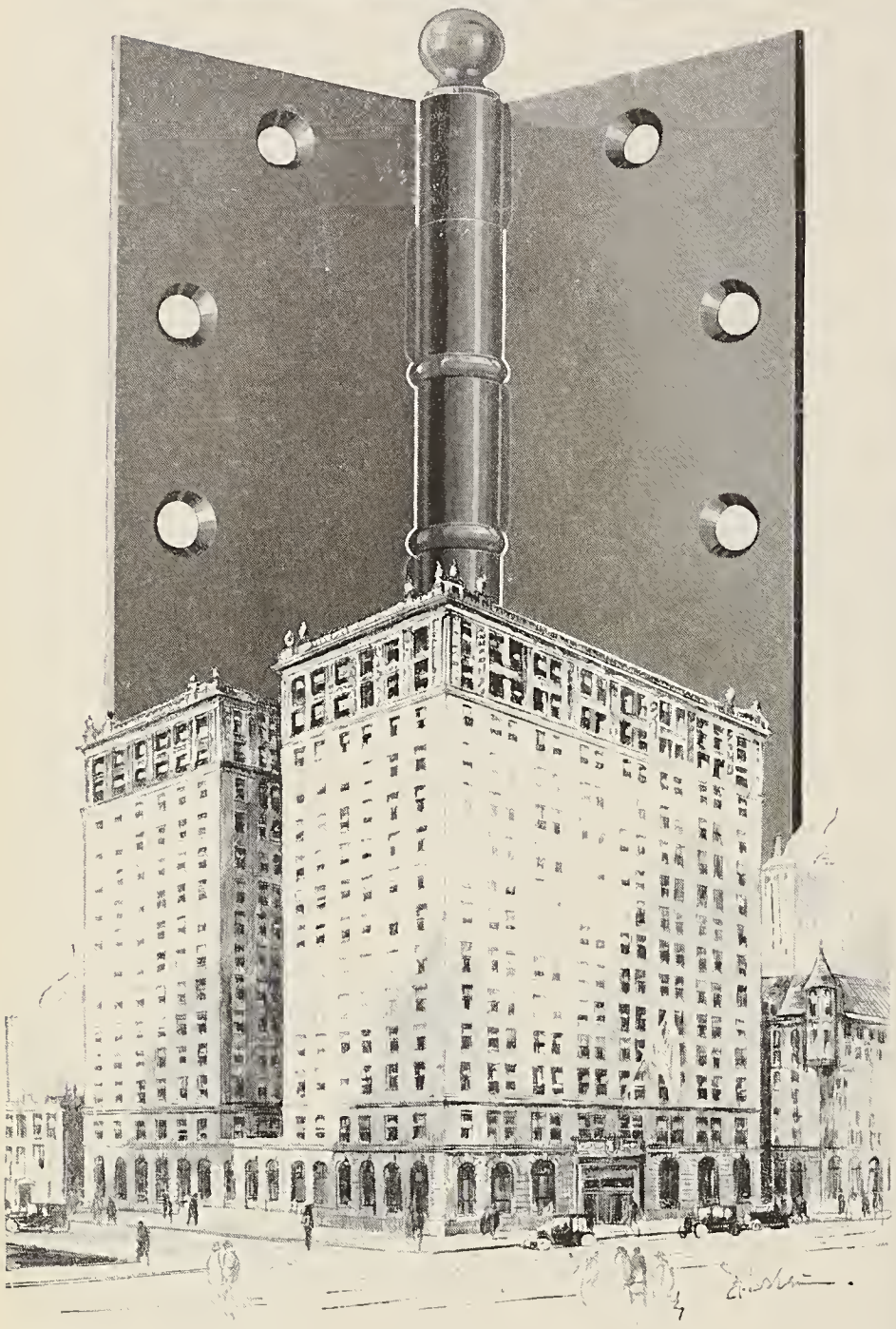
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A smooth expanse of well kept lawn, bordered with flowers, and a double rank of trim clipped trees, is a pleasant, restful sight and an ideal playground

SOME HINTS *on the* CARE *of* LAWNS

DIFFERENT qualities of turf are required for different purposes. First, there is the undulating pleasure lawn, the raison d'etre of which is a matter of ornament. This should present a rich fresh green all the year round, and in choosing the grass for these lawns it should be remembered that where parts of it are heavily overshadowed by trees, a strong growing mixture, which might include a little white clover, should be used.

Secondly, there is the type of lawn constructed to withstand much wear, of which the tennis lawn is the main example. Here the two essentials are a firm and level surface with perfect draining. The grass should be strong and fine, and clover must not occur as it deadens play and stains the balls.

It must be remembered that with lawns nature is not allowed a free hand as with other forms of plant life, where impoverishment of the soil is largely made good through natural agencies. Grass takes nourishment out of the soil all the year round and the earth is very seldom given the benefit of even the mowing machine clippings. However scientifically a lawn may have been laid, and however excellent the treatment meted out to it, the soil requires periodical feeding. Thus a dressing of a good lawn compost at least once a year is necessary.

NOURISHMENT FOR LAWNS

For a lawn that is thin and patchy, a remedy will be found, provided the soil is not too poor, in thorough scarifying with an iron rake and subsequent treatment with a renovating compost made up of leaf mould, well-rotted stable manure, wood ash, bone meal, and a little ground lime. This must be well mixed, passed through a ¼″ sieve, and spread evenly over the surface of the lawn; then brushed in and rolled. The autumn is the time for this; in the following spring (March) a good mixture of grass seed should be sown.

SYMPTOMS OF BAD DRAINAGE

The appearance of mossy and fungoid growths or the presence of many worm casts often indicate that drainage is bad—a much more serious problem. In chronic cases this causes waterlogging, but the first mentioned symptoms are a warning that the matter requires attention. To make quite sure whether faulty drainage is at the root of the trouble, it is desirable to dig several test holes to a depth of three feet. If (it is assumed that the period is one of average rainfall) no more than an inch or so of water stands in them at the end of a week or ten days it is clear that the drainage is satisfactory; four to six inches of water denotes that it needs improvement. This will involve the stripping of turf and topsoil and the running of a 4″ main agricultural drain. In a heavy soil this would be laid at a depth of 2′ 6″ and deeper in a lighter soil. This main should be connected up with a subsidiary piped in herringbone fashion at from 10 to 30 apart according to the heaviness of the subsoil.

TURF FOR TENNIS

In the case of tennis courts and grass paths which have been worked bare, the best course is re-turfing. The turf should first be mown with a scythe or lawn mower, rolled and hand weeded. Cut to an even thickness of 1½″. The ground will have been prepared meantime for receiving the new turf, and if the soil is heavy a thin dusting of fine ashes might be given before laying the turf. This done, it should be well beaten and a dressing of fine loam spread over the surface, and left for six or eight weeks to allow the roots to become established.

LAWN MOWERS

The successful maintenance of lawns requires also, of course, thorough and regular mowing. On lawns covering an area of less than half an acre a hand mower would be sufficient; on larger lawns a power machine has been found to be not only a time saving, but a labor saving device. It has been estimated that with one of the smaller types of power lawn mowers a half-acre lawn can be cut in an hour or an hour and a half. Its operation requires no more skill than does the running of a hand mower. Many owners of suburban homes make a hobby of personal care of their lawns and find recreation and pleasure in the operation of power mowers. By removing the hard work it makes the mowing of an acre or less an easy morning or evening task that is of much benefit to persons who are confined during the day.

If the lawn is being remade a good time to do the seeding is immediately after a slight fall of snow, sowing the seed upon the snow, so that when it melts the seed will enter the ground

(Continued on page 158)



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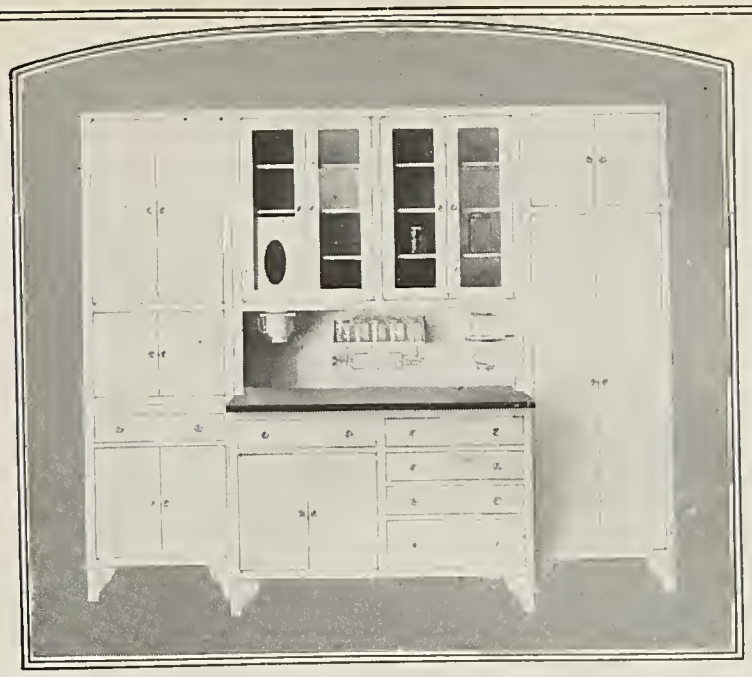
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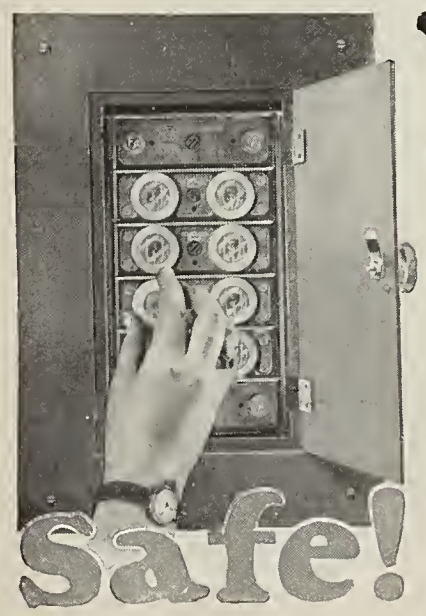
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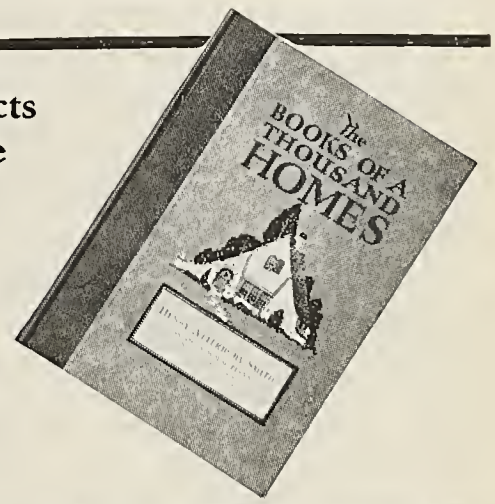
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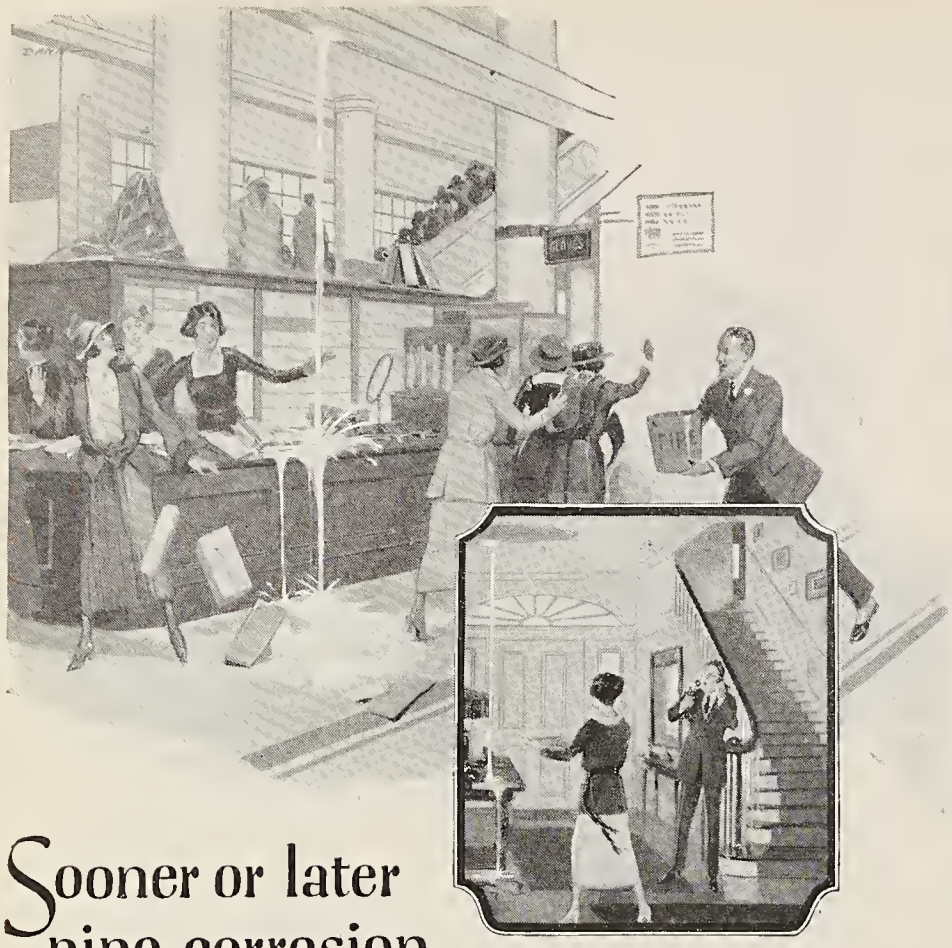
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Rutland lodge is a typical Christopher Wren country house of brick, with cornice of wood and a doorway which is classic in detail. It is at Petersham, in Surrey

SIR CHRISTOPHER WREN, *Architect*

1632—1723

FROM its Italian place or origin the Renaissance spread comparatively slowly, but very steadily, across the face of Europe. It was as though some splendid infection—a kind of sublime spiritual influenza—were spreading from mind to mind, manifesting itself in different places by different symptoms. In Italy, the Renaissance was primarily artistic. In Germany a revival of learning and the reform of religion were forms taken by this wonderful disease. In England the symptoms were almost exclusively literary.

England has always, from the time of Chaucer onwards, excelled in literature; she has produced very few plastic artists of anything like the first order. The two greatest of them have undoubtedly been architects. The first of them is Inigo Jones. The name of the second is Christopher Wren. We are celebrating this year the two hundredth anniversary of his death.

Wren, who was one of those extraordinary universal geniuses—mathematician, astronomer, resourceful engineer, and consummate artist—so typical of the Renaissance, is among the most profoundly interesting figures in English history. And no less interesting is his artistic development—from the comparative crudity of his first amateur's designs, to the masterful perfection of his maturest work. But we shall confine ourselves, therefore, to discussing Wren's practical bearing on architecture of today: to disengage from the bricks and mortar, the stone, the leadwork, and the timber of his buildings, those general architectural lessons which his genius has to teach us.

And how much he has to teach us! How closely he touches our everyday lives! For Wren, although a master of the truly grand and majestic, is no extravagant genius, no wild reacher-out into the impossible and unattainable. He is essentially sane and reasonable. His chief concern was not with the unheard-of and theatrical grandiosity of which his Italian contemporaries dreamed; it was with ordinary life, as it is, or rather as it ought to be lived—decently, rationally, with a



The qualities of dignity and spaciousness in this stair hall in Rutland Lodge are characteristic of Wren's work, from St. Paul's to his smallest country house

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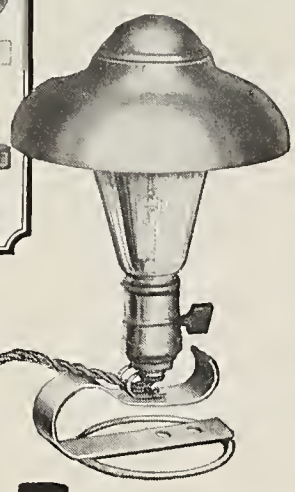
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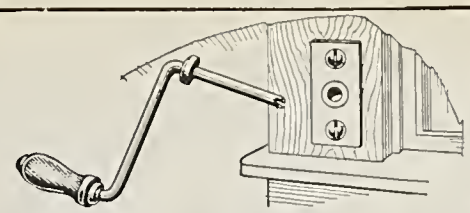


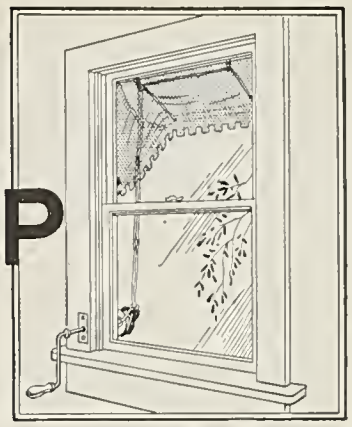


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A doorway in which Wren's genius for proportion and Grinling Gibbon's genius for luscious detail are richly and beautifully brought together



A fireplace and overmantel treatment characteristic of the Wren manner. Both fireplace and the door to the left are in St. Lawrence Jewry, London

Sir Christopher Wren, *Architect*

(Continued from page 150)

dignity befitting the natural greatness of Man. It was Thomas Carlyle who made the truest and most illuminating remark about Wren as an artist. "I had passed Chelsea Hospital", he told a friend, "almost daily for many years without thinking much about it, and one day I began to reflect that it had always been a pleasure for me to see it. I looked at it more attentively and saw that it was quiet and dignified and the work of a gentleman". All Wren's buildings are the work of a gentleman—of a man of breeding and culture and good taste, of a believer in an ordered, decent, and spacious existence, of an apostle of dignity and restraint. He shows us how these qualities of a gentleman can be embodied in bricks and mortar; how we may make them part of our environment.

Let us come down to a specific appreciation of Wren's architectural gifts. To begin with, we will ask ourselves a simple question. What are the qualities which go to make good architecture? Writing of the fine baroque church of Salute at Venice, Ruskin said: "It is to be generally observed that the proportions of buildings have nothing to do with the style and general merit of their architecture. An architect trained in the worst schools, and utterly devoid of all meaning and purpose in his work, may yet have such a natural gift of massing the grouping as will render his structure effective when seen at a distance."

Ruskin, then, had a notion that good architecture is a matter of details. It was the "Stones of Venice"—the individual chunks of carved and fretted marble or oolite—that mattered, not the design of the building of which these stones were but the smallest units. It is recognized by most intelligent people that Ruskin's extraordinary notion of architecture—a monstrous and happily unprecedented notion—is hopelessly wrong. When one wants to describe the beauty of a woman, one does not talk about the electrons and chemical atoms of which she is ultimately composed; one talks of the fine proportion of her figure, of the strangely satisfying relations existing between different features of her face. And in exactly the same way if one is to talk rationally about architecture one

(Continued on page 154)



The dignified classic quality of Wren's exterior architecture is seen in the "Orangery" which he built in 1706 in Kensington Gardens, in London



At the head of the Serpentine, in Kensington Gardens, stands one of Wren's distinctly Palladian designs for a classic summer house, beautifully detailed



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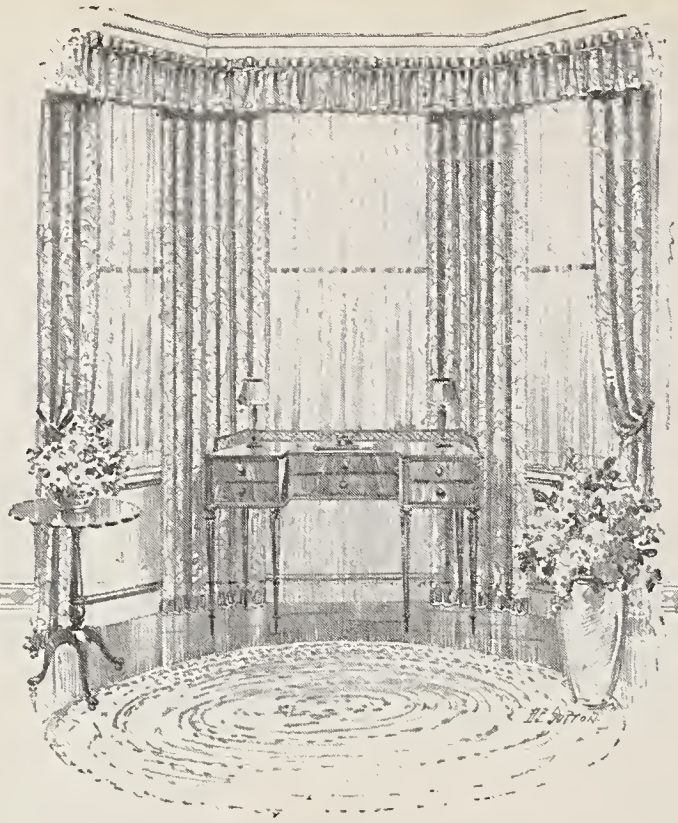
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The dining room in Wren's own house, which he remodeled in his own manner from an old Tudor mansion which was given him in lieu of a pension

Sir Christopher Wren, *Architect*

(Continued from page 152)

discusses the building as a whole—its proportions, its scale, its mass; one does not dwell on the stones of which it is composed, nor on the religious views of the craftsmen who carved the stones. Detail is important in architecture—in what art or business is it not? But its importance is subsidiary. The whole is more important than its parts. All this seems so extremely obvious that one wonders how our grandfathers managed to believe the contrary.

Wren was a true architect; he interested himself primarily in the whole design, not in the details and the component parts. He conceived his buildings as complete three-dimensional designs which should be seen as harmoniously proportioned wholes from every point of view. And he possessed in the highest degree that instinctive sense of proportion and scale which enabled him to embody his conceptions in bricks and stones. What is it that makes St. Paul's, in London, the most beautiful church built in Europe since the Renaissance? It is the architect's faultless sense of proportion; every part of the building, seen from within or from without, seems to stand in a certain



A miracle of delicate ornament created by Wren from rubbed brick, in the doorway of the Temple Church, at Eton College

Later detail of heavy pseudo-classic manner does not destroy the gracious proportions of the old bow window done by Wren



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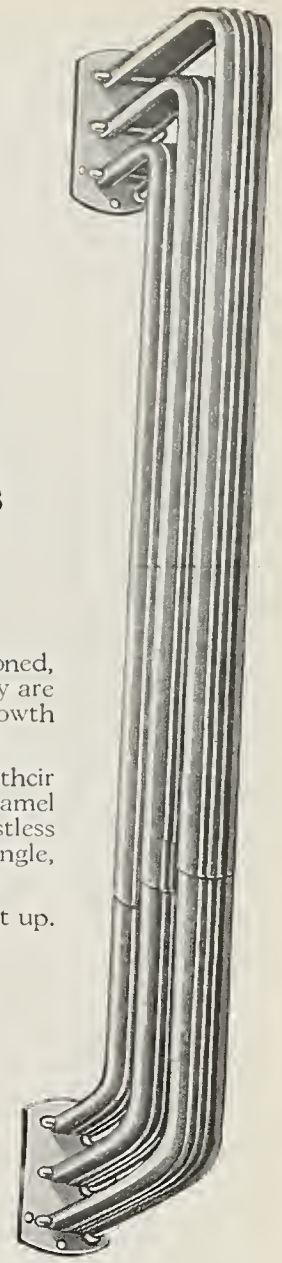
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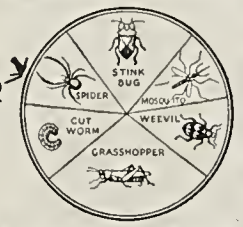


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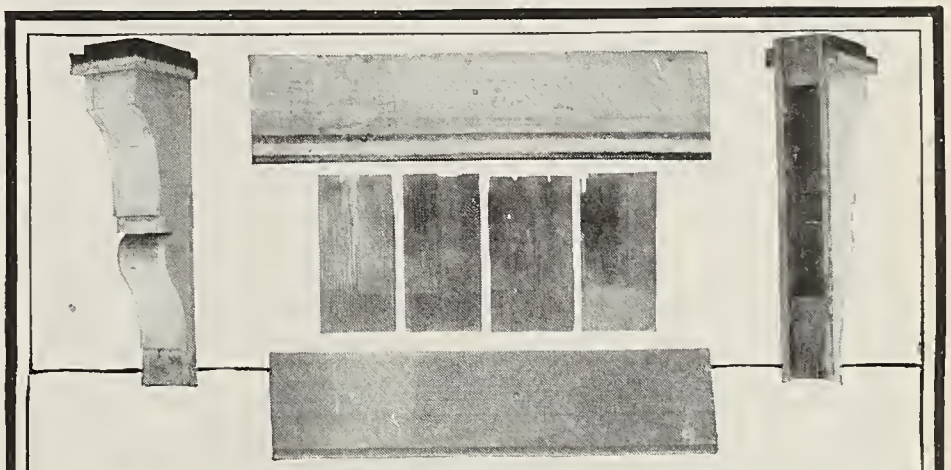
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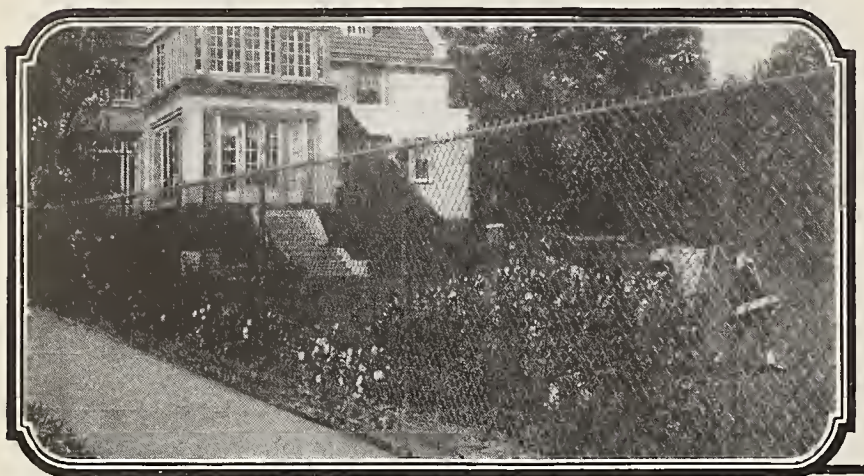
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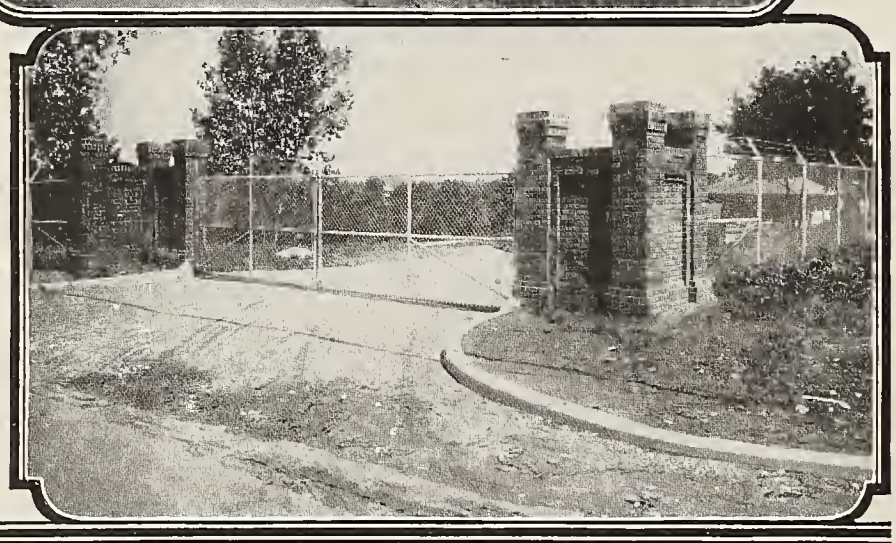
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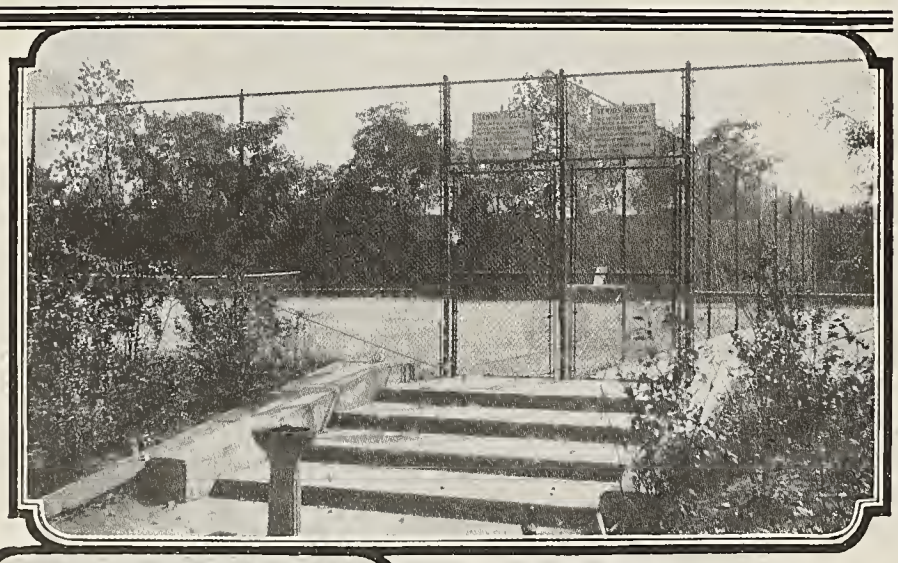




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Sir Christopher Wren, *Architect*

(*Continued from page 154*)

satisfying relationship with every other part. And the same is true of the smallest buildings belonging to the period of Wren's maturity.

So much for the first and greatest of Wren's virtues as an architect. Next we must consider his originality and his ingenuity. His originality shows itself in the way in which he combines the accepted forms of classical Renaissance architecture to create designs that are entirely English and his own. The steeples of his city churches are an obvious example of this originality, while his domestic architecture—that wonderful application of classical principles to the best in the English tradition—is another. His ingenuity is shown in a hundred instances; we see it in his astonishingly varied solution of the problems presented to him in the rebuilding of the city churches. Irregular spaces had to be covered, the largest possible congregation had to be accommodated, the greatest possible variety of design obtained, and a decent air of richness and dignity imparted—all for very little money indeed. Those who have seen Wren's London churches will agree that it would hardly have been possible to achieve all these desired ends as satisfactorily as Wren has achieved them.

All the rest of Wren's virtues seem to be corollaries of that great moral virtue of gentlemanliness of which we have already spoken. It was his gentlemanliness which, while it made him respect humanity and desire that men and women should live with decency, dignity, and even a certain grandeur, caused him at the same time to shrink from all that was showy, pretentious, theatrical, mock-heroic. One has only to compare Wren with a few of his Italian contemporaries to appreciate this gentlemanliness. The Italian baroque artists of the 17th Century in Italy were interested above everything in the striking effect, the astonishing *coup d'œil,* the violent gesture, the impossible air of splendor and magnificence. Fine as much baroque architecture is, there is a swagger, a flourish, and a staginess about most of it which becomes, after a time, extremely offensive and fatiguing.

DIGNIFIED AND UNTHEATRICAL

How vastly different is the Italian theatricality from Wren's sobriety and restraint! Wren was a master of the grand, a lover of spaciousness and dignity. If only her citizens would have allowed him he could have made the new London which arose from the ashes of the Fire of 1666 the most beautiful and dignified and magnificent town in Europe. But with all his feeling for grandeur and dignity, Wren never dreamed of building for effect alone. The dignity which was his ideal was something very different from the theatrical magnificence of his Italian contemporaries; he was never theatrical, never showy or pretentious or vulgar. His churches are monuments of temperance and chastity. His palace at Hampton Court is not the showy and uncomfortable stage setting for absolute monarchy which Mansart built at Versailles for Louis XIV; it is a country gentleman's house—more spacious, of course, and with statelier rooms and more impressive vistas—a house where it is possible to feel at home and to forget that one is a king.

His successors of the 18th Century and 19th Century—and for that matter of the early twentieth—forgot his lessons in the art of being a gentleman architecturally. Afflicted by the *folie de grandeur,* the 18th Century built country houses in imitation of Versailles and Caserta—stage houses, all for show and empty magnificence. The men of the 19th Century sinned in a diametrically opposite way; for they forgot that man is or should be a reasonable being, leading a life of dignity and decency. They tried to pretend that he was a peasant or at best a robber baron of the Middle Ages. They built large houses as though they were cottages, all holes and corners and quaint features, without a decently proportioned room, without symmetry or balance, with no harmony between a mass of over-decorated and over-emphasized parts. The gentlemanliness of Wren was supplanted, first by a staginess that had, in any case, the merit of grandiosity, then by a conscious rusticity that had no merit at all. Today however, there are signs of a renewed understanding of Wren. Architects are beginning to build houses for gentlemen.

WREN'S PLANNING

In matters of proportion, scale, and dignified composition, the 20th Century has everything to learn from Wren. Wren's planning, though infinitely more reasonable than the planning of his academic successors of the 18th Century, does not entirely satisfy modern requirements of convenience, labor-saving, and privacy. The 18th Century architects thought only of the design of their great houses and nothing of the convenience of the people who were to live in them. Let us suppose, for example, that they wanted to build one of those numerous variations on the theme of the central block connected by colonnades with side pavilions which are so common in 18th Century architecture: they would carry out the design with a ruthless artistic logic—completely ignoring the factor that, to take the food from the kitchen to the dining room, the servants might in all probability have to walk along fifty yards of open colonnade, up a staircase, and through a suite of reception rooms. Wren, whose genius was always essentially sane and practical, never committed the absurd blunders of his academic successors. His usual plan was the plain square or oblong which Inigo Jones had introduced from Italy, and which had already largely superseded the picturesque but somewhat inconvenient plan of houses built round internal quadrangles, so dear to the Elizabethans. This square box he divides up into convenient rooms on a principle that is very much the same as it is today—with these differences: that he used a greater number of small newel staircases than we are accustomed to consider necessary and that, like all his generation, he saw no objection to placing rooms en suite.

In other respects Wren's planning is as good and sensible as it can be.

The details of Wren's internal designs are always admirable. His comely and dignified staircases, his beautifully proportioned paneling, his fireplaces, often charmingly placed across the corner of a room, his deeply recessed windows and doors—all these things are admirable and could not be improved. The astonishing thing is that people were ever fools enough to desert this comfortable, dignified, and thoroughly decent tradition for the hideous and ill-proportioned discomforts of Ruskinian Gothic or for the affected rusticity and quaintness of the early 20th Century cottage style.





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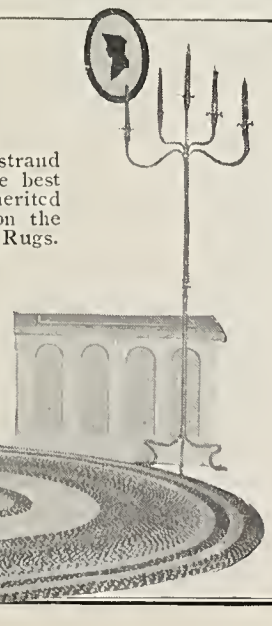
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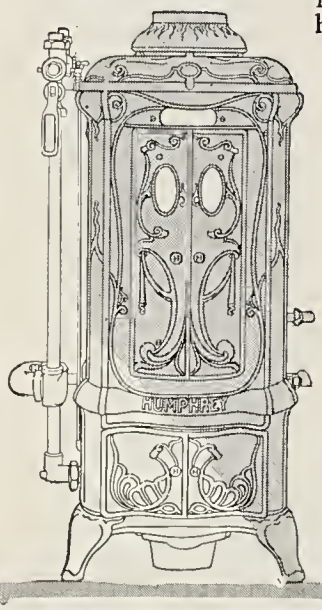
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Some Hints on the Care of Lawns

(*Continued from page* 148)

in a natural way and with sufficient moisture in the soil.

It cannot be urged too strongly that the lawn area be prepared well. A fine showing can be made on a thin coating of topsoil, but it will last only until the roots find that there is insufficient nourishment underneath. It is far better to make the initial expense of providing seven or eight inches of good topsoil and obtain a lawn with the real value of permanence. And it is not only necessary that the top eight inches should be composed of good soil. The subsoil, if it is at all inclined to be stiff, should be well broken up with plow or spade, so that there may be adequate drainage.

There are many good fertilizers with which to enrich the topsoil, but none of them have the substantial, humus-providing qualities of well rotted cow manure. Most of the prepared manures, while they are neat in their application and so effective that they should be used to a certain extent, as well as other kinds of prepared fertilizers, are comparatively temporary in the effect they have on the new lawn. If well rotted cow manure is dug thoroughly into the soil, some of the quick acting fertilizers might be used with it to give the grass a sudden start.

A splendid mixture of grass seed for the average lawn is one composed of sixteen parts of Kentucky blue grass, four parts of recleaned redtop and one part of white clover. Eventually the blue grass will predominate, forcing out the other varieties; but it matures more slowly and needs the early assistance of the rapid and thick growing redtop and clover. One pound of this mixture should be sown to every three hundred square feet of lawn surface. It should be sown heavily to get a thick crop of grass. The best results are obtained when the grass seed is sown on a still day when the fine seed will fall evenly. The ground should be fairly cool and rather moist. Probably the best method of sowing is to broadcast the seed by hand, swinging the arm low and going over the area twice, in two directions at right angles to each other. After the sowing the seeded surface should be raked over very lightly and then rolled well. It should be watered often and thoroughly. After it has grown sufficiently tall and thick frequent mowings should be commenced.

In almost every early spring there is some sodding to be done. Path edgings in a newly made garden, a bald spot in the lawn from where a tree or shrub has been removed, or broad areas which must be surfaced quickly—are all cases where sodding is a more satisfactory procedure than seeding. While sodding is a practice as old as gardening itself, it is not always correctly done and disappointments are frequent; so the restatement of the simple but rigid rules is apt to come not amiss.

The first thing is to prepare the ground for the reception of the sod. The soil should be deep, well drained, and, at the surface, very finely pulverized. If it cannot be particularly deep or especially well drained it must still be raked and fined perfectly on top; for this is where the fine, tender rootlets of the sod make their contacts with the new ground. If this surface is hard or lumpy the roots will have considerable difficulty getting a start and the new grass will be correspondingly uneven in its development. This surface should be slightly moist but not wet enough to form a damp crust.

The next step is to choose sod for cutting which is growing upon ground uninfested by stones. It should naturally be grass of good quality. It should be mowed closely and sprinkled before it is cut into strips. The mowing is necessary because the roots will inevitably become at least slightly damaged, and a balance between the upper and lower parts of the grass plant must be maintained. A line should be marked along which the sod should be cut with a grass-edger or path-trimmer. The strips of sod should be cut to a width of one foot, and the most convenient length has been found to be about three feet.

After the strips have been cut, one man will lift the sod by inserting a sharp spade between the sod and the ground and by working the spade from side to side. He will take care to cut below the roots. As he cuts the sod loose with the spade, another man rolls the strip compactly. If the freshly cut sod is not put in place immediately it should be sprinkled and protected from the sun and wind. It is wise, however, to see that it gets put down within a few hours.

When the strips of sod are laid they should be set tightly against each other. The soil underneath should be evened wherever the sod is so thick or thin that it might produce an unsmooth surface. All cracks or breaks should be filled by sifting in finely pulverized top soil.

After the sod has been put in place it should be sprinkled thoroughly and tamped well. Care should be taken to avoid loosening the sod during tamping. Mowing, tamping and sprinkling must be kept up continually until it has become established.

The bane of the lawn's existence consists, more than anything else, in the matter of weeds. Nothing else can be quite so troublesome and, if neglected, so devastating. Fortunately, most of the objectionable weeds on lawns are annuals and they may be removed in the course of a single season by preventing them from going to seed. This is where mowing becomes particularly beneficial. On the other hand there are perennial weeds, like thistles, dandelions and docks which, to be eradicated, must be entirely removed—to the last tiny rootlet. If only part of the roots are pulled up the rest will thrive underground, spread, and become in the end more troublesome than was the original plant. A drop or two of gasoline can be almost as effective as a well handled knife.

The lawn has other enemies than weeds. Insects manage to make themselves objectionable, and often they are much more difficult to fight than dandelions and crab grass. Angleworms may be destroyed by a spray composed of two gallons of boiling water in which one pound of ordinary salt has been dissolved and to which one pound of corrosive sublimate has been added. This mixture should be diluted in four gallons of water which will make a stock solution that may be kept in a convenient barrel. The actual spray is made by putting one pint of this stock solution in sixteen gallons of water. By spraying the lawn until it is white with a spray made by dissolving three pounds of arsenate of lead in fifty gallons of water, army worms may be destroyed.



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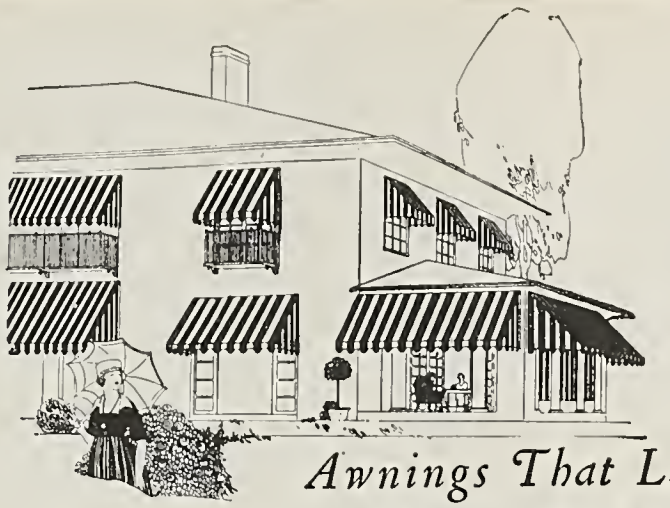
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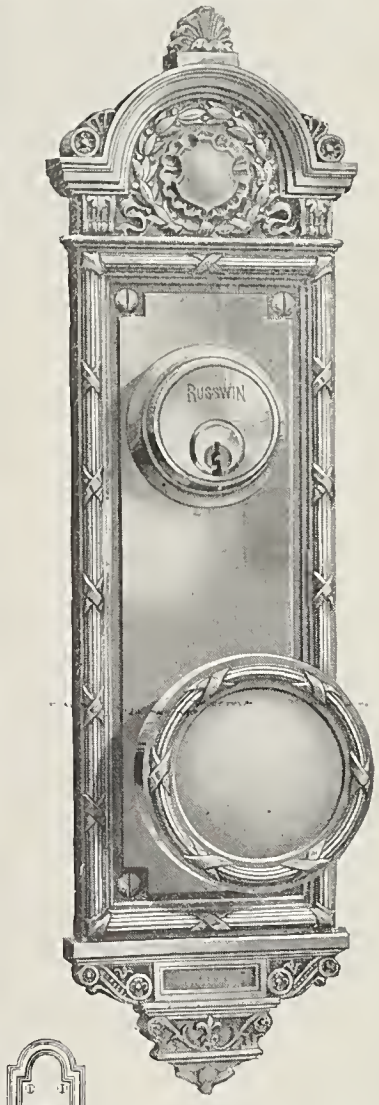
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—and in every piece of Russwin Hardware you see the work of artist-designers and master-craftsmen. In every delicate tracing, in each element of line and form, there is beauty founded on classic proportion and good taste in design.

And the lasting beauty and good taste of Russwin Hardware are but the outward expression of mechanical perfection, enduring finish and trouble-free service.

"To Russwin-ize is to Economize"

Russell & Erwin Mfg. Co.
The American Hardware Corpn., Suc.
New Britain, Connecticut

New York San Francisco Chicago
London



DO YOU KNOW?

How to stencil designs on a wall?

How to prepare an exterior wooden surface for painting?

How to apply enamel?

When to use stain?

What colors are successful in large areas?



The beauty of your home depends in large measure upon the way it is painted. The success or failure of a paint job, whether performed by a professional or amateur painter, is often determined by the knowledge and intelligent directions of the house owner. The Sherwin-Williams Home Painting Manual will be sent to any address on receipt of fifty cents (sixty-five cents in Canada). It is a complete handbook on house painting and decorating and contains full information about paints and varnishes and their application. It contains 168 pages with many illustrations, including 27 pages in full color.

Address Department B-435

THE SHERWIN-WILLIAMS CO.
651 Canal Road, N. W., Cleveland, Ohio



Frederick Trebold, Residence KewGardens, L.I.

Tudor Stone Roofs

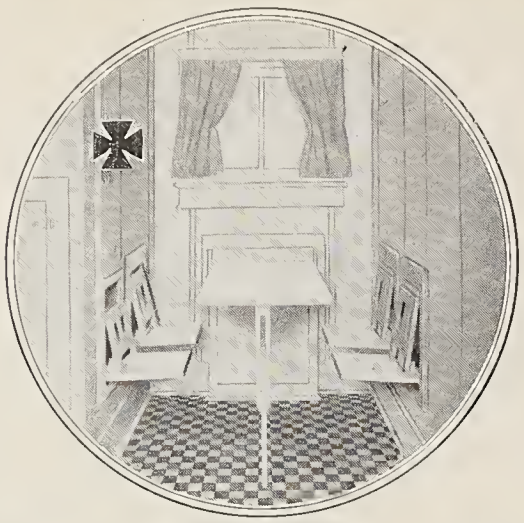
Walter McQuade Architect

The character of a home may often be judged by its roof. A roof should not only be in pleasing harmony with the architectural requirements of the building, but also possess everlasting qualities. Tudor Stone is enduring rock—the chosen roofing for many of our finest residences.

We would be glad to send you our new booklet.

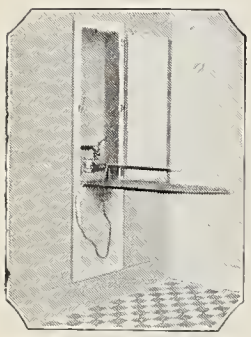
Rising·and·Nelson·Slate·Company

Quarries and Main Office: West Pawlet, Vermont
Architects' Service Department, 101 Park Avenue, New York
CHICAGO PHILADELPHIA BOSTON

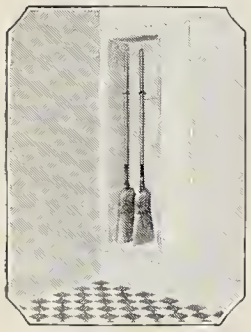


✠ Marks the Point

where the ironing board disappeared



This ironing board unfolds from the wall

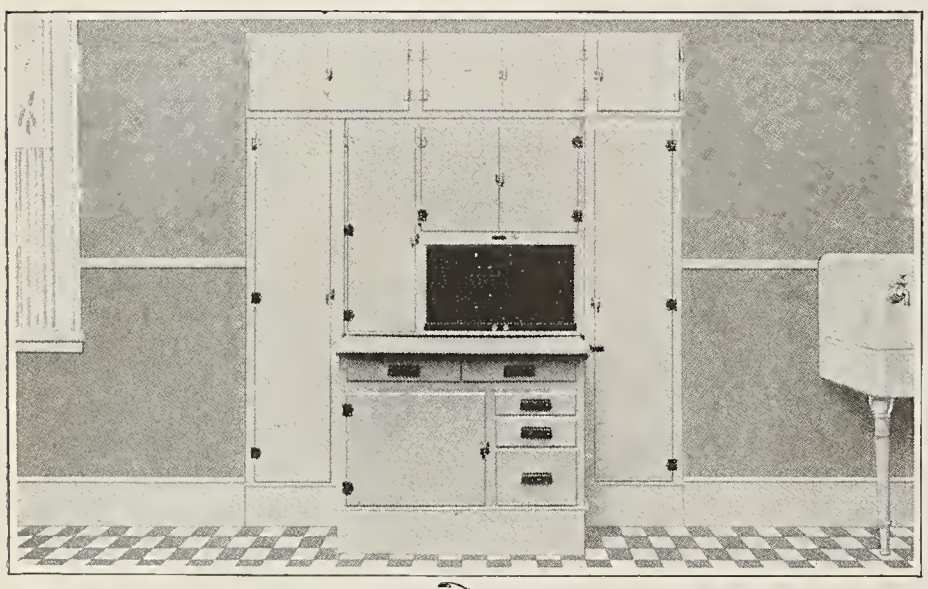


A handy closet for brooms

Why have an ironing board in the way when you are not using it? Why have a broom, or a breakfast nook, taking up space except when actually in use?

You can get built-in units which keep everything out of the way—and yet convenient. The "disappearing" ironing board, the "Pulmanook" with seats and table, which folds into the walls, the broom closet, and other handy new kitchen unit equipment are described in the folder which we have ready for you. Send for it—it will show you how to build a new kitchen more economically—or to make any kitchen more delightful.

WASMUTH-ENDICOTT COMPANY
205 Snowden St., *Andrews, Indiana*



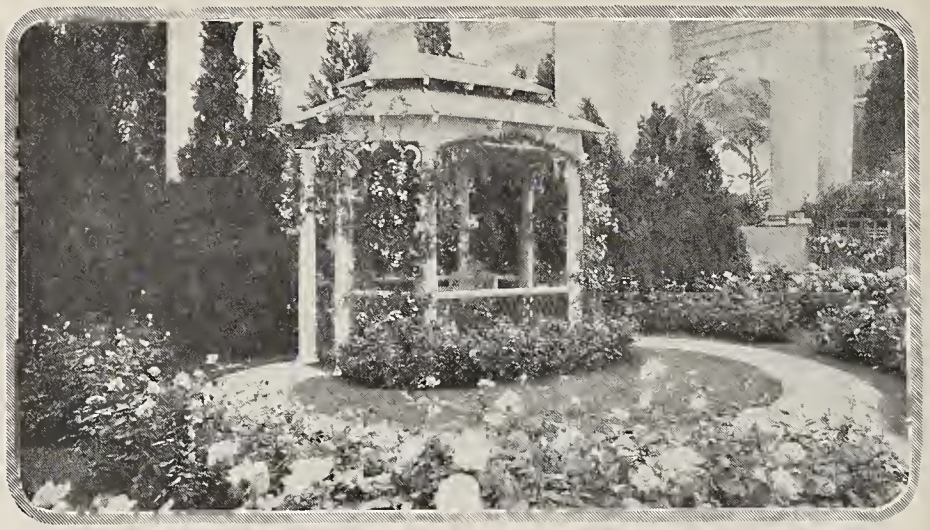
"Combination 1X"
Includes the Kitchen Maid cabinet, broom closet and generous shelf for dishes, linens and staple foods.



Almost everything you keep in your kitchen can be kept in this convenient unit, occupying less than one wall.

KITCHEN MAID
STANDARD UNIT SYSTEMS

FROM *the* NEW YORK FLOWER SHOW



Evans

This splendidly planted rose garden was the exhibit of the Cromwell Gardens at the Tenth International Flower Show held in March at Grand Central Palace



The Silver Medal rock garden of the Julius Roehrs Co., paved and pooled, was effectively massed with deciduous and broad-leaved evergreen shrubs



The wild garden of F. R. Pierson, which won and deserved its Gold Medal, was a stunning bit of informal design, with its lily padded pool and blooming shrubs



For the New Home

Take your dishes off the table—put them in the sink—press the button—they're washed! Even doilies, napkins and small articles of clothing are washed with equal ease in Sani In-the-Sink Electric Dishwasher.

Sani In-the-Sink is a neat, efficient, and now-a-days essential part of the kitchen equipment. It is the solution for all of your dishwashing problems—a perfected dishwasher built right in the sink itself.

Just the thing for any home, old or new. And it costs no more to install than an ordinary, old-fashioned sink.

Write for the free Illustrated Booklet that tells all about how Sani helps you wash the dishes.

Chicago Hardware Foundry Co.
Sani-Sink Dishwasher Division
Dept. 14, 209 W. Randolph St., Chicago, Ill.



NONIK
TRADE—MARK
REG. U.S. PAT. OFFICE

One of the new and exclusive Nonik Ice Tea Sets. Beautiful and economical. Read why.



Beautiful Glassware that resists Breakage!

SERVE your summer beverages in Nonik Ice Tea, Lemonade or Water Sets. Made in many styles, colors and decorations. The graceful outward curve near the top of each Nonik glass (a patented feature) absorbs shocks and greatly minimizes chipping. There are styles of Nonik glass available for your home in scores of beautiful designs.

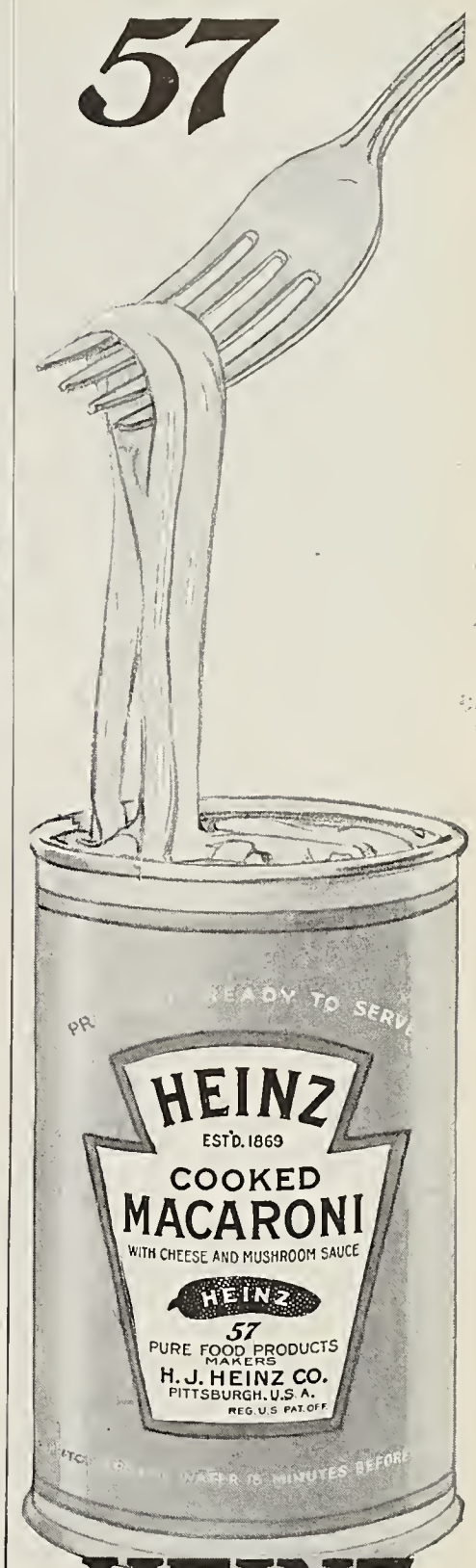
IMPORTANT

Send for our descriptive Nonik folder. Please mention name of store where you trade.

The Nonik Glassware Corporation

Mohawk Bldg., 5th Ave. and 21st St., New York

57



HEINZ COOKED MACARONI

with Cheese and Mushroom Sauce

HEINZ has developed a new delicious, prepared food—ready to heat and serve. A durum-wheat macaroni made by Heinz, cooked with a specially imported cheese and an appetizing mushroom sauce—a wonderful combination of food and flavor. You can serve it every day and for your best occasions. Try it; your grocer will refund purchase price if it fails to please you.

No Bathrcom is complete Without a

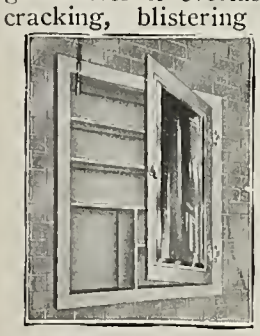
Hess White Steel Medicine Cabinet or Lavatory Mirror

Coated inside and out with the best grade of *SNOW WHITE* baked enamel.

This mark

HESS TRADE-MARK CHICAGO

guarantees it everlastingly against cracking, blistering or flaking. Your money back if you are not pleased. Five sizes — three styles. If your dealer is not yet supplied, write us direct.



HESS WARMING & VENTILATING CO.
1223 Tacoma Bldg. Chicago

Makers of HESS WELDED STEEL FURNACES.

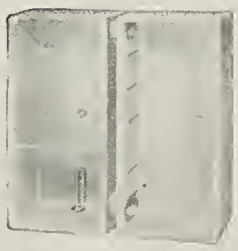
Preferred wherever good taste prevails



IT might safely be said that the use of a Jewett Refrigerator is just as much an example of good taste as the possession of a fine rug or a beautiful old tapestry—for good taste to be genuine must extend beyond the obvious. Thus it is that so many of the finest homes everywhere are equipped with Jewett Refrigerators.

People who appreciate better than ordinary things rejoice in the Jewett food and ice compartments of glistening white porcelain 1¼" thick—solid, seamless, entirely free from unsanitary dirt collecting corners and crevices and unlike porcelain enamel, free from chipping and cracking. They place high value on the Jewett safe-like walls over 5" thick, heavily insulated with pure cork and the perfectly fitted doors.

But these are only the most obvious of the many points of Jewett superiority. Our new finely illustrated catalog covers them all. We will gladly mail it to you on request.



Note the strong 1¼ inch solid porcelain walls and rounded corners of Jewett interior.

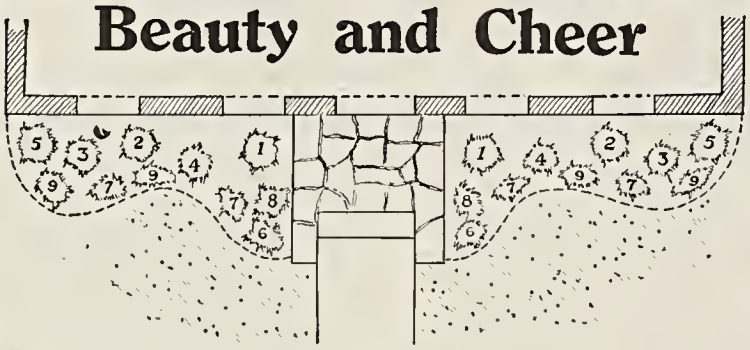
The Jewett Refrigerator Company
Established 1849
123 Chandler Street, Buffalo, N.Y.
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

JEWETT

The Only Solid Porcelain Refrigerator



Evergreens for All-Year Beauty and Cheer



EVERGREENS are the chief reliance of the country home dweller who aims to have his place cosy and inviting all the year round. Evergreens seem to make special efforts to look their brightest and cheeriest when everything else is bare.

Suitable for Foundation Planting

2 Juniperus virginiana, 3 to 4 ft.	@	$5.00	$10.00
2 Siberian Arborvitae, 2 ft.	@	4.50	9.00
2 Retinispora squarrosa sulphurea 2 ft.	@	5.00	10.00
2 Retinispora squarrosa Veitchi, 2 ft.	@	5.00	10.00
2 Juniperus excelsa, 1½ ft.	@	4.00	8.00
2 Pinus mughus, 1½ ft.	@	4.00	8.00
4 Juniperus communis, 2 ft. spread	@	3.50	14.00
2 Juniperus pfitzeriana, 1½ to 2 ft.	@	4.00	8.00
4 Juniperus Sabina, 1½ ft.	@	2.75	11.00
22 plants			$88.00

This Entire Foundation Planting for $75
One-half This Planting for $40

Desirable Evergreens for Specimens or Groupings

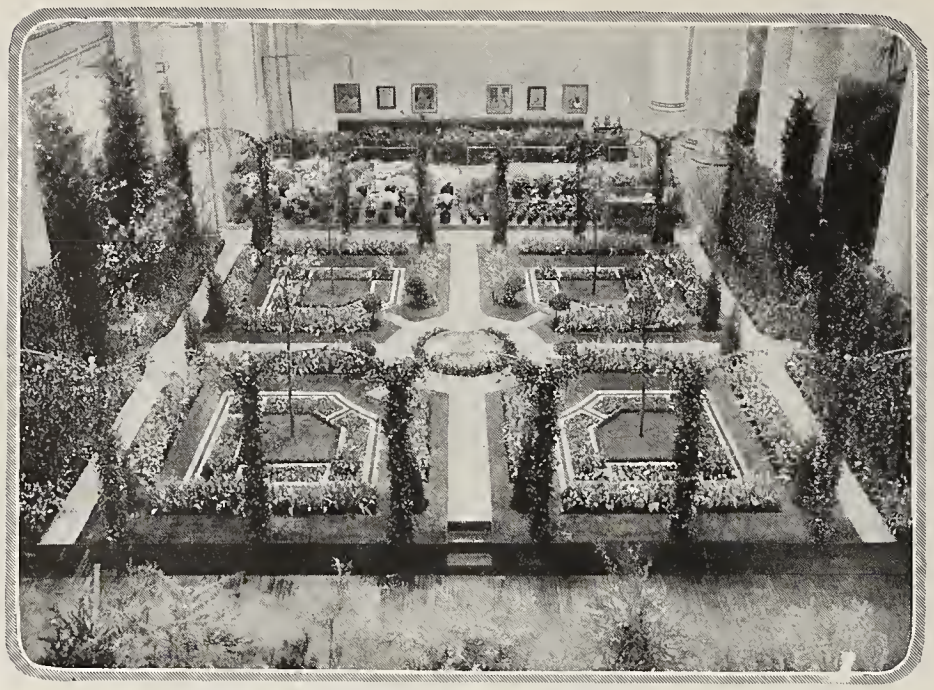
HEMLOCK (Tsuga canadensis). Beautiful either as a specimen or in masses. 3 to 4 ft. $5.50 each; specimens $6 to $25.
KOSTER'S BLUE SPRUCE (Picea pungens glauca Kosteri). Makes a beautiful contrast in plantings of hemlock, arborvitae, and yew. 2½ ft. $9; 3½ ft. $12 each; 4 ft. $14 each; 4½ ft. $16 each.
SIBERIAN ARBORVITAE (Thuya sibirica). Compact growing; dark green foliage mottled light green. 2 feet, $4.50 each.
AUSTRIAN PINE (Pinus austriaca). Valuable where smoke or dust injures other evergreens. 3 to 4 feet, $6.50 each.

Order direct from this advertisement, or send for illustrated folder describing these and other collections. For general nursery stock ask for our complete catalog.

Outpost Nurseries

DANBURY ROAD, RIDGEFIELD, CONN.

From the New York Flower Show



Another gold medal garden at the Flower Show was the formal one of John Scheepers, Inc., the largest exhibit, containing a great array of tulips



A garden done in the Moorish manner was exhibited by the Julius Roehrs Co., and was awarded the Garden Club of America's gold medal



A section of the Scheepers garden shows the fine display of tulips surrounding formal beds of pansies, in the center of which stands a double flowering crab



Hyacinths, LaGrandesse, Pure White
$2 Per Dozen; $15 Per 100

Narcissi, Sulphur Phoenix, Yellow and White
85c Per Dozen; $6 Per 100

Tulips, Crown of Gold, Yellow
75c Per Dozen; $5.50 Per 100

Narcissi, Poeticus Ornatus, White
60c Per Dozen; $4 Per 100

Tulips, Keizerkroon, Red and Yellow
75c Per Dozen; $5.50 Per 100

Grow Flowers Like These

In Your Home or Garden!

YOU can not see these Dutch bulbs in bloom without feeling a bit of Springtime in your heart. At small cost and practically no effort, all Winter long you can have pink and blue Hyacinths for your dining room table, gorgeous red Tulips to brighten up your library and Narcissi to splash odd corners with color. In the Spring these flowers will gaily bedeck your lawn and add loveliness to the beds and borders of your garden. You will be both surprised and delighted with the wonderful effects you can create.

They Come From Holland

the homeland of Tulips, Hyacinths, Daffodils and Crocus. Nowhere else in the world can you obtain the equal of these specially selected Dutch bulbs. Generations of expert breeding have been put into their perfection.



No Experience Needed

All you need to grow these bulbs successfully is a natural love of flowers. With Elliott bulbs, success is virtually assured. For a few cents each you can grow flowers which would cost you $1 or more a plant at a retail shop. Our bulb business is one of the largest in the world. The house of Elliott is one of the oldest in the country. No money necessary until bulbs are delivered. Money back if shipment is unsatisfactory. Full instructions with every order.

Take Part In Our July 1 Order

To obtain our special import prices listed in catalog and the following exceptional Combination Offers, **all orders must be in by July 1,** when our books close and our personal representative goes to Holland to make selections from the bulbs of the most famous growers there. Because of our extensive business, our prices are most attractive and our selection of bulbs the choicest.

A FEW SPECIAL PRICES

If Ordered Before July 1st

		Doz.	Hund.
Exhibition Hyacinths			
La Grandesse	Pure White	$2.00	$15.00
Grande Blanche	Blush White	2.00	15.00
La Victoire	Brilliant Red	2.00	15.00
Rosea Maxima	Delicate Blush	2.20	16.00
Enchantress	Light Blue	2.00	15.00
City of Haarlem	Best Yellow	2.20	16.00
Second sized Hyacinths in all best varieties		1.60	12.00
Miniature Hyacinths in separate colors		.75	5.50
Tulips			
Mon Tresor	Yellow	.75	5.50
Cramoisi Brilliant	Scarlet	.70	5.00
Lady Boreel	Pure White	.75	5.50
Keizerkroon	Red & Yellow	.75	5.50
Rose Grisdelin	Beautiful Pink	.70	5.00
Narcissi or Daffodils			
Paper White	Monster Sizes	.90	6.50
Golden Spur Select	Rich Yellow	.90	6.50
Emperor (Monster Sizes)	Yellow	1.10	8.00
Empress (Monster Sizes)	White & Yellow	1.10	8.00
Von Sion Selected	Double Yellow	.80	5.50
Poeticus Ornatus	White	.60	4.00
Sulphur Phoenix	Yellow & White	.85	6.00

Catalog Lists Many Other Varieties

Special Combination Offers

Offer A—$5 Household Selection

80 imported Dutch bulbs of the finest quality—Tulips, Narcissi and Hyacinths unequalled in hardiness and beauty; scientifically selected by experts for growth indoors. At small cost you can fill your house with gorgeous color from Christmas to Easter.

Offer B—$5 Garden Selection

A careful selection of 80 of the world's choicest Dutch bulbs—Tulips, Hyacinths, Narcissi and Crocus so exquisitely perfect that when they bloom in your garden next Spring they will be an unfailing delight to you and your neighbors.

Prices for larger quantities and wider varieties range from $10 to $100.

Fascinating Bulb Catalog Free

It lists thousands of varieties, many reproduced in natural colors, and gives full instructions how to obtain the best results. For Catalog or Special Combination Offers, write or use the coupon. No money needed now.

ELLIOTT NURSERY CO.

513 Magee Bldg. ESTABLISHED 35 YEARS **Pittsburgh, Pa.**

Our bulb business is one of the largest in the world.

What Customers Say

"I want to thank you for the most magnificent lot of flowers that ever graced my home in Winter months. They were admired by every one who saw them. Nearly every bulb sent up a magnificent flower, then one or even two smaller blooms; they were wonderful."—J.A.G., Huntington, W.Va.

"I feel duty bound to tell you about my Tulip bulbs. They have surpassed my expectations in every way. The colors are marvelous."—M.H.Y., Greenwich, Ct.

"The Tulips which I got from you were the most beautiful I have ever seen. I had bulbs from three different firms and your bulbs were twice the size and beauty of any of the others. Three of your Tulips grew 36 inches tall."—Mrs. G.D., Bristol, Va.

"I planted twelve white Narcissi bulbs in a bowl Oct. 28th and on Thanksgiving Day eight of the fourteen clusters of blossoms were open, with six more to come. They are in their glory now (Dec. 1), standing 24 inches above the top of the bowl, filling the air with their fragrance."—Mrs. W.G.F., Marshfield, Mass.

Elliott Nursery Co.

Established 35 Years

513 Magee Bldg. **Pittsburgh, Pa.**

Please put me down for ☐ Offer A; ☐ Offer B of Imported Dutch Bulbs.

☐ Please send me your new Bulb Catalog.

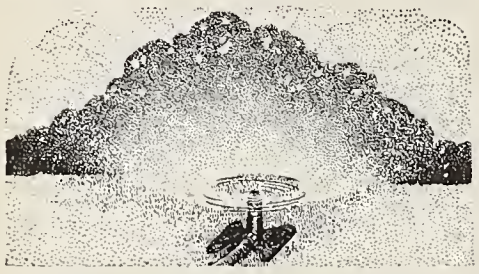
Name.....

St. and No. or R. D.....

City.....State.....



A new kind of Sprinkler puts



Covers circle any size up to 85 ft. in diameter, farther than any other sprinkler

Both nozzles can be directed on one spot, with any kind of stream Ideal for shrubs, etc



water



Both nozzles can be adjusted to water any long strip besides walks or curb, without "slopping over"



Or in one operation you can spray the flowers and give the shrubs a good soaking

where



And for corners and odd shaped places, you can use both nozzles with fine spray.

you

want it

NOW, with Rain King—the new wonder sprinkler—you can water any lawn, large or small, easier, quicker and better. Rain King is better than the best revolving sprinkler. It throws water farther on a lower pressure. The stream can be regulated.
It is better than the best stationary sprinkler. It puts water anywhere you want it! It is better than the best hose nozzle for it throws water—either coarse or fine or both—in any two different directions *at one time!*

Rain King is more than a combination of them all. It does things none of them can do and more than all combined. A simple turn of the set screw makes it instantly either whirling or stationary.
Rain King is a sturdy double-barreled affair, machined with watch-like precision. Yet it is so simple any child can run it. Made of solid brass wherever corrosion might injure it and is fully guaranteed. $3.50 at your dealer's or sent direct for the same price, with postage prepaid.

Descriptive folder mailed free on request.

CHICAGO FLEXIBLE SHAFT COMPANY, Roosevelt Road, Chicago, Ill.

33 years making quality products

Rain King

The Best Sprinkler Made

From the New York Flower Show



Another view of the Scheepers exhibit shows, beyond the central fountain, the bronze figure against its background of cedars, the vine covered lattice and rose arches



The first prize winner among the private growers, the exhibit of William Boyce Thompson of Yonkers, N.Y., Andrew Strachan, gardener, was a riot of bloom



The Bobbink & Atkins exhibit, a gold medal winner, contained a temple d'amour that was massed about with acacias, roses, lilacs and flowering peaches

Dreer's "Peerless" Dozen Cannas

The Peerless Dozen offered below is just what the name implies. It is unequalled by any other combination of twelve varieties for intrinsic worth and effectiveness. Each variety stands prominent in its color, and all are healthy, vigorous growers and free bloomers. All have green foliage unless otherwise specified.

CHEERFULNESS. Bright deep orange, broadly bordered golden-yellow; 3½ ft.

CITY OF PORTLAND. Bright rosy-pink, very free; 3½ ft. 35c each; $3.50 per doz; $25.00 per 100.

EUREKA. The best white, large substantial flowers; 4½ ft.

GOLDEN EAGLE. A grand clear golden-yellow; 4 ft. 50c each; $5.00 per doz; $35.00 per 100.

HARMONY. Large geranium red, bronze foliage; 3½ ft. 35c each; $3.50 per doz; $25.00 per 100.

METEOR. Magnificent deep red; 5 ft.

SURPRISE. The brightest red in cultivation; 4½ ft.

MRS. ALFRED CONARD. Large, exquisite salmon-pink, one of the finest Cannas grown; 4 ft. 35c each; $3.50 per doz; $25.00 per 100.

ORANGE BEDDER. Wonderful bright orange with scarlet infusion; 4½ ft.

SURPASSE REVERCHON. Large bright cochineal-red with light bronze foliage; 4½ ft. 35c each; $3.50 per doz; $25.00 per 100.

THE GEM. Straw-yellow dotted crimson; 4½ ft. 35c each; $3.50 per doz; $25.00 per 100.

THE PRESIDENT. The greatest red bedder, very large brilliant flowers; 5 ft.

All the above are supplied in strong pot plants that will begin to flower early in the season.

Price except where otherwise noted, 25c each; $2.50 per doz; $15.00 per 100

Dreer's Garden Book for 1923

Describes many other choice varieties of Cannas, including some splendid novelties. It also offers all the worth while new and standard varieties of roses, especially prepared stock for out-door planting, as well as a full line of Dahlias, Gladioli, Hardy Perennials, Hardy Shrubs and Vines, Water Lilies, etc. Flower and Vegetable Seeds; Lawn Grass and Agricultural Seeds, Garden Requisites, etc. Illustrated with eight color plates and hundreds of photo-engravings, it is a valuable reference book of 224 pages and is sent free to anyone mentioning this publication.

HENRY A. DREER 714-716 Chestnut Street, Philadelphia, Pa.



Large-Flowering Canna, Eureka

A Garden Full of Dahlias for $3.50



New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit of growth and profuse blooming qualities.

In order to further its now great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50

—one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this exceptional collection, sent prepaid to any point in the United States.

Our 25th Anniversary Seed Annual sent on request.

Stumpp & Walter Co

30-32 Barclay St., H. G. **New York City**



The Delight of a Perennial Garden

PERENNIALS are dependable for flowers in the garden and as cut flowers for indoor decoration. In endless variety of form, color and fragrance, their flowers are borne in gorgeous profusion from early Spring to Autumn frost. Each year they come up of themselves with an ever increasing luxuriance.

Think of your joy in their cheerful companionship in your own garden. This year have flowers. There is so much sentiment and charm in bouquets you yourself have picked, whether for your own pleasure, or as gifts for friends.

An Opportunity

We have a Special Offer of a 20-foot Perennial border with planting plan, for $12.50. It will bring you the pleasures of an Old-fashioned Garden at a most reasonable cost. Order direct from this advertisement and ask for our complete catalogue H. and Special Offer Folder.

Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.



MAINTENANCE of a park-like lawn need not be a source of great expense, when one man with an Ideal Power Mower can do the work of from three to five with hand mowers.

The operator need not be a mechanic. An unskilled laborer can do perfect work. Consider the saving in wages and you will understand why an Ideal Power Mower quickly pays for itself even on lawns of medium size.

Write for prices and illustrated literature

Ideal Power Lawn Mower Company

R. E. Olds, Chairman

403 Kalamazoo St., Lansing, Michigan

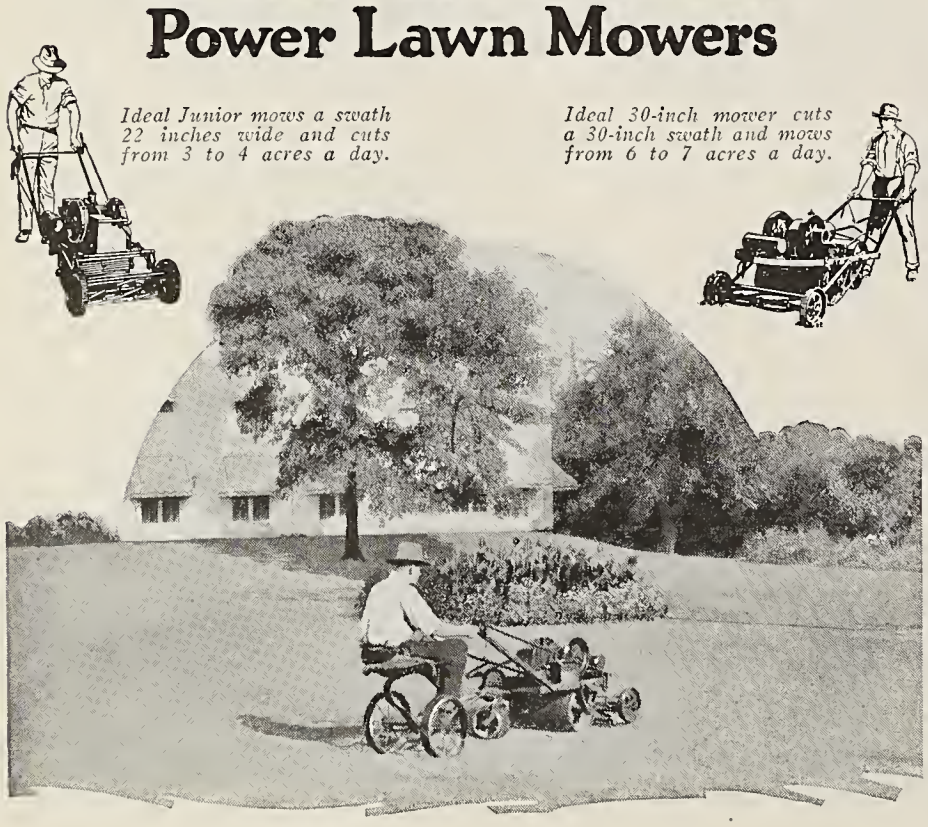
New York, 13-19 Hudson St., Chicago, 11 E. Harrison St.

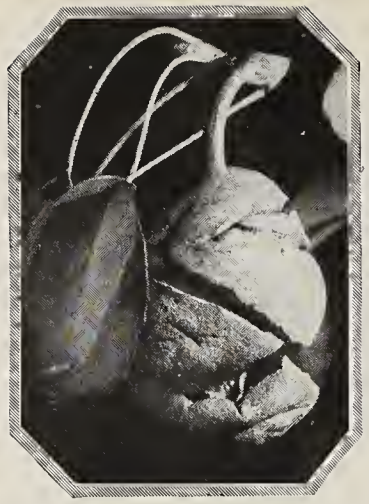
Dealers in all Principal Cities (12)

IDEAL
Power Lawn Mowers

Ideal Junior mows a swath 22 inches wide and cuts from 3 to 4 acres a day.

Ideal 30-inch mower cuts a 30-inch swath and mows from 6 to 7 acres a day.





A disease resulting from Fusicladium pyrinum causes the pear to harden and split in all directions

SPRAYS FOR GARDEN INSECTS

INSECTS and disease continue to menace man's food supply. Millions of dollars are annually lost through these ever encroaching pests. They not only swoop down upon the farmer, but they also worry the backyard agriculturist and the window gardener. The prolificness and variety of form of these two classes are amazing. In fact every imaginable kind of injury can be found.

Of insects, the most common types of pests fall into two classes based upon their food requirements. The biting or gnawing species are those which actually masticate and swallow some portion of the solid substance of the plant as the wood, bark, leaves, flower, or fruit. These are most readily destroyed with poisons which may be safely applied to the leaves or outer part of the plant where they will be swallowed by the insect with its food. The other class are the sucking insects. These gradually injure the plant by reducing its vitality as they extract the juices either from stem, leaf, or fruit. They do not touch the outer part of the plant, but insert a sharp pointed beak thru the outer layer of plant cells into the inner soft succulent tissues. For this type only those substances which will act externally on their bodies as caustics, or which will smother or stifle them by closing their breathing pores, are effective. In addition both classes can, under certain restricted conditions, be controlled with poisonous fumes.

On the other hand the assemblage of disease fungi is enormous. Such destructive parasites depend upon the living plant for food, and number, among others, the mildews, rusts, rots, molds, and smuts. In general they can be controlled by spraying.

Humid atmospheric conditions and much rainfall are exceptionally favorable for the growth and spread of the diseases. In spraying, the fundamental point is that it is a preventive and not a curative. When a disease is once established it can not usually be eliminated by spraying. To be most effective the fungicide must be applied before infection takes place.

The most important chemicals used in the checking of diseases are the compounds of copper and sulphur. Copper itself has long since been recognized as the deadly enemy of plant life, traces being often sufficient for the complete destruction of algae, tiny microscopic plants, commonly found in reservoirs and water mains.

The most well known fungicide is Bordeaux mixture which consists of a solution of copper sulphate with milk of lime. A stock solution is pre-

(*Cont. on page 168*)

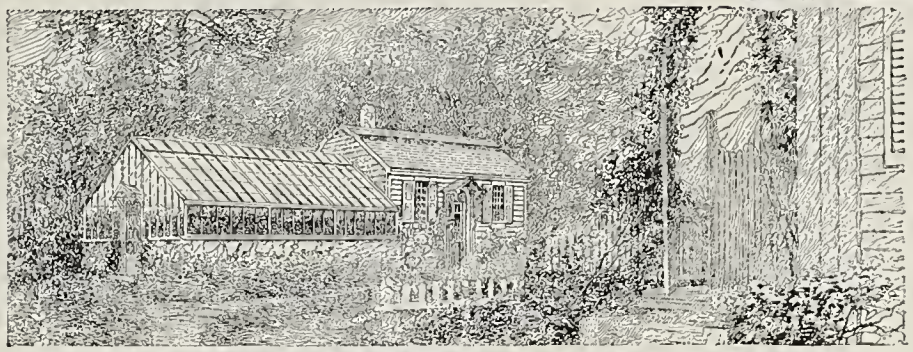
Mycosphaerella fragariae causes the destruction of strawberry leaves





The corn smut is one of the most destructive of fungi attacking corn and produces a swollen tumorlike growth

The bean blight attacks all parts of the bean; on the pod it produces spreading, discolored, watery spots



The greenhouse portion is 18 feet wide and 33 long. Just a nice snug little glass garden which holds no end of floral pleasurements.

The Most Greenhouse For the Least Money

By saying *the least money* we mean the least, consistent with undiminished efficiency and assured attractiveness. Just for identification sake, we call it the Number Two House.

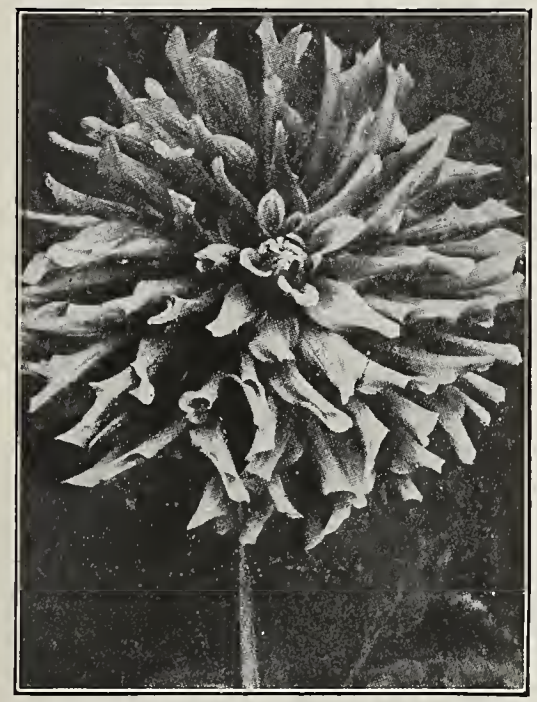
Here is one attached to what was formerly a children's playhouse, and now is a garden tea house with its glass door opening alluringly right into the glass enclosed garden. In this No. 2 Greenhouse with its straight eave, we have simplified all parts of it so that the completed building including the foundation, will cost you from 20 per cent. to 25 per cent. less than our curved eaved one. If that sounds interesting, you may incline to send for a new booklet just published, called "The Most Greenhouse for the Least Money."

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New Cactus Dahlia: Betty Austin

The absolutely perfect Cactus Dahlia. Note the splendid form and stem in the illustration. Color—yellow at base of petal, blending to rosy carmine and rose yellow at tip; reflex rose. A most beautiful and distinctive color combination, that makes it a best seller. Early, free and continuous bloomer: always full to the center.

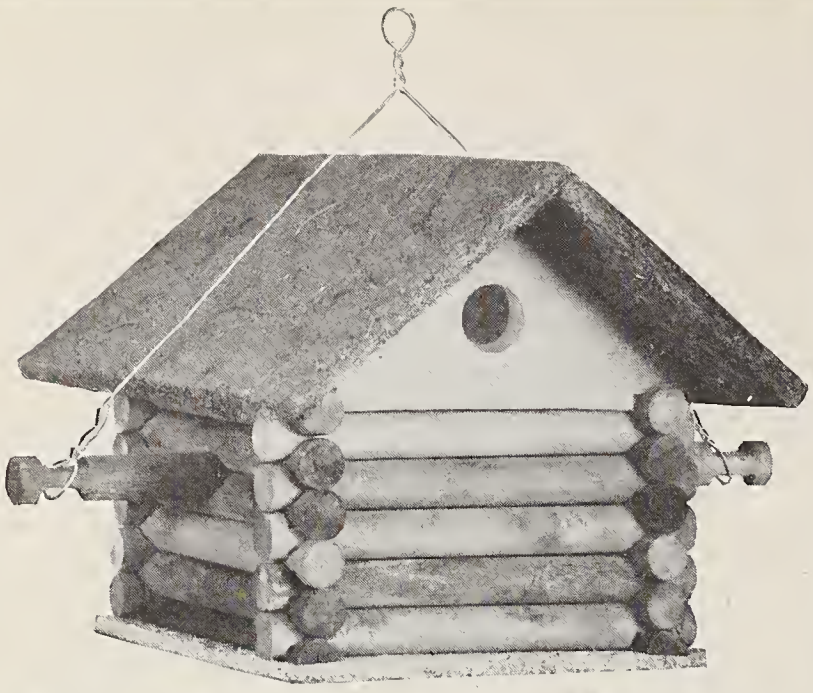
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We are the largest Dahlia Growers in the World. An enviable position made possible only by the appreciation of the Superiority of our stock by satisfied customers.

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This Attractive Lincoln Wren House

$1.00

Here is an unusually attractive bird house—that *only* wrens can use. It looks like a miniature log cabin. It is made of wood, tinted a soft brown color that *attracts* the wren; and has a substantial, weatherproof wood roof.

The song of the wren is melodious and flutelike—its amusing ways make it a favorite with everyone. It destroys large numbers of obnoxious insects; it never hesitates to attack dogs, cats, swallows, and other birds when they near its habitation. But it is astonishingly friendly to human beings.

The Lincoln Wren House can only be inhabited by the wren—and it is built to especially attract them. In appearance it is the equal of wren houses costing five to seven dollars. And yet because we build in tremendous quantities—and ship *knocked-down*, in a form that any child can quickly put together—we are able to sell this attractive bird house for only $1.00—prepaid. (West of Denver and Canada $1.25.)

Here is a real bird house bargain that you should take advantage of!

Attract wrens—they will liberally repay any attention you give them.

Send $1.00 now for each Lincoln Wren House you want.

Take advantage of this offer today.

If you aren't delighted—money back.

Fill out the coupon below and mail it in now.

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Please mail at once [ ] Lincoln Wren Houses.

Enclosed is $1.00 for each wren house ordered as above shown. It is understood that you will refund this amount if for any reason I am not delighted with the value.

Send to

Name .....

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Most of the ladybird beetles are harmless, even beneficial, but the squash ladybird is an exception to the rule

Sprays For Garden Insects

(*Continued from page* 166)

pared by dissolving copper sulphate at the rate of one pound to a gallon of water. One pound of stone lime (calcium oxide) is then slaked with one gallon of water, the water being slowly added with constant stirring so that the lime is not "drowned". As soon as a paste is formed the rest of the remaining water is added. These two preparations are kept separated and carefully corked. When required one part of the copper solution is stirred with 40 parts of water. A final addition of one part of lime is then made. When correctly made, the mixture, which must be dark blue in color, consists of a solution and a precipitation. The latter is insoluble basic copper, the former is calcium sulphate. For the more delicate plants an excess of lime is advisable; this does no harm, and may prevent burning. In fact it is always best to test the mixture, which should always be freshly made before use, for free copper. This can easily be done by pouring a few drops of the concentrated solution of potassium ferro cyanide into a glass containing the mixture and if a reddish brown precipitate is formed, it is a sign that more lime must be added.



The cucumber beetle is a tiny bug fond of potatoes especially

Another much favored and very effective fungicide is the lime sulphur solution. It is not only practical but also efficient. One pound of fresh stone lime is slaked with vigorous stirring until one gallon of water has been added. Then add two pounds of flower of sulphur (or finely ground sulphur) and boil the mixture for one hour. Strain out the lumps and dilute every part with 9 of water. This fungicide is best sprayed while still warm, and it should only be used before the foliage has appeared or after it has fallen. In the summer, when the tree is in its prime, the mixture should be diluted with 40 parts of water. Then it also acts as a contact insecticide.

Contact insecticides, as such, are of very diverse origin. They kill the insect by coming in direct external contact with the animal. But only those are controlled which are more or less tender. As these substances are easily available and are often of service against sucking insects, they have received much prominence.

The most common are the kerosene emulsions, tobacco extracts and the above mentioned lime sulphur. The extract of tobacco, which is usually a solution of nicotine sulphate, cannot be readily prepared at home. But the kerosene emulsion is practically as effi-

(Cont. on page 170)



For the small flower, vegetable or fruit garden the hand-sprayer is an indispensable bit of equipment. With it isolated plants that are affected may easily be reached and thoroughly fumigated

Mark Twain Said:

"A great, great deal has been said about the weather, but very little has ever been done."

IF Mr. Clemens had known about the modern Cornell Irrigation Systems for gardens and lawns, his whimsical remark would have lost some of its pointedness.

Nowadays something *is* done about the weather and much of the disappointment attendant with trying to make a garden or lawn grow is a thing of the past. For Cornell systems actually *do* give you rain when and where you want it.

We are prepared to make complete surveys and submit plans and specifications covering the installation of piping systems and pumping units.



The coupon, or a postal or letter will bring a complete descriptive booklet describing the Cornell plan of garden or lawn care, without obligation.

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Sensation of the New York 1923 International Flower Show. Awarded Gold Medal. Color: Absolutely pure rose-pink. The fragrance is unsurpassed. 3 year old, dormant plants, $2.50 each, $25.00 a dozen. Immediate delivery.

For May and June delivery we also have pot plants growing in 6" pots. Same prices.

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25 Darwins of 25 Varieties

625 top size highest quality bulbs in 25 of the finest named varieties of Darwins. Made up especially for us in Holland.
Here is the most possible tulip joy for the money.
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The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower—it is as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For **TWO DOLLARS** we will send **50 Bulbs** of our **Grand Prize** Mixture, which covers every conceivable shade in the Gladiolus Kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

Simple cultural directions in package

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid to any point in the U. S. east of the Mississippi. For points West and Canada add 25c—($2.25).

Our 1923 Spring Seed Annual sent on request.

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We will be glad to send you our booklet of garden ornaments, upon request.

Carbone INC.

Italian Arts and Antiques

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BOSTON



The asparagus beetle is a quarter of an inch long, and bluish black with green spots



Canker worms are particularly destructive in apple orchards in the Fall

Sprays For Garden Insects

(*Continued from page* 168)

cient besides being the standard insecticide. The use of kerosene itself applied at the rate of one ounce to 15 square feet of water surface, has proved a very effective means of controlling the mosquito. An insecticide for the control of scale insects can be made by heating two ounces of soap in a pint of water. When dissolved one quart of petroleum is added to the hot solution and the whole shaken or churned until a perfect emulsion is formed. This is then diluted with 9 parts of water. For ordinary insects the solution is diluted with 15 parts of water, and for the control of soft bodied plant lice this spray is diluted with 20 parts of water. The application of the kerosene, or in fact of any oil, should be just sufficient to wet the plant without allowing it to run down and collect in puddles. Unless this precaution is taken the plant may be seriously injured.

The harm done by masticating insects in the various stages of their life cycle to the plant is far more noticeable and often very injurious so that they have to be controlled by food poisons. The most important of these are the arsenical compounds which have supplanted, practically, all other substances. Of these, arsenate of lead and arsenite of lime are much safer to use than the older Paris green. The former is prepared by combining three parts of crystallized arsenate of soda with seven parts of crystallized acetate of lead in water. These substances, when pulverized, readily unite and form a white precipitate of lead arsenate which is kept more easily in suspension in water than any other poison. It can be used without injury to the foliage of even the most delicate plant at a strength varying from one to five ounces of this combined weight to two gallons of water.

The arsenite of lime is prepared by first boiling one ounce of white arsenic with four ounces of sodium carbonate in half a pint of water for 20 minutes or until dissolved. One ounce of this stock solution, which will keep indefinitely, is poured into 8½ gallons of water in which has been previously mixed three ounces of freshly slaked lime. This arsenate of lime can be used for ordinary spraying. The greatest care should always be exercised in preparing these arsenical stock solutions and afterwards in keeping them plainly labeled to prevent their being mistaken for some other substance.

The fumigation of growing stock, although not exactly rare, is more or less restricted to certain regions and to special cases. In spite of the fact that it is the most thorough method for the control of scales, thrips, aphids, etc., it has not been generally adopted, first because of the deadly poisonous nature of the hydrocanic acid gas, secondly because of its disastrous effects on tender plants if improperly used; and thirdly because of its cumbersome procedure requiring considerable skill. Then, too, it occasionally happens that some plants appear to have been injured although the correct dosage was given and the conditions were favorable for application. Probably the most important use of this gas is as a means of controlling insect pests in greenhouses and cold frames as well as fumigating nursery stock about to be sent to other localities.

DR. E. BADE



The potato beetle is one of the most familiar and devastating insects



The leaf louse is a strict vegetarian, liking especially beans, beets, peas, celery, asparagus, onions, rhubarb and horse-radish. It can be killed by spraying with "Black Leaf 40" tobacco extract



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Our collection of enduring Terra Cottas also includes Flower Pots, Boxes, Fonts, Sun Dials Gazing Globes. Benches and other interesting aeeessories for the garden, sun room and house.

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For Lawn Planting
Selected Specimens 3 to 4 ft. high

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Red Pine	2.75
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Silver Fir	4.50
Japanese Pine	3.25
	$41.75

For 12 (1 of Each) $38.00

For the many who invariably wait until the last minute to do their planting, we suggest that it is still time to plant the following.

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All Extra Heavy—3 to 4 ft. high

Sweet Syringa	Spice Bush
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There's a Norse-like sturdiness in evergreens that makes them welcome in our gardens, our streets, our parks, and our playgrounds. No grounds can even approach completeness without their picturesque grace and richness of color in winter and summer.

Use them Generously—Avoid Future Regrets

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	Size	Each	Per 10
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	3-4 ft.	4.00	35.00
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	6 ft.	10.00	
	6-8 ft.	20.00	
Nikko Fir	3-4 ft.	6.00	50.00
(Japanese)	5-6 ft.	10.00	90.00
	8-10 ft.	40.00	
Japanese Cypress (Green)	1-1½ ft.	2.50	20.00
Japanese Cypress (Golden)	1 ft.	1.25	10.00
Japanese Cypress (Blue)	1 ft.	2.00	
	2 ft.	3.00	
Colorado Blue Spruce	8-9 ft.	40.00	
American Hemlock	3 ft.	3.50	30.00
	4 ft.	4.00	35.00
Japanese Hemlock	2-2½ ft.	3.00	25.00
	3-4 ft.	5.00	45.00
	6 ft.	10.00	
Austrian Pine	7-10 ft.	25.00	
	10-12 ft.	45.00	
Jack Pine	6- 8 ft.	10.00	90.00
	8-10 ft.	15.00	
Mugho Pine	1 ft.	3.00	25.00
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Red Pine	4- 5 ft.	5.00	40.00
	6- 8 ft.	20.00	
Scotch Pine	3- 4 ft.	3.00	25.00
	8-10 ft.	20.00	180.00
White Pine	4 ft.	3.00	25.00
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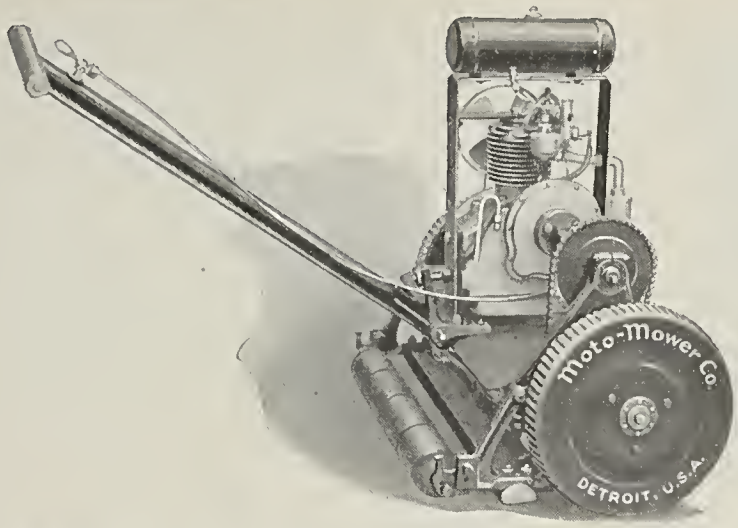
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Schling's wonderful new Snapdragon

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"Indian Summer"

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"A word to the wise is sufficient"

And here are three other Schling specialties you must have in your garden this summer.

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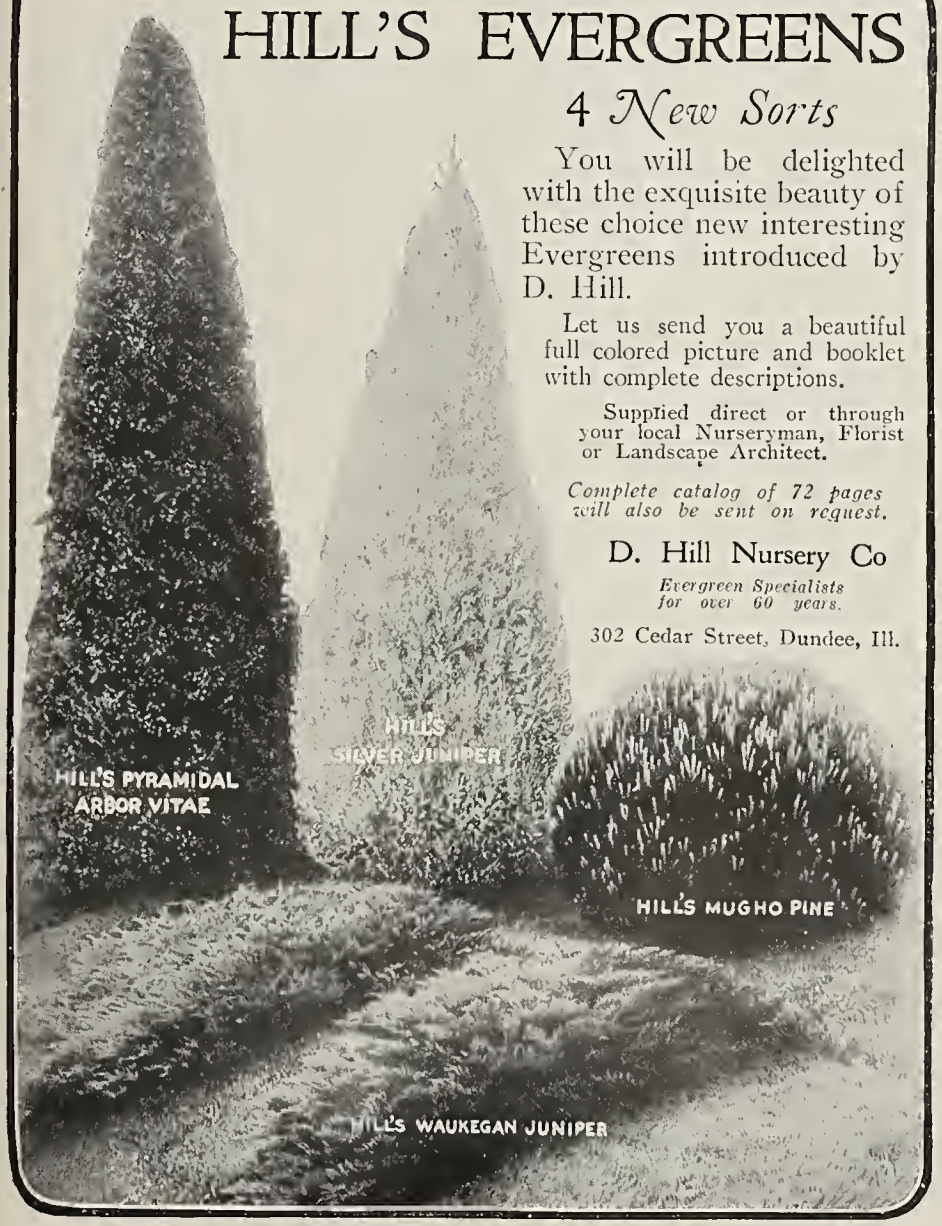
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Beckert's Garden Collection of Selected Bulbs

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12 Tulips, Breeders, Assorted
12 Tulips, Darwins, Assorted
12 Narcissus, Single Daffodils, Assorted.
12 Crocus, Mammoth, Assorted

60 Fine Bulbs for only $3.00 Postpaid.

Beckert's Window Garden Collection of Bulbs

6 Hyacinths, Romans
12 Narcissus, Polyanthus
12 Narcissus Yellow Trumpet
12 Tulips, Single, Assorted
12 Freesias, Purity

54 Fine Bulbs for only $2.50 Postpaid.

1923 Catalog Free

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Mail orders promptly filled.

Beckert's Seed Store
Dept. H
Established 1877
North Side Pittsburgh, Pa.



Keep Song Birds in Your Garden

THE cheery song of robin, wren, blue bird, thrush and many others will make your garden more enjoyable. These little feathered folk will create havoc in the ranks of mosquitoes and other insect pests. Their bathing and drinking provide many hours of absorbing interest. Attract them and keep them in your garden with one of our Art Stone Bird Baths.

The soft gray tone of the bird bath illustrated adds a delightful spot of contrast on your lawn and soon attracts liberal patronage from the desirable song birds. Stands 32 inches high and bowl is 27 inches in diameter. Lasts for generations. Prices and sizes $4.50 to $22.50.

Send 10c in stamps for beautiful catalog G which describes bird baths, fountains, benches, and all kinds of garden furniture and ornaments. All made of permanent Architectural Art Stone, beautifully designed and executed, reasonably priced.

Architectural Decorating Company, 1600 S. Jefferson St., Chicago



Residence of Donald G. Tuttle
Naugatuck, Conn.

Where the Sun Plays Hide and Seek

Planning and planting a *northern* exposure calls for especial knowledge and care. Hardy shade enduring shrubs must be selected that will develop and harmonize with the general scheme.
Rhododendrons, Laurel, Azalea, Hemlocks and Japanese Yew as shown above have met these requirements.

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A speciality which we introduced, makes a most pleasing low edge along the front walk. Its compact growth, dwarf habit and dainty foliage makes it an ideal hedge plant.
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Write today for our new 52 page illustrated catalogue No. 194. If you live east of the Mississippi, it is free; if west, please enclose 25c in stamps.

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Woodmont Nurseries, Inc.
P. O. Box 1588 New Haven, Conn.
"The Pioneer Landscape Nurseries of New England"



Lend Enchantment to your Garden with a Water Lily Pond

Water Lilies are among the easiest plants to grow. Their requirements are simple. Given sunshine, a quiet pool and rich soil and you can not fail to have an abundance of flowers. They do not need the alert care of a gardener or the ceaseless attention required by most garden plants.

French Novelties, — Hardy Sorts

These fine new hybrids have been thoroughly tried out in our ponds for the past eight years or more and have proven their worth.

MANZANIELLO. A charming variety of unique habit. Flowers are of good size, tulip-shaped and on stems. 4 to 5 inches above the water. The pink, carmine-flecked petals make a pleasing contrast to the white sepals. Free-blooming. **$5.00 each.**

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Catalogue sent on request. Contains planting directions, list of standard varieties and French novelties with prices.

HARRY JOHNSON, Water Lily Specialist, Hynes, California



Blazing Star

California Wild Flowers

GORGEOUS flowers that will bloom this summer with minimum care. Waste spaces, gardens and hillsides can be transformed into veritable beauty spots that will be an unending pleasure all summer. The royal purple and gold of the Lupine, California Poppy and Blazing Star, the dainty Tidy Tips and Cream Cups, Wild Heliotrope, Blue Gilia and the host of California Wild Flowers that will make your garden radiant with color and unique in conception.

Plant a California Wild Garden!

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California Wild Flower Specialist
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Illustrated booklet, "California Wild Flowers, their Culture and Care," describing over 100 beautiful species. Postpaid 15c



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SOMETHING new in a lawn sprinkler. Invaluable to the garden lover. All the advantages of the famous "Fountain"—yet without some of its disadvantages. The Half-Fountain sprays the same soft, life-giving mist. The spray is all forward from the hose and you can pick it up without getting wet.

Many communities prohibit the wetting of sidewalks. This sprinkler complies with the law. Can be placed to spray any spot on the lawn or flower bed. Very durable because it is simply made and all of brass.

GET ONE TODAY

If your dealer does not display the "Half-Fountain" in its individual package, send us his name and $1.00 and we'll see that you get one immediately. Once tried, you won't want to be without it.

The Armstrong Manufacturing Co.,
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Springtime at Mayfair

means meadow and woodland gay with Daffodils, gardens glorious with stately Tulips. Your own personality will be expressed in your garden if you spend an hour at Mayfair choosing the varieties you wish to have next spring.

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Even, Economical, Automatic Irrigation for Lawns and Gardens
No Dry Spots
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Gentle, Generous, Mist-Like Spray
Saves Water, Hose and Hours of Time

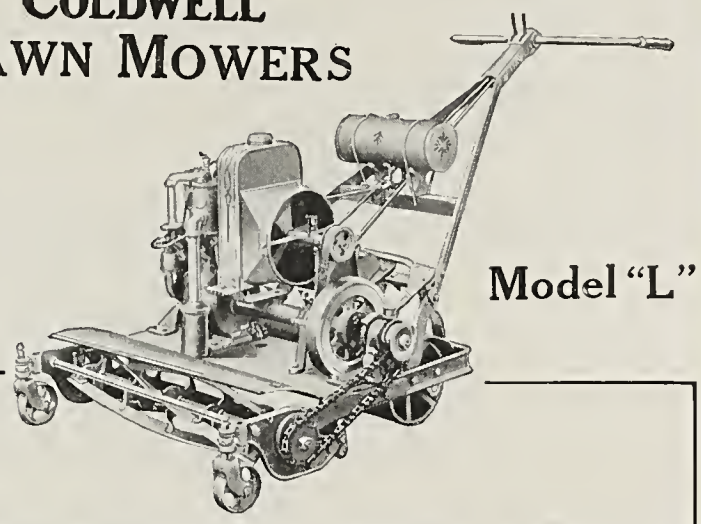
Act now to insure moisture for your thirsty Lawn and Flowers during the intense heat of Summer

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Model "L"

The Lawn—A Restful Place

Cheekered with sunlight and shadow, sometimes gay and sometimes sombre, what thing is eloser to the home lover's heart than his vista beyond the porch—that view of beauty—the lawn.

And to keep it fit, with every little blade in prime of health, a careful trim, then gently rolled, is absolutely needed.

Coldwell's Model "L" steps in to take the task! Economical—thoroughly efficient. Motor-powered, roller equipped, it leaves each thriving shoot radiant with the gift of health—quite as no other mower can. And—six acres per day, if needed!

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When Mistress Spring Comes To Your Garden

Her path should be lined with Daffodils and Tulips—those colorful blooms of May and June. For the gardener who wants an extra choice assortment of spring flowers I recommend

The Sunrise Collections

35 *Narcissi*, assorted varieties $2.75
100 *Single Tulips*, assorted... 2.75
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25 *Hyacinths*, assorted... 3.50

Any one collection at the price indicated

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Send your order now—you need not pay for them until you receive them next fall.

Better Bulbs—By Farr

My 1923 catalogue of Tulips, Daffodils, Crocus, Hyacinths, spring-blooming bulbs is ready. If you would like a copy, write today.

BERTRAND H. FARR Wyomissing Nurseries Co
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Plan to see our display of Peonies at the Colonial Trust Co., Reading, Pa., and at Mr. William H. Loder's, East Stroudsburg, Pa., the first week in June.

Water Lilies Will Thrive From the Lakes to the Gulf

From Canada's cold climate to the warm waves of the Gulf you will find Tricker's Water Lilies grow luxuriously and bloom freely. They have proved their ability to meet all conditions if given sunshine, soil and water.

Select Tender Lilies for Tubs and Pools

this month, and plant them, too. A quartette of novelties and a score of established varieties are described and pictured in

Tricker's 1923 Catalogue

of Water Lilies, Victorias, Nelumbiums, and aquatics. Features a new and distinct form of gardening that will interest you beyond belief. Send today for a copy.

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in our 1923 *Prize Garden* was Princess Elizabeth (Darwin) — Of charming, clear pink colour.

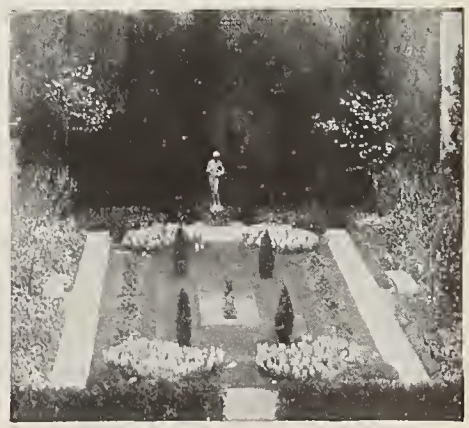
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Order now. Plant this fall for May, 1924, flowering. Remit when delivered.

Same superior quality as has made "Scheepers Quality Bulbs" famous the country over.

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OUR TULIP GARDEN

at the International Flower Show, New York, 1921, was awarded the Grand Sweepstakes Prize as the best exhibit of the Show



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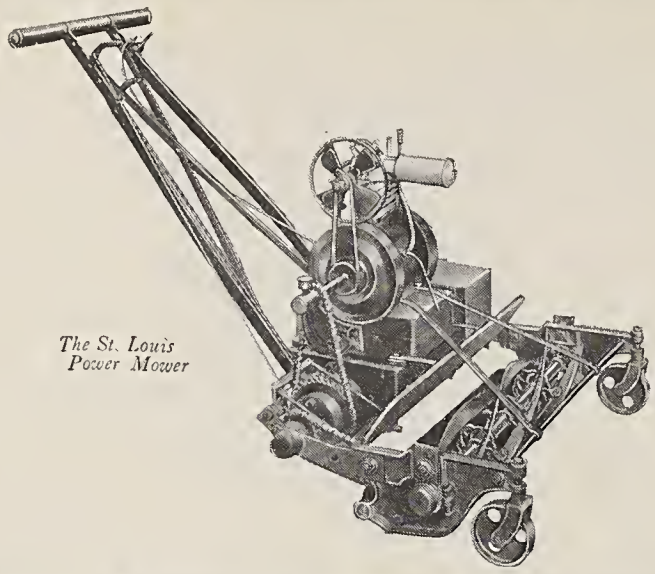
WATER is the life of the garden. Every gardener should find out as soon as possible the easiest and best way of getting plenty of water to the roots of his plants.

Buy a reliable ⅝ths hose from your dealer and use it conscientiously. Ask him for BULL DOG, GOOD LUCK or MILO—standard ⅝ths brands made by Boston Woven Hose & Rubber Co. To go with it get a Boston nozzle which gives "stream, spray or mist with a twist of the wrist."

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Tidy Lawns at Small Expense

THE Milbradt Power Mower makes quick work of trimming and beautifying lawns. It's *practical,* first of all; easy to handle anywhere; the lightest in weight of any 27-inch swath machine.

A sturdy 4-cycle engine supplies power for both traction and cutting. Special design stops power wastage, absorbs shocks and prevents excessive wear.

You'll be surprised at the low initial cost, the economical operation, the long life of the Milbradt Power Mower. If pertinent facts and figures interest you—write today!

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Designed with scientific regard for bird habits, endorsed by National Audubon Societies.

Perches on a gently sloping bottom, a center piece to hold food and shower bath top. Five sizes.

For sale by John Wanamaker and all leading department stores.

Manufactured and patented by
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Improve and Beautify Your Lawn

by using a "Clean Edge" Trimmer on the borders and edges
A TIME and LABOR SAVER—
WORKS LIKE A SHEAR

Trims around trees, shrubbery, walks, and edges. No cutting of turf or preparation of any kind required. A necessity on even the smallest lawns.

Price $8.50
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Astilbe Arendsi

This month we make a special offer of the new Arendsi Astilbe. Silver Medal collection, twelve varieties $6.00

Also ten *new Phloxes,* raised and introduced by Julius Heurlin. These have been awarded a First Class Certificate by Massachusetts Horticultural Society. $5.00 for the collection.

We again call your attention to our

EVERGREENS

None better to be had anywhere and our prices are right, too.

Rugged New England-Grown Nursery Stock

The sturdy ruggedness of trees and shrubs grown in this climate is well-known. With the rugged climate, gravel subsoil and many years of practical experience we offer healthy plants, hardy everywhere in this country. Strong root systems, inbred vigor and fine plants. Send us your list of wants.

Our Catalog On Request.

Blue Hill Nurseries, Inc.,
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Callahan Sectional Greenhouses

Are designed especially for the better class of suburban homes, city residences, parks and country clubs.

They will bring good cheer and happiness to your home the year round. Fragrant flowers—an early garden—fresh vegetables all winter—all these are yours with a Callahan Greenhouse. It isn't an expense—it's an investment that enhances the value of your property and gives you constant satisfaction.

New Low Prices

Built entirely at our new factory in completely finished unit sections, so their cost is surprisingly low. Erection costs, too, are almost eliminated because anyone can quickly and easily bolt them together. They are shipped ready to assemble—even the hardware is attached.

Only the best grade of Louisiana Cypress—the wood eternal—is used in their construction. Made in a number of styles and sizes—with a wide range of prices.

Let us send you The Greenhouse Book—it contains full details.

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Also manufacturers of larger Greenhouses and Ventilating Apparatus for commercial growers. If interested, ask for our Commercial Catalog.





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A Gardenful of Roses for $5.00



5 Dozen 1-Year Plants..... $5.00

No words of praise can adequately convey the extreme beauty of this glorious collection of sixty selected roses. The vigorous, healthy growth, profuseness of bloom, exquisite colorings, and beautiful formation of the flower make this an unrivalled offer. The roses in this collection are commonly known as monthly bloomers, and will bloom all summer. Need no protection in the South; should have protection in the North.

2 Dozen 2-Year Plants..... $5.00

The best bloomers for the garden are included in this collection. They are of good size and offer unusual value, having been selected from the best varieties that have come from Europe and America. These roses are not untried, having passed the most severe test, and are offered in "Gold Medal" varieties. They will embrace all colors, will bloom at once and all summer, and all will be found highly desirable.

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In this collection we have grouped together 12 of the finest Hybrid Tea Garden Roses of the three-year size for summer blooming. Not only does the collection represent all colors known in Roses, but shows many beautiful shades and color combinations not found in the ordinary varieties. The collection is of superior merit and especially adapted to our climatic conditions. Each is a perfect gem in its particular color and form.

These Roses will come to you from one of the largest Rose producing establishments in the United States, carefully packed, and safe arrival guaranteed. Printed instructions will accompany each shipment.

NOTE—If desired with the soil on the roots, must be shipped by express collect. If without soil, will be sent Parcel Post prepaid. We recommend the former.

Catalogue Free

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Dentata (white)
Rubra rosea (rosy carmine)

Both have large blooms, 8 to 12 inches across; they'll make your garden attractive by night or day.

Growing plants $1 each or $1.75 for two

Get our Catalog which illustrates and describes these and other splendid varieties. Send your name and address today.

Independence Nurseries
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FREE

Lawns Beautiful

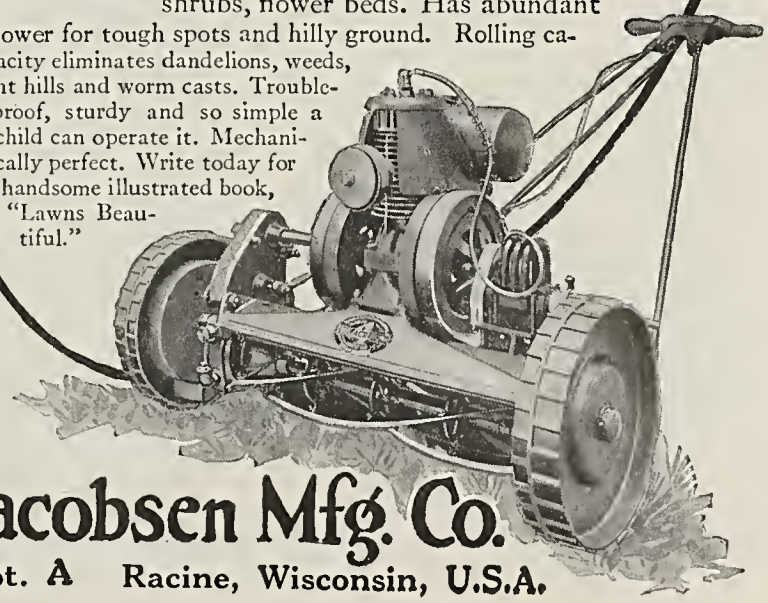
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The "4-Acre" Power Lawn Mower does the work of 4 to 5 men with hand mowers. Cuts a 24-inch swath. Mows 4 to 5 acres a day at less than 40 cents a day for fuel and oil. Pays for itself in a short time in labor saved. Makes a better lawn.

The 4 ACRE **Power Lawn Mower**

Handles easily close-up around trees, shrubs, flower beds. Has abundant power for tough spots and hilly ground. Rolling capacity eliminates dandelions, weeds, ant hills and worm casts. Trouble-proof, sturdy and so simple a child can operate it. Mechanically perfect. Write today for handsome illustrated book, "Lawns Beautiful."



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For Better Gardens—Perfect Flowers



Kill Aphis

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Florists, greenhouse owners, gardeners and fruit growers always keep this "old reliable" spray on hand to destroy all varieties of Aphis, Thrips, Red Bug, Psylla and Leaf Hopper.

Bottle making 6 gallons of effective spray, 35c at your dealers.

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Spray "Black Leaf 40"

40% Nicotine

Kills Aphis



The new
STAYTITE
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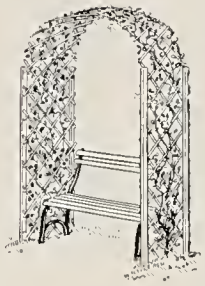
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The Sturdy, Convenient and Practical

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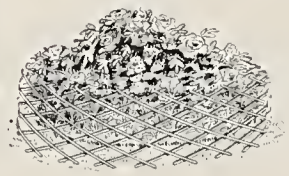
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Readily Adaptable

Many pleasing effects may be produced with this trellis: as a background for flowers, as an archway, as support for vines and for many other purposes. Adds grace and beauty to the home surroundings.

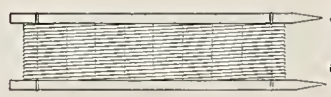


Our Prices Make Building Unnecessary

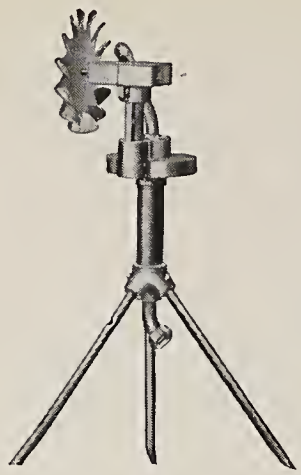
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At your dealer or direct from us, transportation paid to points east of the Missouri River.



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Sprinkles from 18 to 80 feet!

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VEGETABLE
CRUTCHES

VEGETABLE Crutches are the most convenient and useful garden help brought out in many a day.

They are stout galvanized steel stays for supporting flowers, bushes, tomato plants, peas, beans, etc. They do away forever with the necessity of hunting up wooden sticks every year. Improve the appearance of your garden. Will not rot, or break off in a heavy storm.
Good for 15 to 20 years. Ringed and crimped for twine or wire. Lengths 3 to 5 feet. Inexpensive, 55c to 95c a dozen. Get a trial dozen today — they'll be the handiest thing you can buy for your garden this year.

At your hardware dealer's. Or send us $1 for sample dozen (specifying length) postpaid.



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Hedge Trimmer

with Lawn-Clipping Attachment

This new, wonderful device makes hedge trimming a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

Saves Time, Labor, Money,

In use on thousands of estates, homes and institutional grounds. Strong, durable and perfect in operation. Equipped with lawn clipping attachment it becomes doubly valuable to every owner who wants his hedge and lawn to look right.

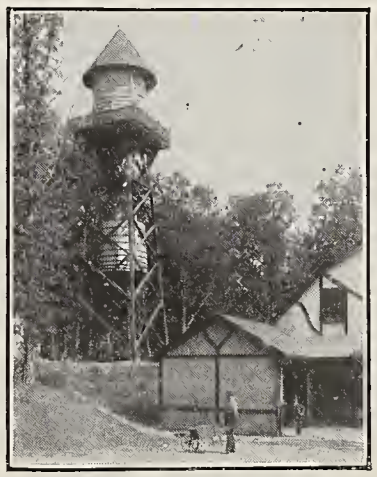
3 sizes, 30"; 40" and 60" blades	$25 to $35
Lawn clipping attachment	$15 extra

Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.
If your dealer cannot supply, we will ship to you prepaid from the factory.
Write for descriptive circular and testimonials.
Live dealers and agencies wanted everywhere.

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on estate of
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THE DOUBLE TANK FEATURE is shown in the illustration. The lower tank catches any overflow and a reserve supply is always on hand in case of fire or for the garden and grounds when the dry season is on.

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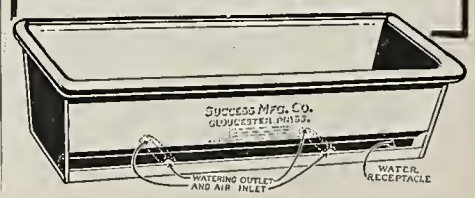
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THIS Liberty Super-Twin Hot Plate is designed to give super service wherever there's need of clean, dependable heat for cooking or allied uses. Well designed, strongly built, beautifully finished; frame and legs of aluminum-copper alloy, highly polished. Genuine nichrome heating elements. Each plate governed by 4-station switch, develops three heats, low 150 watts, medium 330 watts, high 660 watts. Maximum total current consumption, 1320 watts.

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The Liberty Gauge & Instrument Co.
(Electrical Division)
6445 Carnegie Ave., Cleveland, O.

Liberty HOT PLATES



Bring the Outdoors indoors

OUTSIDE—the green of the lawn and the trees—the white, crimson and gold of the garden and the blue of the sky.

Inside—the rug, the pictures, the upholstery and tapestry repeat the charm of the open. Even the pedestals echo the design of the statuary outside. Beauty is undivided, one harmonious whole, and health-giving sunshine plays over all.

Broad French windows of clear *American Window Glass* alone make this possible. Truly, it is bringing the outdoors indoors and marks the irresistible trend of the times towards more and yet *more* windows. It is the trend of civilization.

Ameriean Window Glass is a notable refinement at no extra cost. In evenness, uniformity and freedom from imperfections it excels and leaves no other choice.

Clear vision, strength and beauty are assured if you insist that our trade mark appear on every box of window glass which goes into your windows and doors.

AMERICAN WINDOW GLASS CO. PITTSBURG, PA. U.S.A.

AMERICAN WINDOW GLASS CO.

GENERAL OFFICES: PITTSBURGH, PA. BRANCHES IN PRINCIPAL CITIES

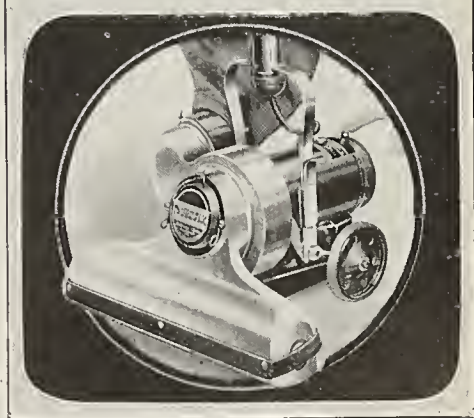


Free—

an electric Vac-Mop

Mop by vacuum your hardwood floors. No more shaking mops or chasing dirt. This marvelous Vac-Mop cleans itself at the same time it is cleaning and polishing the floors. With every Sweeper-Vac, the famous two-in-one brush and suction electric cleaner, we are giving absolutely free this new Electric Vac-Mop. A marvelous rug cleaner with exceptionally efficient house-cleaning attachments and the Vac-Mop for bare floors, the Sweeper-Vac is the one cleaner to perform every house-cleaning task.

Sweeper-Vac Electric Cleaner



MAIL THIS COUPON TODAY

PNEUVAC CO.
168 Fremont St., Worcester, Mass.
With no obligation other than that I owe myself to know about this marvelous invention, kindly send me descriptive literature of the Sweeper-Vac and Vac-Mop and also the name of your nearest dealer.

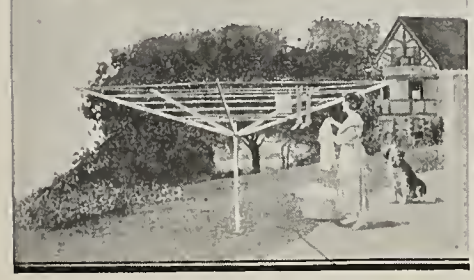
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Why Unsightly Clothes Yards?

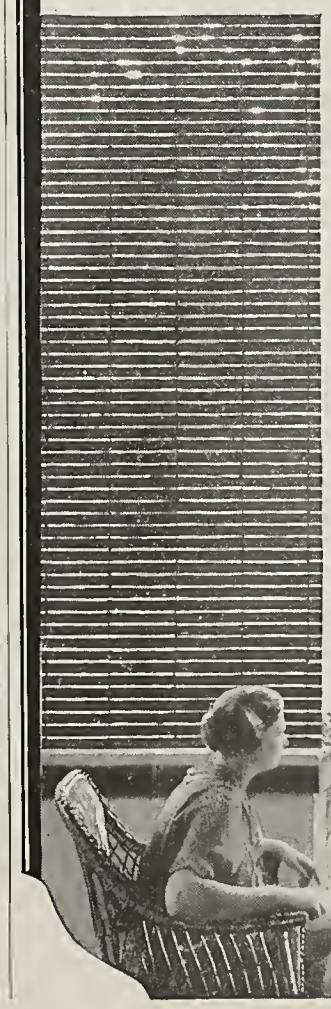
The Hill Champion Clothes Dryer, with 150 feet of line, is not only a time and labor saver, but because it can be removed easily it allows you to have your clothes area free except at drying times. Most efficient means of outdoor drying known. Made a little bit better than seems necessary, but the years of service experienced by users of Hill Clothes Dryers prove that quality pays.

Complete information in our folder "G" is yours upon request.

Hill Clothes Dryer Co.
52 Central Street
Worcester, Mass.



AEROLUX
NO-WHIP REG. U.S. PAT. OFF.
VENTILATING
PORCH SHADES



Live outdoors this summer—on your porch. Equip it with beautiful Aerolux Shades. Have fresh cool air and perfect privacy without heat and glare.

Durable, economical, easily hung. Weatherproof finishes. Can't flap in wind. For open or glass enclosed porch.

Sold by leading department stores and furniture dealers.

FREE Book, "Better Porches" shows how to make your porch an attractive summer living room. Write for it.

The Aeroshade Company
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Dress your thoughts with as much care as you do your person

PEOPLE who take pride in making a good personal appearance are also the kind of people that want their written messages to indicate good taste.

The use of Old Hampshire Stationery by men and women of social position is proof of its superior quality.

Old Hampshire Vellum

"A Stationery of Distinction"

Old Hampshire Vellum is a fine, aristocratic paper that won't scratch or splotch the ink. Offered in quire boxes (24 sheets and 24 envelopes). Also in quarter reams (125 sheets) and 1-8 M envelopes (125 envelopes). Several sizes and styles. Priced at $1.00 the box and upward.

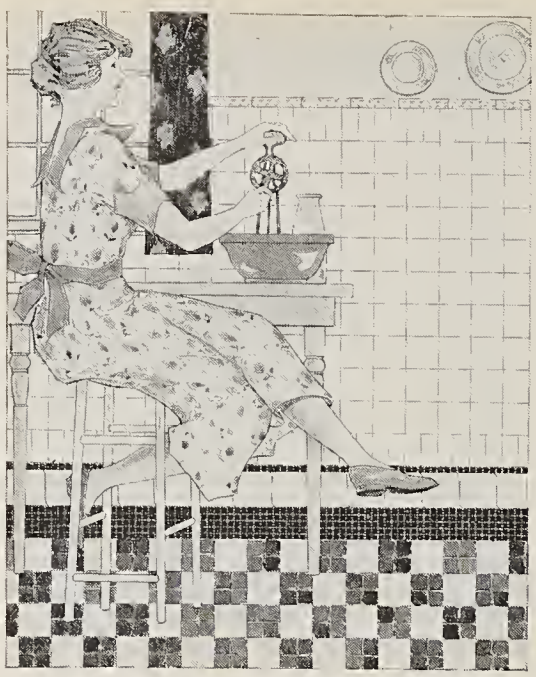
Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige on receipt of remittance.

A usable packet of Specimen Sheets and Envelopes will be sent on receipt of 10c.

HAMPSHIRE PAPER COMPANY
Fine Stationery Department
SOUTH HADLEY FALLS, MASS.

Old Hampshire Stationery

Its popularity proves its worth



Beautiful TILES

Woman's preference for the kitchen.

In the best sense, there is no kitchen but the *tiled* kitchen.

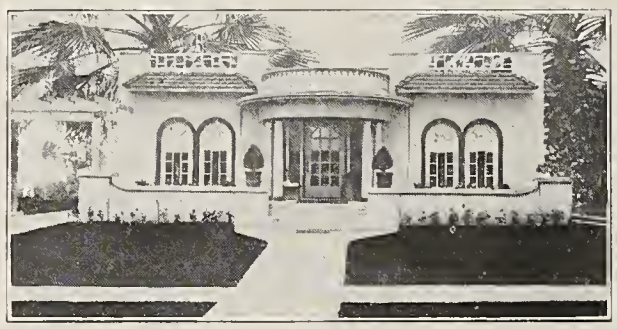
Clean—easily kept clean—not injured by lye, soap, or any cleaning compounds. Just a few moments' work, and tiled walls and floors are restored to their original newness.

Unlimited freedom of treatment. No limitations in patterns, combinations or designs. Nothing ready-made. Each installation determined by a selection that exactly suits the case. Ever new—fresh looking—beautiful—interesting.

Consult your architect and dealer about Tiles, or write to

The Associated Tile Manufacturers
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California Bungalow Books



"Home Kraft" and **"Draughtsman"** each contain Bungalows and Two Stories. **"Plan Kraft"** Two Stories. **"Kozy Homes"** Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BLDG. LOS ANGELES, CALIF.

REDUCE Easily . . . Naturally

To Remove Excess Weight in a Safe, Strengthening Way

EAT BASY BREAD

It is the one safe method which will help you without interfering with your natural mode of living, and, what is more, without endangering the system.

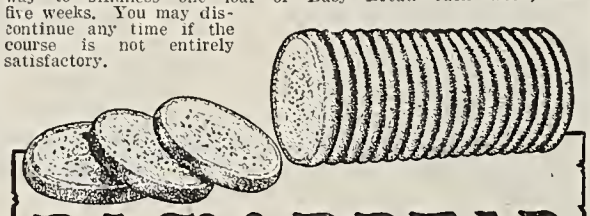
FREE BOOKLET SENT ON REQUEST

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange New Jersey

Unlike the usual methods which leave you worn out, weakened and starved, Basy Bread actually increases vitality while it decreases weight!

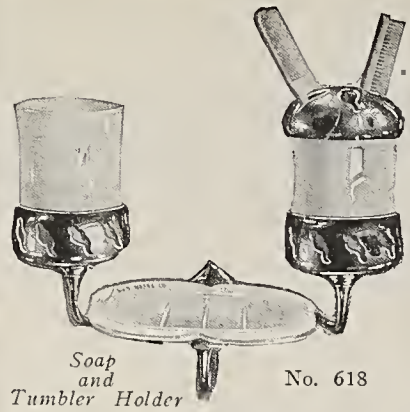
It is a wholesome, appetizing food, recommended and used by leaders of the stage and society.

Begin now. Send us five dollars and we will forward a five weeks' course of our Basy Bread to start you on your way to slimness—one loaf of Basy Bread each week, for five weeks. You may discontinue any time if the course is not entirely satisfactory.



BASY BREAD

REGISTERED — TRADE MARK



Soap and Tumbler Holder No. 618

Choose Wisely

the equipment of your bathroom.

Select accessories that delight the eye, give a lifetime of service and are easy-to-put-up.

San-o-la bathroom accessories are made of solid brass, gracefully designed and richly nickel plated.

Ask any good dealer to show you these attractive fixtures or write for illustrated booklet called "Real Bathroom Comfort."

ART BRASS COMPANY'S

SAN-O-LA

BATH ROOM WARE

ART BRASS COMPANY, Inc.
Dept. H. G.—5
299 East 134th Street New York



PLANS *for* HOMES

STILLWELL California Style Homes are suitable for any climate. They are inexpensive to build and easy to sell.

Write Today for

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containing pictures, floor plans and estimates of cost of building. They will help you visualize the home of your dreams and make that home a success.

"Representative Cal. Homes"
50 Houses, 7 to 10 Rooms—$1
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SPECIAL OFFER:

Send $2.50 for any three of these books and get Garage Folder FREE

Books and Blueprints sold with Money-Back Guarantee

E. W. STILLWELL & CO.
(National Plan Service)
892 Calif. Bldg., Los Angeles

Quickly Removes All Stains and Marks



For one purpose only—Sani-Flush. It cleans the toilet. Swiftly, easily it removes all stains, discolorations, incrustations. No scrubbing. No scouring. No hard work.

The bowl shines!

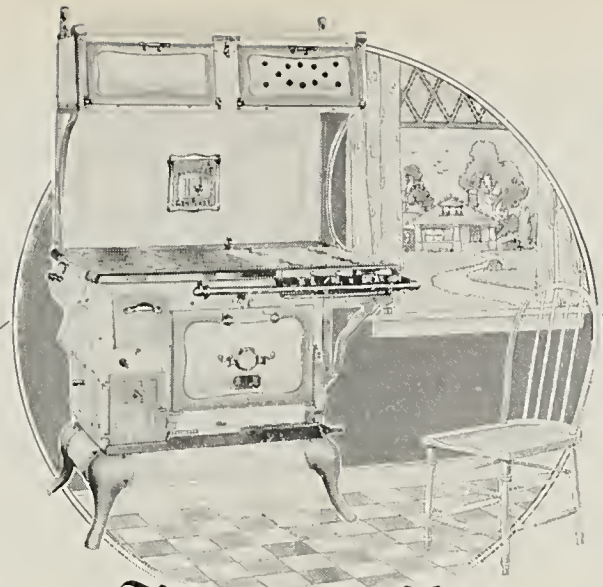
The trap—hidden, unhealthful—is reached and cleaned only by Sani-Flush. All foul odors are destroyed. There is no other preparation made that does this work.

The ease of using it—just sprinkle Sani-Flush into the bowl. Follow directions on the can. Flush! It will not harm plumbing connections. Always keep Sani-Flush handy in the bathroom.

Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. If you cannot get it at your regular store, send 25c in coin or stamps for a full-sized can, postpaid. (Canadian price, 35c; foreign price, 50c.)

THE HYGIENIC PRODUCTS CO.
Canton, Ohio
Foreign Agents: Harold F. Ritchie & Co., Ltd.
Toronto, Canada
33 Farringdon Road, London, E. C. 1, England
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Sani-Flush
REG US PAT OFF
Cleans Closet Bowls Without Scouring



What's back of the

Duplex-Alcazar?

EVERYONE knows the Duplex-Alcazar—the pioneer three-fuel range—burning gas and coal or wood—singly or altogether—changing instantaneously from fuel to fuel.

ALCAZAR
QUALITY KITCHEN RANGES
Every Type, Style and Price For Every Fuel

It makes the kitchen comfortable the whole year around—warm in winter—cool in summer and comfortable in between—cuts fuel costs and makes good cooking better.

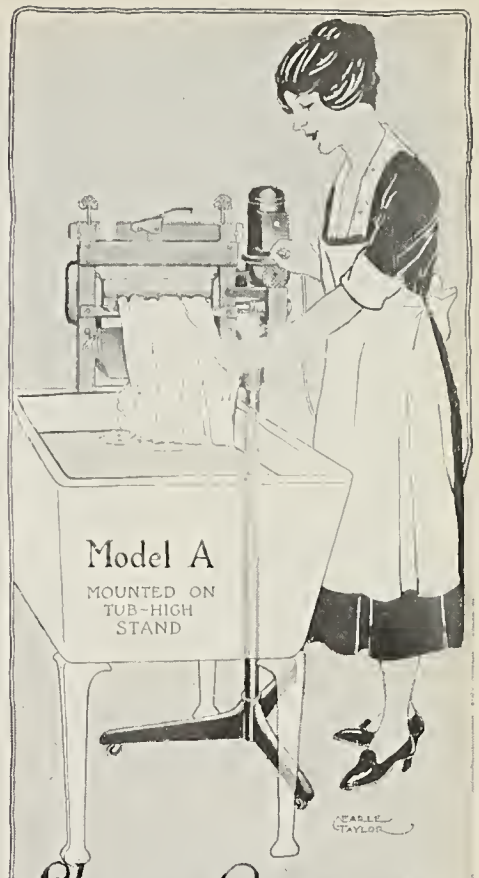
But back of the Duplex-Alcazar is the finest line of cooking ranges—gas ranges—kerosene gas cook stoves—and coal and wood ranges that skill and facilities born of a lifetime in the business can put together.

The name Alcazar identifies a range that gives full money's worth in performance, durability and beauty.

Look for it. It's a safe way to buy a range.

See Your Dealer or Write Us

ALCAZAR RANGE & HEATER COMPANY
410 Cleveland Avenue, Milwaukee, Wisconsin



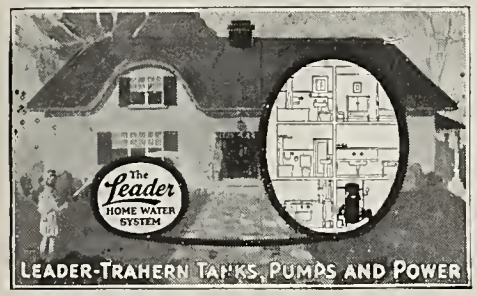
Sheer Georgette or heavy blankets

The latest labor-saver! An electric clothes wringer for the hardest part of washday work. Simple to operate, and safe in every respect it wrings all washings large or small. It wrings in either direction, stops and starts electrically and conveniently stores away in a closet. Every day without it is a day of drudgery. Save energy. Write for Booklet.

M. S. Wright Company
Worcester, Mass.

Makers of the two-in-one Sweeper-Vac with Electric Vac-Mop for hardwood floors.

LEADER WATER SYSTEMS



Solving the water problem for country homes

Leader Water Systems are complete units designed and built to give the quiet, uninterrupted service that characterizes the well-ordered menage.

An engineering corporation of over 20 years' experience is responsible for every one. Numbered among Leader clientele are some of the most discriminating people in America.

There is a Leader system for the smallest cottage or the largest estate. Leader engineers will be glad to advise you on your problems, and make specific recommendations without obligating you in any way.

Leader Tanks and equipment for water, air and oil. Experienced water supply men wanted.



LEADER-TRAHERN CO., Decatur, Ill.
New York: 21 E. 40 St.,
Chicago: 327 S. La Salle St.

Gentlemen: Kindly send me information on Water Systems for Country Homes and Estates.

H.G.

LEADER-TRAHERN CO. Not Inc. Name.....
WATER SUPPLY DIVISION OF LEADER IRON WORKS Address.....

Lunken Windows

in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

LUNKEN advantages are many—

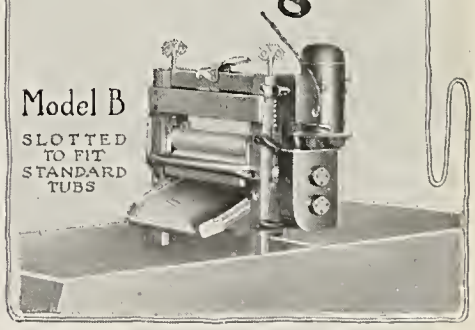
Double hung simplicity. Factory assembly as a guarantee of quality. Any partial shading arrangement. Any degree of ventilation from a mere crack top and bottom to the full 100% opening. Disappearing sash which does not extend into the room, nor stand out in the wind, nor interfere with screens. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket. Window cleaning on both sides of the sash from inside the room without interfering with or damage to screening, and without resort to special hardware or operating directions. Zero tight when closed due to efficient copper weather-stripping—easy operation—perfect silence. Delivered from factory complete, glazed, fitted, hung, screened, weather-stripped, tested and guaranteed ready to set in the wall. Investigate the many advantages of Lunken Windows before planning new buildings. Grant us the privilege of sending complete and detailed information. Write to-day.

THE LUNKEN WINDOW CO.
4221 Cherry St. Cincinnati, Ohio



Lunken Windows Installed in Residence, Mr. Weise, Bridgeville, Pa.

Sweeper-Vac Electric Wringer



MAIL THIS COUPON TODAY

M. S. WRIGHT CO.,
168 Fremont St., Worcester, Mass.
With no obligation other than that which I owe myself to know about this marvelous invention, kindly send me descriptive literature of the new Electric Wringer and also the name of your nearest dealer.

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A splendid Note Paper for Summer Homes

Those who have American Stationery made up for their summer homes year after year, consider it indispensable for informal *vacation* correspondence as well as for all those notes that need to be written in the conduct of city household business affairs. Many of our customers have frankly told us so. Repeated orders, for their city as well as summer residences, give sterling substance to their complimentary statements. ¶*You* will be delighted with the charming simplicity of this note paper—its individuality—and its fine quality. Carry a trial package on your vacation. We know that later you will order it for your city home. ¶Incidentally, the tough, strong box in which American Stationery is mailed makes an excellent package for travelers.

200 *Sheets-100 Envelopes* PRINTED WITH ANY NAME AND ADDRESS *for* $1.00

This comprises our "Regular Package" which is made up as follows and mailed postpaid. PAPER: National Bank Boud — clear, white, fine textured, exquisite writing surface. SIZE: Sheet 6x7; envelopes to match. INK: Name and address, printed as shown in illustration, in rich, dark blue ink.

For orders west of Denver and foreign countries, add 10%. Always remit with order. With the exceptional facilities of our large plant, all orders are filled with amazing speed. We have no agents or branch plants. All American Stationery is sold by mail from Peru, Indiana, where we, originators of this type of stationery, have successfully manufactured it for eight years.

The American Stationery Co.
519 Park Ave., Peru, Indiana

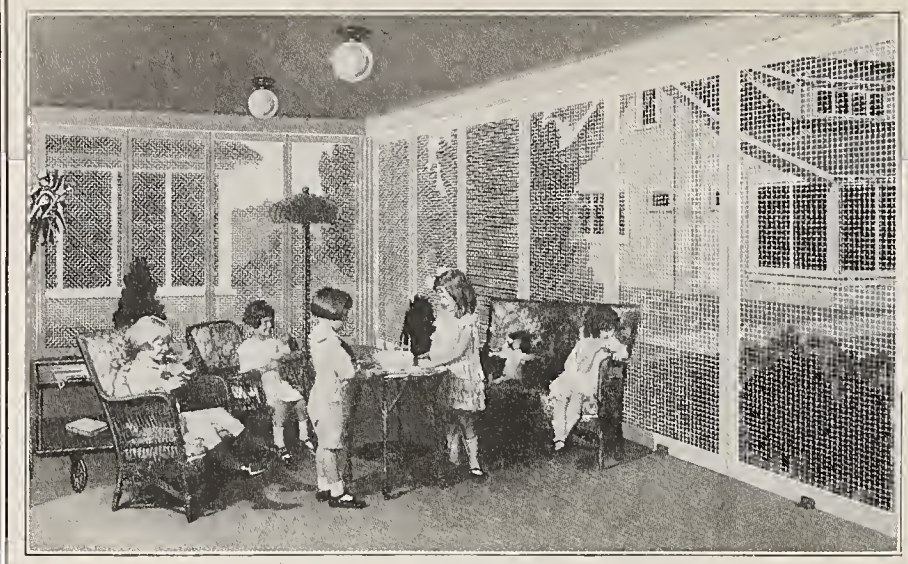
Mail

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519 Park Avenue, Peru, Ind.

Gentlemen: Herewith is $1.00 for 200 sheets and 100 envelopes of American Stationery to be printed as shown on attached slip. (Note: To avoid errors, write or *print* copy plainly.)

MONEY READILY REFUNDED IF YOU ARE NOT WHOLLY SATISFIED



THE "VISION" OF PEARL WIRE CLOTH

ALTHOUGH Beauty and Economy are the foremost of PEARL Wire Cloth features, another of great importance is Vision. Due to its smooth metallic finish and even mesh, coupled with its color, which turns to an "invisible" gray shortly after installed, PEARL offers practically no obstruction to the vision, and the occupants of a Pearl Screened Porch enjoy the beauty of the outdoor view.

This feature does not hold with painted cloth. PEARL requires no painting. It insures against repairs, continued painting and the petty annoyances that less durable wire cloth gives.

Buy only the Genuine, which has two copper wires in the selvage and our red tag on every roll.

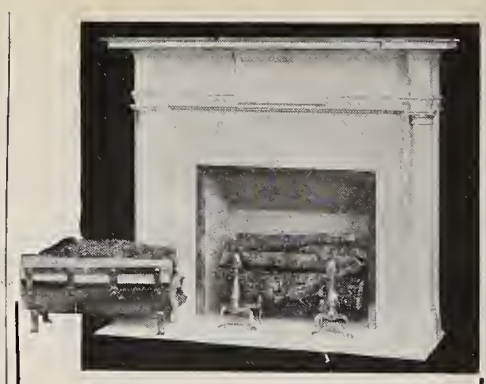
Call on your local dealer or write direct for samples and literature if you're interested in screen material. Address Dept. "K"

Protect Your Treasures Screen with



The Gilbert & Bennet Mfg. Co.
New York Georgetown, Conn. Chicago Kansas City

G & B Pearl is made in two weights—regular and extra heavy. The best hardware dealer in your city sells "PEARL"



KING

"Colonial" Mantels

Add the Homelike Touch

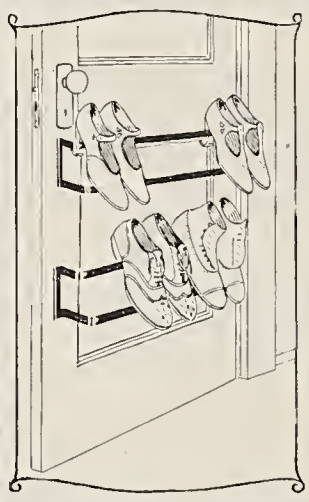
OUR new catalogue sent free to interested parties, gives a gratifying variety of modern designs to select from at most attractive prices.

The illustrations show installations with andirons, grates, tiles and other carefully selected fireplace fixtures, so you can see exactly how the complete mantel will look in your own home.

We want to help you in making your selection, so please tell us whether you are building or remodeling, and how many mantels you plan to install.

King Mantel & Furniture Company

302 Gay Street, Knoxville, Tenn.



Hang Your Shoes on a Neatway

A closet shoe-rack that takes the place of shoe bags, boxes, drawers, shelves and other makeshifts. Endorsed and specified by leading Architects.

At Your Dealer's or direct;

Black Enamel, Nickel or Bronze: set of three $4.50; *pair,* $3.00; *one,* $1.50

Hand Painted floral designs on black enamel, set of three, $6.00; *pair,* $4.00; *one,* $2.00

2 sizes: 20 and 24 inches.

West of Rockies and Canada, 10c *extra per rack.*

Dept. 11 A Campau Bldg. Detroit, Mich.

Neatway Co





Willowcraft Furniture

Genuine French Willow Best Grade

THOSE who know good furniture select Willowcraft for its correct and beautiful designs, fine workmanship and great durability.

Do not confuse Willowcraft (100 per cent wood) with Fibre furniture, made of twisted paper.

If your dealer cannot show you Willowcraft write for illustrated catalog.

Willowcraft Shops
Box C, Cambridge 40, Mass.



TO NARCISSUS, Child of Nature,

the crystal calm of the waters beneath him was but a reflection of his own vanities. The owner of a Kewanee Water Supply System may be pardoned *his* pride in *his* plant, for it is but the vanity of commanding a faithful untiring efficient servant—capable always of delivering a supply of pure, fresh water always under strong pressure. Out of a quarter of a century of experience a lifetime of service is built into every Kewanee Water Supply, Electric light or Sewage Disposal System 200 styles and sizes are built by Kewanee to meet every varying requirement. Kewanee brings to every estate and farm home all the conveniences of public utilities even though you may be miles removed from them. Write now for complete descriptive information.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin St., Kewanee, Ill.

KEWANEE

WATER LIGHT SEWAGE DISPOSAL

Free!

A Post Card Will Bring This Book To You



Casement windows give a flexibility in ventilation control impossible in other types of windows. Perfect satisfaction is assured with either outswinging or inswinging casements when equipped with Monarch Casement Hardware.

Send for free booklet "Casement Windows"—a complete guide to casement satisfaction. Write for it today.

Monarch Metal Products Co.

4920 Penrose St. St. Louis, Missouri

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CASEMENT HARDWARE

Also manufacturers of Monarch Metal Weather Strips

Beautiful
birch
for beautiful woodwork, doors and furniture

Of Vital Importance When You Build

The choice you make of your hardwood finish is vital not only from the standpoint of your satisfaction in the finished job and its appearance but also because your choice has a definite bearing on the investment value of your property.

You don't build a home in order to sell it, of course, but if you ever do want to sell you will find that your investment has been fully protected if you have chosen **birch** for your interior woodwork.

When you use **birch** your flooring and woodwork is not merely going to look as good but will be as good after years of occupancy of the house as when it was first built.

It *pays* to use **birch**. Our "**birch** Book" tells you *how* and *why*. Would you like a copy? It's free.

THE BIRCH MANUFACTURERS
219 F.R.A. Bldg., Oshkosh, Wis.

Is your Cellar WET?

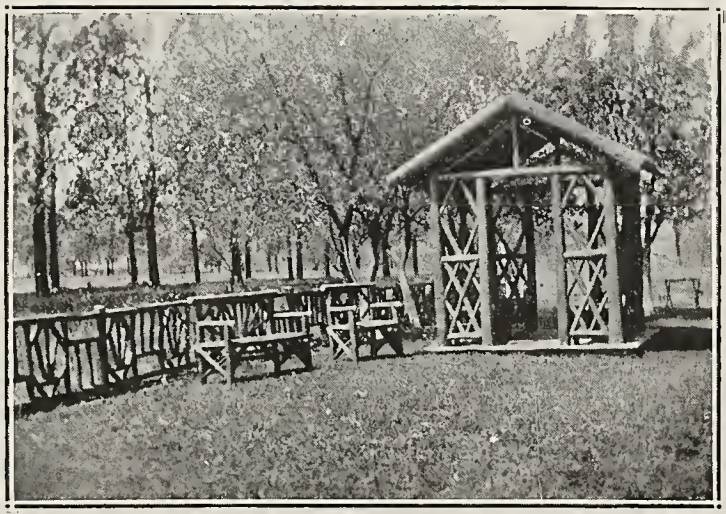
DON'T tolerate it any longer! You can dry up the water that is seeping through the walls and floor of your concrete basement quickly and permanently. Hard-n-tyte, the moisture-proof concrete hardener, closes the pores of concrete and makes it as dry as a bone. Doesn't alter the color in any way.

Simply wash the walls and floor with the Hard-n-tyte solution, in accordance with instructions which we send you. Anyone who can use a broom or a mop can do the job. Cracks must be filled before Hard-n-tyte is applied.

Hard-n-tyte is sold in 10 lb. packages. 10 pounds is sufficient to treat about 400 square feet and its cost is $7.50, parcel post or express prepaid. Send us your check for the amount required. If Hard-n-tyte doesn't dry up your basement, your money will be refunded!

Hard-n-tyte for CONCRETE and MORTARS
REG U.S. PAT OFF

General Chemical Company
Dept. G
40 Rector Street New York City



Beautify your home
surroundings with

Rustic Cedar Furniture

Summer Houses
Rustic Settees
Flower Trellises
Rustic Fences
Bridges and Arbors
Bird Houses
Etc.

Send 4c in Stamps for Catalog and Prices

DIXIE WOOD CO. Trenton, New Jersey

Away With The Cesspool!

Secure all the sanitary comforts of a city building by installing an

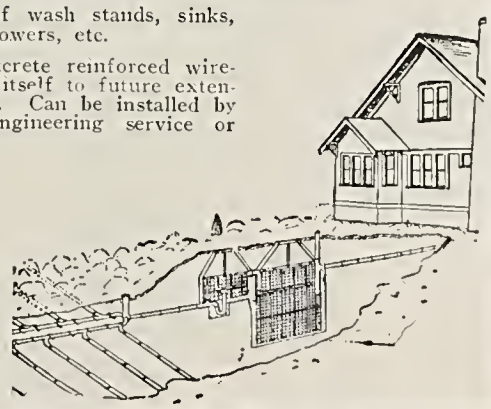
Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories.

Allows free and continuous use of wash stands, sinks, toilets, bath tubs, laundry tubs, showers, etc.

The septic tanks are made of concrete reinforced wire-forms, not wooden-forms. Adapts itself to future extensions to single buildings or groups. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

Our booklet No. 7 tells how and why. Sent free upon request.

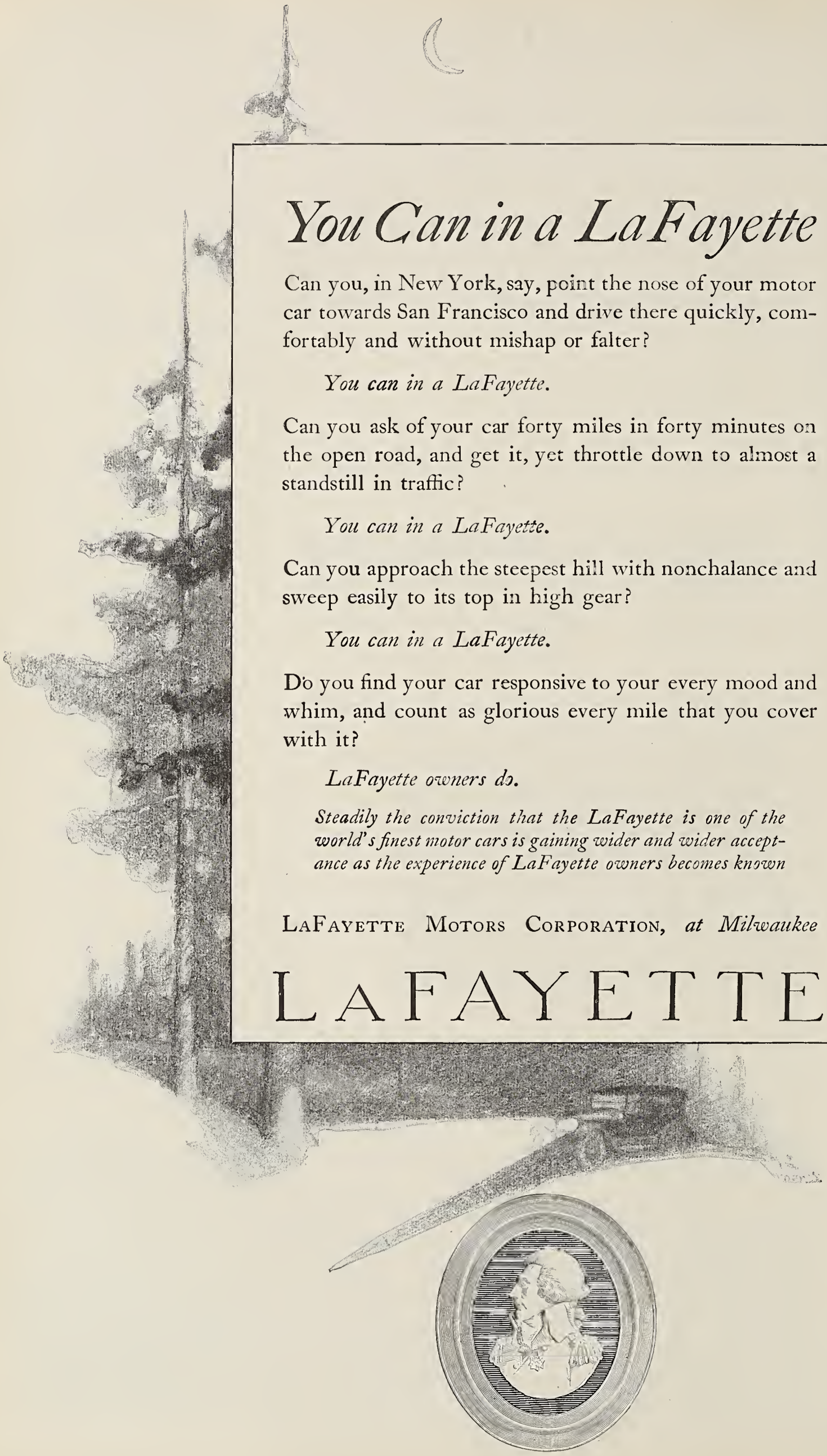


ATEN SEWAGE DISPOSAL CO.
286 Fifth Avenue, N.Y.

Find out about birch



THE VIEW SHOWN IS A BIRCH HOME



You Can in a LaFayette

Can you, in New York, say, point the nose of your motor car towards San Francisco and drive there quickly, comfortably and without mishap or falter?

You can in a LaFayette.

Can you ask of your car forty miles in forty minutes on the open road, and get it, yet throttle down to almost a standstill in traffic?

You can in a LaFayette.

Can you approach the steepest hill with nonchalance and sweep easily to its top in high gear?

You can in a LaFayette.

Do you find your car responsive to your every mood and whim, and count as glorious every mile that you cover with it?

LaFayette owners do.

Steadily the conviction that the LaFayette is one of the world's finest motor cars is gaining wider and wider acceptance as the experience of LaFayette owners becomes known

LaFayette Motors Corporation, *at Milwaukee*

LAFAYETTE

Carey Printing Co.
New York Bethlehem

You ought to know about this Aquarium Test

YOU can see it in the store of almost any good dealer. Month after month a wood panel finished with Piteairn Waterspar Varnish remains submerged in water. It is visible proof that water will not penetrate or turn this varnish white—or in any way injure the eoated surfaee.

It tells a story of quality. It means that household aeeidents have no effeet on furniture, floors and woodwork finished with Waterspar. Driven-in rain or snow, leaky radiators, overturned glasses—any of those trifling mishaps you know so well, cannot rob Waterspar of its deep, rich, velvety lustre. And Waterspar is as wearproof as it is waterproof.

There is also Waterspar Colored Varnish and Enamel—exceedingly durable as well as waterproof. Eighteen eolors. Free flowing and easy to apply. With a good brush—even in the hands of a noviee—it will transform the shabbiest floors or furniture.

Pitcairn Waterspar Varnishes are leaders in the long line of the Pittsburgh Plate Glass Company's products—eaeh of whieh is known for high quality and absolute dependability. No matter what you need in the way of glass, paint or varnish products, the Pittsburgh Plate Glass Company manufaetures something that will meet your requirements exactly. Handled by quality dealers everywhere.

Write for "Proof" Booklet.



PATTON'S SUN-PROOF PAINT *resists action of sun and weother. Very durable and economicol.*



PATTON'S VELUMINA—*on oil flat wall paint—gives walls that soft-toned, velvety effect. Con be washed. White and 16 attractive colors.*



PITCAIRN WATERSPAR COLORED ENAMEL *assures you a rich, mirror-smooth, washable finish. Flows freely. No brush marks. Easily applied.*

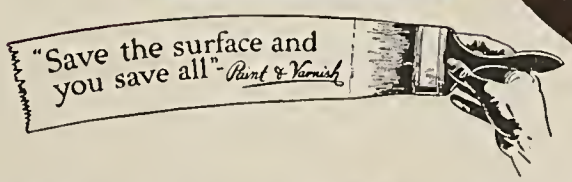
PITCAIRN Water Spar Varnish

WATERPROOF *and* SOLEPROOF

In the stores of thousands of dealers you can see this aquarium test. Month after month o wood panel finished with Waterspar remains submerged in water. It is proof positive that water will not penetrate or turn this varnish white—or in any way injure the coated surface.







PITTSBURGH PLATE GLASS CO.

GLASS · Manufacturers · PAINT

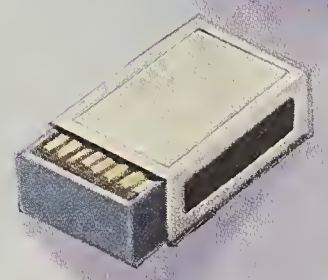
Paint and Varnish Factories

Milwaukee, Wis. - Newark, N.J.

BLUE BOAR

America's favorite fine tobacco





One man tells another

Introduced ten years ago as a pipe tobacco for the connoisseur, Blue Boar's popularity has multiplied ten times over—all because one man after another has passed the word along.

Up to now Blue Boar has not been advertised except by word of mouth. Yet today it is the leader among fine tobaccos. It has established its own supremacy by quality alone.

To men who know tobacco, and prefer the extraordinary, one whiff of Blue Boar makes an enthusiast. It is our choicest offering, our greatest achievement in blending 16 rare leaves. It has an individuality all its own.

If you are not yet acquainted with Blue Boar, just try one package. You'll understand why it has won first place and why "one man tells another."

Announcement

To meet the demand of Blue Boar Smokers for a cigarette from the same basic formula as Blue Boar Tobacco —within a short time *Blue Boar Cigarettes* will be placed on the market—twenty in the package—for 25 cents

© Guaranteed by
The American Tobacco Co.



HOUSE & GARDEN



Garden Furnishing Number

TRADE **YALE** MARK

The Evidence of Good Judgment



THE selection of Yale Hardware for your home brings with it the certainty of enduring satisfaction. You need never replace a high-grade lock marked YALE. It stands for generations as a monument to your good judgment.

Buy now for permanency. Even though you pay a little more for a good lock and good lasting trim of heavy cast bronze or brass, the final cost will prove the sound economy of your choice.

The perfect action and security of Yale locks combined with the harmonious design and beautiful finish of Yale trim will give you pleasure all your life—and serve your children's children, too.

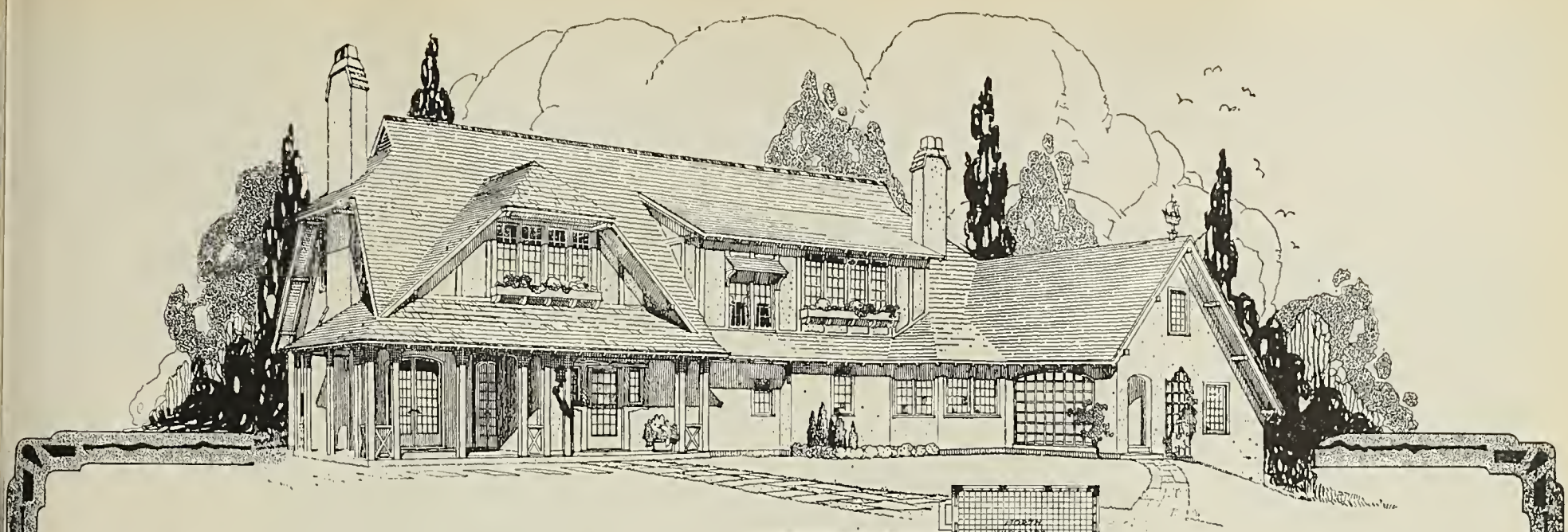
Yale builders' hardware is for sale by hardware dealers everywhere.

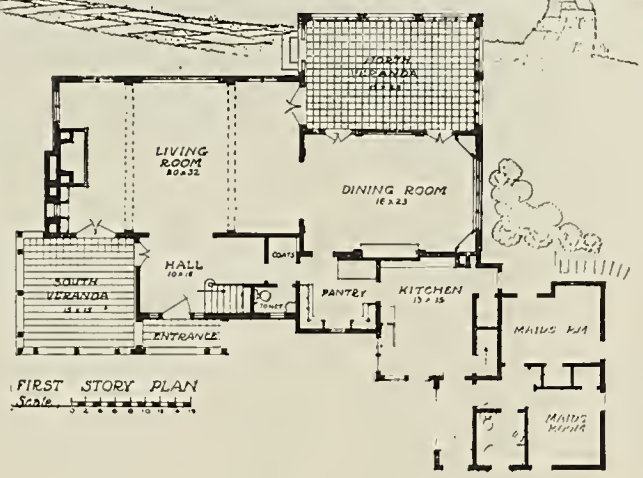
The Yale & Towne Manufacturing Co.
Stamford, Conn., U. S. A.
Canadian works at St. Catharines, Ont.

Yale Made is Yale Marked



YALE Padlocks, Night Latches, Dead Locks, Builders' Locks and Trim, Cabinet Locks, Trunk Locks, Automobile Locks, Bank Locks, Prison Locks, Door Closers, Electric Industrial Trucks, Chain Blocks, Electric Hoists, Trolleys





Home—the soothing word that calms the mind under all the anxieties, mortifications, and disappointments we meet, day by day, day after day, in this busy world.

Home— the restful, quiet tone of it. It presents ideas of ease and repose to the oppressed mind and tired body. The idea of home is perhaps the only one which preserves an equal influence over us through all the different periods of life.

Home—Scene of tenderly cherished affection, of exquisite happiness, of all best feelings:—towards *Home* does the heart ever yearn in constant and grateful affection.

It is a BISHOPRIC HOME

For the economical construction of your home, choose BISHOPRIC. For lowest maintenance cost, choose BISHOPRIC. For strength and beauty, choose BISHOPRIC. For sheathing and insulation; for plaster base inside and for stucco outside, choose BISHOPRIC.

For a building material water- fire- and vermin-proof; for a building material that will not expand, contract, disintegrate, choose BISHOPRIC.

BISHOPRIC is a combination of building units patented, designed for superiority, conforming to the highest standards of good construction. BISHOPRIC is time-tried and satisfaction-tested.

"FOR ALL TIME AND CLIME" is the title of our descriptive Booklet. It tells what BISHOPRIC is, how it is made, why it is supreme in its field. Sixty-one illustrations that really illustrate. Write for it.

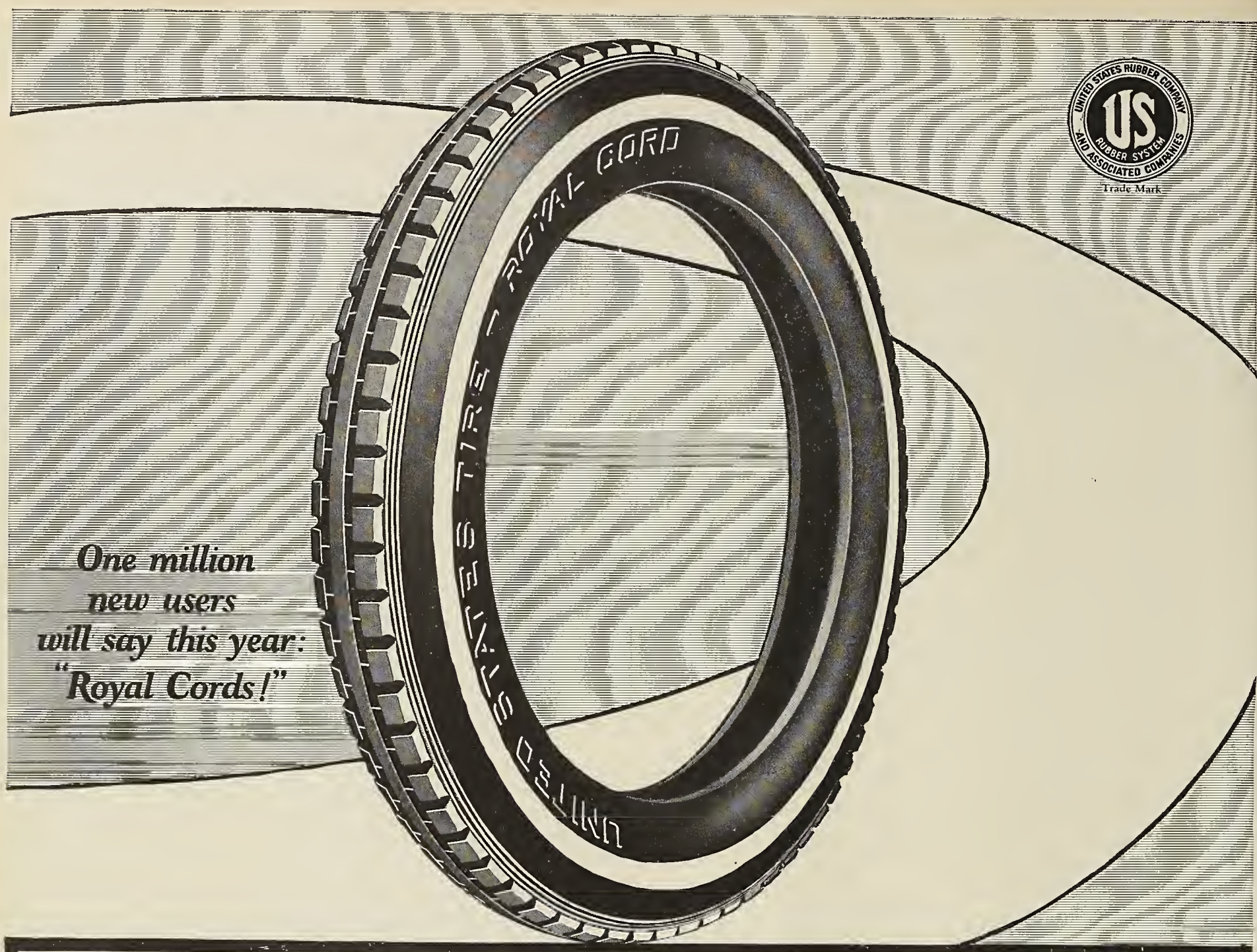
(SOLD BY DEALERS EVERYWHERE)

THE BISHOPRIC MANUFACTURING COMPANY

638 Este Avenue, CINCINNATI, OHIO

New York City Office: 2848 GRAND CENTRAL TERMINAL

Factories: Cincinnati, Ohio, and Ottawa, Canada



UNITED STATES RUBBER COMPANY
US
RUBBER SYSTEM
AND ASSOCIATED COMPANIES
Trade Mark

One million new users will say this year: "Royal Cords!"

If this happens to be the year you come over to Royal Cords

THERE'S not much difference between the way a man buys his first U. S. Royal Cord and the way he buys any other tire.

But there comes a time a little later when he thinks back to see how he came to ask for a Royal Cord.

And why he didn't do it sooner.

* * *

If 1923 happens to be the year you come over to Royal Cords you are likely to notice this—

You didn't buy Royal Cords on the strength of any advertised extravagant mileages.

The makers of Royal Cords believe in letting each tire user make his own comparisons on his own car. That provides every man with the facts in the form most useful to him.

You didn't buy Royal Cords on an impulse. The conviction that the Royal Cord is a good tire had been growing with you for some time.

You didn't buy Royal Cords merely because they are the product of the largest rubber organization in the world.

More than anything else, it has been the simple, understandable policies of the Royal Cord people that have made the Royal Cord seem a tire of personal responsibility.

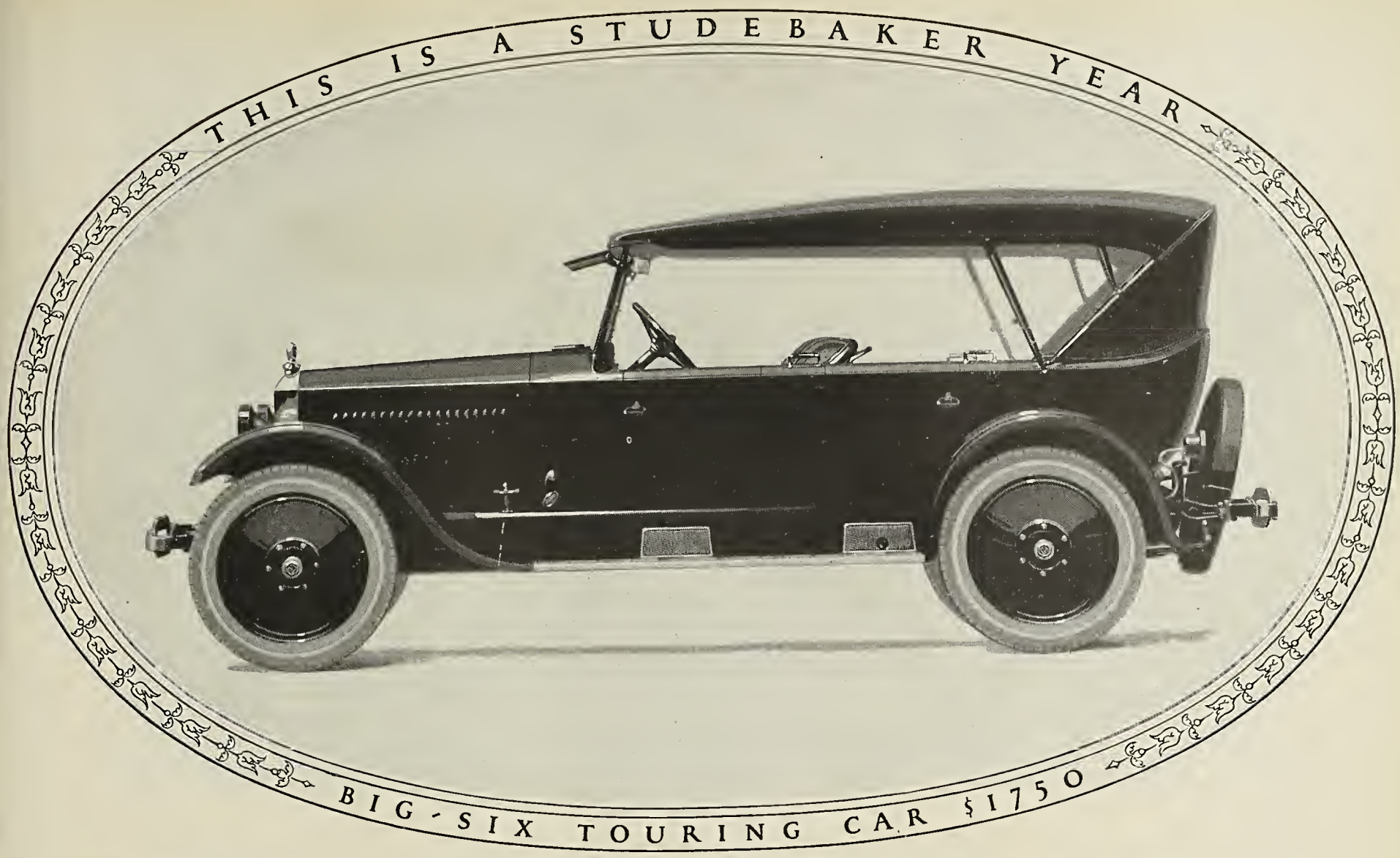
* * *

It has been the growing understanding among men that Royal Cord value conscientiously out-tops all other tire values today.

United States Tires are Good Tires

© 1923, United States Rubber Company, New York

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PRICES of motor cars are based on what it costs the manufacturer to produce and market them—not upon intrinsic values.

The "devouring monster" in production costs is overhead expense.

Overhead expense varies with the number of cars produced and the ability and facilities of the manufacturer—or assembler.

Heavy overhead makes high selling prices inevitable regardless of the inherent value of the product.

Studebaker's production is seven times as large as that of any manufacturer building a car in the Big-Six class. Consequently, Studebaker overhead is split over seven times as many units as those manufacturers who compete with the Big-Six.

The result is maximum dollar-for-dollar value of which the Big-Six Touring Car offers striking proof.

It is distinctly a seven-passenger car—not a seven-passenger body mounted on a five-passenger chassis. It has a seven-passenger motor. The body will withstand seven-passenger usage. The chassis has seven-passenger dimensions throughout. It was designed and is built to deliver seven-passenger satisfaction.

Big-Six popularity is the result of Big-Six superiority. Materials and workmanship are unexcelled in any car at any price and unequaled in any other car at the Big-Six price.

The broad principle upon which Studebaker business has prospered for 71 years and upon which it is now conducted insures satisfaction to everyone who deals with the House of Studebaker.

MODELS AND PRICES—*f. o. b. factories*

LIGHT-SIX *5-Pass., 112" W. B., 40 H. P.*		SPECIAL-SIX *5-Pass., 119" W. B., 50 H. P.*		BIG-SIX *7-Pass., 126" W. B., 60 H. P.*	
Touring	$ 975	Touring	$1275	Touring	$1750
Roadster (3-Pass.)	975	Roadster (2-Pass.)	1250	Speedster (5-Pass.)	1835
Coupe-Roadster (2-Pass.)	1225	Coupe (5-Pass.)	1975	Coupe (5-Pass.)	2550
Sedan	1550	Sedan	2050	Sedan	2750

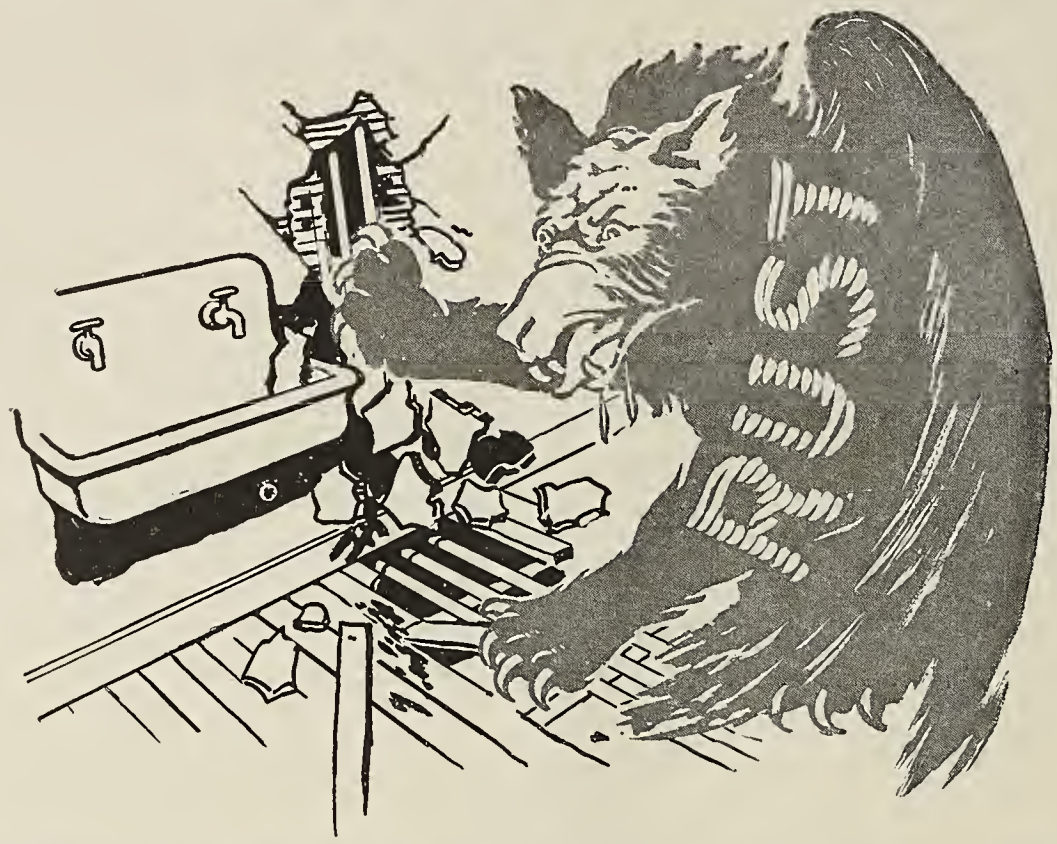
Prices Subject to Change Without Notice

STUDEBAKER

Detroit, Michigan
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Walkerville, Canada
Address All Correspondence to South Bend

PROTECT YOUR HOME FROM RUST!



BRASS pipe does not rust. That is why Brass does not clog, deliver red water in diminishing flow, or leak itself into the discard.

No matter how high the quality of workmanship or how beautiful the fixtures, if Brass pipe is not used plumbing invariably falls a miserable victim to Rust. The least expensive part, the piping, wrecks the whole system.

Piping is only about 10 per cent of the cost of a plumbing installation. Yet it causes close to 100 per cent of all plumbing troubles—*unless it is Brass.*

For Brass pipe simply cannot rust.

The added cost of Brass is negligible—from $50 to $75 in a $15,000 house. You will save about ten times that much in the course of fifteen years or so—because Brass pipe is repair-proof. Whether repairing or building new, be sure to specify Brass pipe and Brass pipe fittings.

Copper and Brass are cheaper because you pay for them only ONCE

COPPER & BRASS
RESEARCH ASSOCIATION

25 Broadway ~ New York

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Building Service Department
Copper & Brass Research Association
25 Broadway, New York

Please send me without charge a copy of illustrated book, "Repair - Proof Plumbing."

Name.....

Street No.....

City and State.....



Economical and Enduring Construction

Stone construction does not by any means imply that a residence must be of massive proportions or somber in its appearance. The most delightfully graceful small residences may be constructed of Indiana Limestone, which is adaptable to every form of architecture.

Random Ashlar of Indiana Limestone affords builders many opportunities for interesting effects in homes of simple design and moderate cost. The stone is shipped from the quarries in random length strips, rough sawed on four sides, for use without further finish or hand labor other than the jointing off of the blocks to the desired lengths.

While a comparatively new development, this form of Indiana Limestone construction is rapidly gaining favor, for the reason that with no other material can the same permanently artistic effect be obtained at an equal moderate expenditure.

A folder descriptive of the house illustrated above, showing floor plans, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box E-782, Bedford, Indiana

INDIANA LIMESTONE

OOLITIC

The NATION'S BUILDING STONE

First Cost and Ultimate Value

In spite of the difficulty of felling trees under tropical skies, amid a close, humid jungle growth where roads are unknown and all transportation facilities crude—

In spite of the fact that the tree is a solitary aristocrat in its native home and that individual trees must be sought often a considerable distance apart—

In spite of the thousands of miles of forbidding ocean over which transportation is necessary before the logs are delivered to the mills—

GENUINE MAHOGANY is available to the home builder at a cost very little above that of other less beautiful, less durable cabinet woods.

IN April and May we submitted facts to prove the above statement, in the form of actual comparisons between the contract price for interior trim in Genuine Mahogany and the alternate bids for other cabinet woods.

If the initial cost of Genuine Mahogany trim is low, no home builder needs be told the worth of the ultimate investment.

To the satisfaction of possession, the air of hospitality and good taste it imparts, should be added the practical thought of its economical value in a home.

Genuine Mahogany is free from shrinking, warping, checking and all the other ills to which wood is heir. It demands little attention throughout the years. It gives a tone of beauty and self-expression to a home—plus an economical, practical trim of permanence which adds to the resale or rental value.

We invite consultation on all Mahogany matters without charge and with full assurance that inquiries will not be used as the basis of sales solicitation.

after all—there's nothing like

MAHOGANY

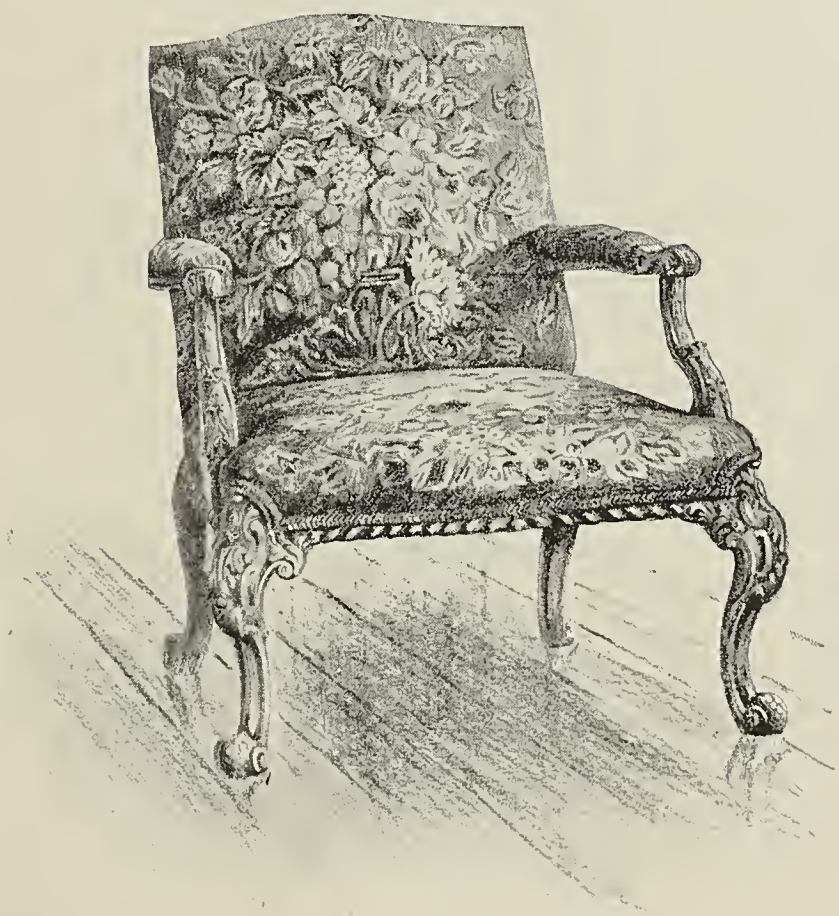
MAHOGANY ASSOCIATION, Inc. 1133 Broadway, New York City

A house at *Rainham*, Essex



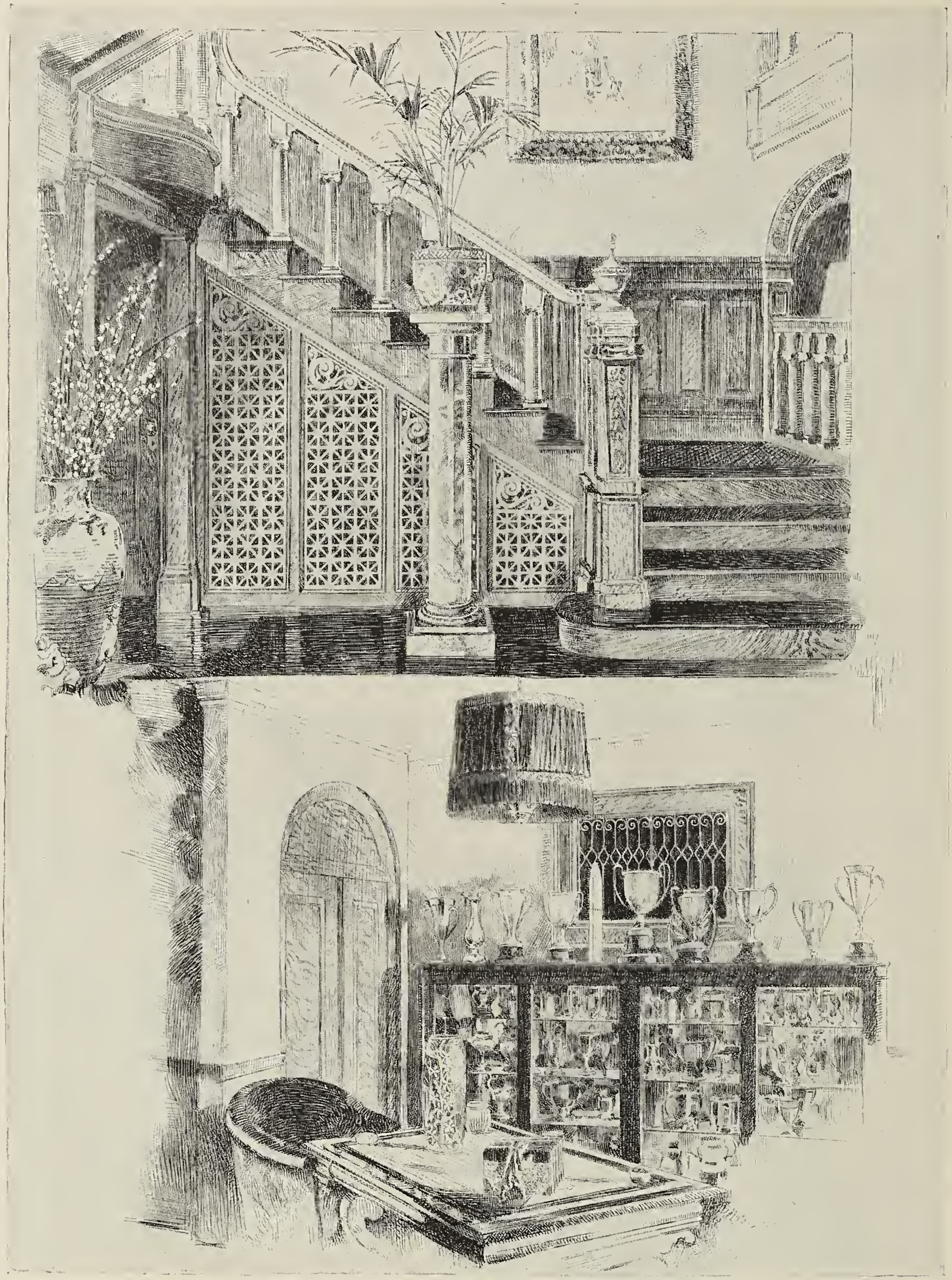
Built of varied colored *brick*, with stone quoins, sills, and base mouldings; with a *fine* projecting wood porch, the *details* of which are very refined, it possesses a quiet *air* of distinction and comfort. The wrought iron *gates* are of the best work of the early *XVIII th* century.

A good example of the *English* architecture of the later *Renaissance*



It was the *furnishing* of homes throughout *England*, similar to the one illustrated above that inspired the great *cabinet maker* of St. Martin's Lane, *Mr. Thomas Chippendale*. He designed the original *chair*, now authentically reproduced by *ourselves* and shown in the accompanying illustration.

W & J SLOANE
FIFTH AVENUE AND 47*th*. STREET
NEW YORK
SAN FRANCISCO WASHINGTON D.C.



Welte Philharmonic Pipe Organ in a private residence at Providence, Rhode Island

Main organ in basement chamber with tone outlet through grilles under main staircase. Echo organ in second floor space with tone outlet through grille above trophy case. Console in main drawing room, cleverly recessed in abandoned fire place. Playable either manually upon its keyboards or by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT

THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

ALSO OWNER OF THE WORLD-FAMOUS *ORIGINAL* WELTE-MIGNON

Gothic stone carvings of the eleventh century translated into silk . .

The design for this Schumacher damask was taken from the interior of the famous Cathedral in Basel, Switzerland.

ON a terrace high above the Rhine stands the ancient Cathedral of Basel. Consecrated in 1019, rebuilt in 1356 after the disastrous earthquake of that year, this famous Cathedral was for centuries the center of the religious life of the surrounding country.

Today it is the most interesting building in the city of Basel, its quaint stone carvings attracting the attention of artists and connoisseurs everywhere.

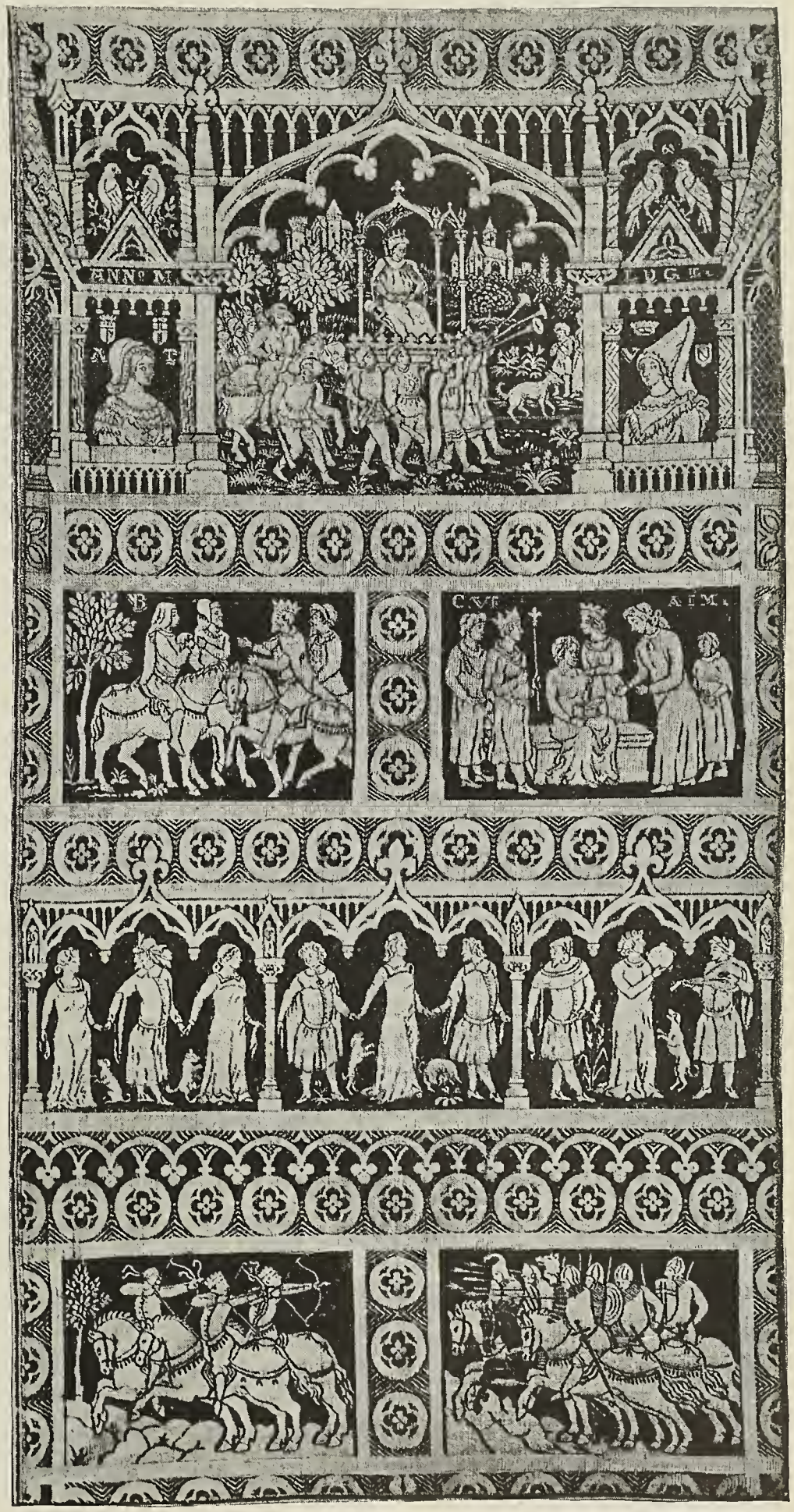
A few of the choicest carvings in this Cathedral have been adapted to silk and woven in France for the exclusive use of Schumacher in this country.

In translating this unique composition from stone to silk the French weavers have kept the atmosphere of the original with remarkable fidelity. It would be difficult to find a more perfect piece of fabric weaving or one executed with a greater understanding of the spirit of the design. In this particular piece the design is in gold against a black background, making a very effective combination.

Motifs for Schumacher fabrics are selected by designers familiar with all sources of design. Many of these fabrics are imported from foreign looms, others are woven by Schumacher in this country.

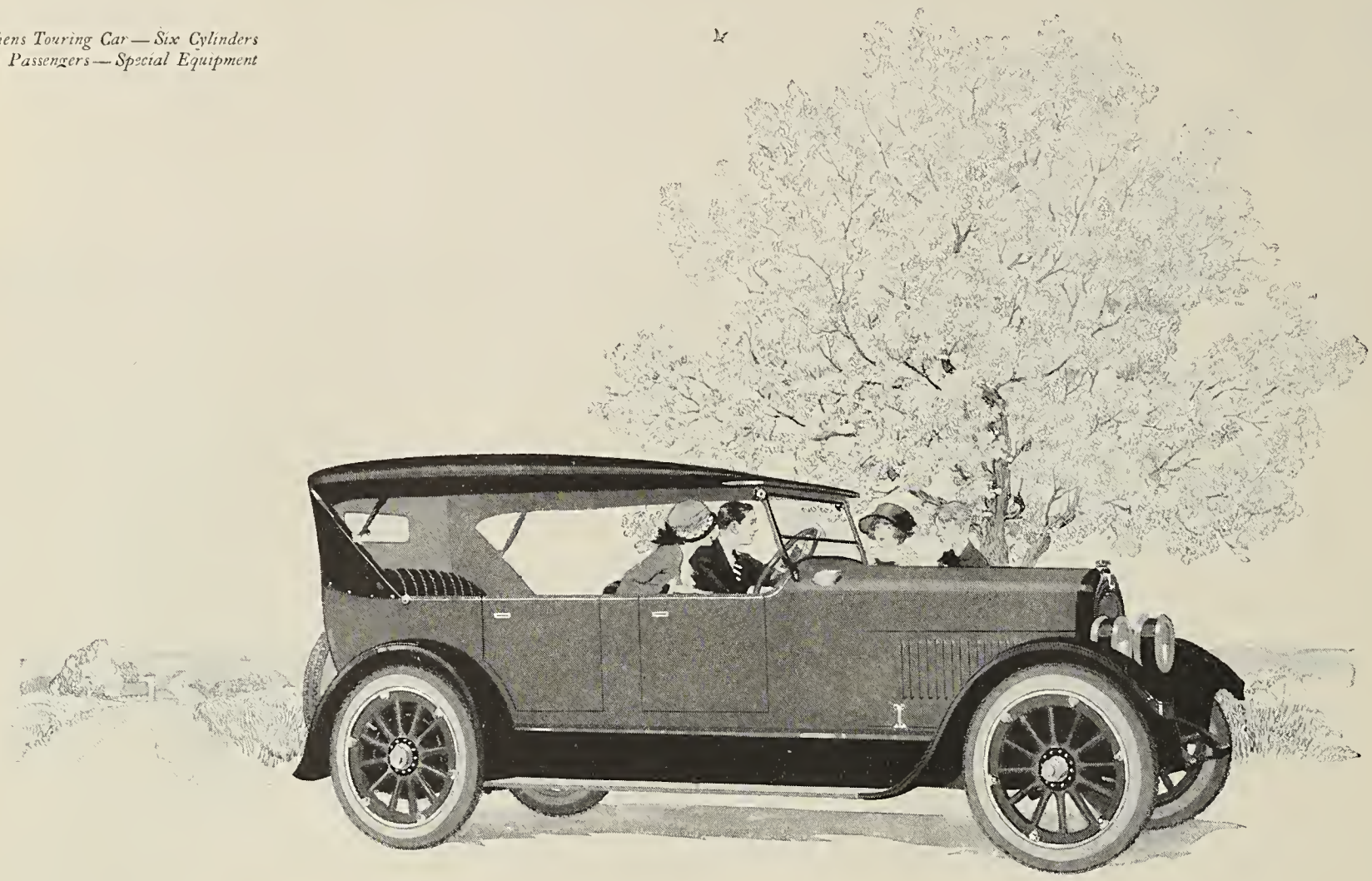
This wide variety permits a selection appropriate for whatever decorative scheme is in mind. Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics, including the Gothic Damask illustrated here. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. 60 West 40th Street, New York. Offices in Boston, Chicago, Philadelphia.



F. SCHUMACHER & CO

Stephens Touring Car — Six Cylinders
Five Passengers — Special Equipment



The friendly road! Follow where it leads

Giving fresh meaning to that time-worn phrase, "pleasure car," the new Stephens turns every journey into a contented, care-free adventure.

Driving or riding, you yield at once to the charm of its efficiency. Its arrow flight up soaring hills. Its swift mastery of all road or traffic conditions. Its ease of handling. Its mettlesome leap to 60 miles per hour, when you need acceleration—or want exhilaration.

Pleasure in its beauty—in the sweep of long, low lines and graceful contours, in the harmony of details and appointments, in its luxurious comfort—are yours from the first moment.

Developing 59 horse power, its flexible Stephens-built motor gives you superb performance with unrivaled economy. *The intake manifold is entirely inside the cylinder head.*

Heated by all six cylinder exhausts, it "cracks" every heavy atom of gasoline and plucks the last pennyweight of power and speed from it.

See the new Stephens. Compare its hand-wrought Stephens-built bodies, its sturdy chassis units, complete comfort equipment. Drive it. Test it. The *wanted* motor car, its sales are more than doubling last year's. Act now, or you may lose the chance to own a Stephens.

STEPHENS MOTOR CAR COMPANY, Inc., MOLINE, ILLINOIS
FACTORY—FREEPORT, ILLINOIS

STEPHENS

Finer Motor Cars At Lower Prices

STEPHENS

Send for our new handbook on the Stephens motor—the most efficient "Six" now built

Full-color catalogue of seven smart body types on request. Write Moline today

DéJon

Starting, Lighting and Ignition System

No consideration of any nature has been permitted to interfere with the perfection of De´Jon.

Money and experience without stint have been expended in its creation. The soundest electrical and mechanical principles known today have been combined in its design. The finest materials to be had, and the most infinite care have been used in its making.

Thus De´Jon has been created as the Electrical System for those finer motor cars whose makers provide quality without compromise.

DéJON ELECTRIC CORPORATION
Builders Ignition Technique
POUGHKEEPSIE, NEW YORK





As used by Miss Helen Speer Interior Decorator

The best of all floors for a Long Island country seat—looks like Marble, feels like Velvet, wears like Iron.

In Locust Valley Country Houses *and* in Park Avenue Apartments you find Stedman Naturized Flooring

TYPICAL STEDMAN FLOOR INSTALLATIONS

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Merchant's National Bank, Boston, Mass.
North River Savings Bank, New York City

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McKim, Mead & White, New York City
Stetson Shoe Co., South Weymouth, Mass.

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St. Gregory's Church, Philadelphia, Pa.
St. Paul's Church, Cambridge, Mass.

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Union League Club, New York City

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Fifth Avenue Hospital, New York City
Mount Sinai, Cleveland, Ohio
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Biltmore Hotel, Providence, R. I.
Jefferson Hotel, St. Louis, Mo.
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Fuller Brush Co., Hartford, Conn.
General Motors Building, Detroit, Mich.
Metropolitan Life Building, New York City

RESIDENCES
Many of the most exclusive in the country

SCHOOLS AND COLLEGES
Bristol High School, Bristol, Conn.
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Sterling Chemical Laboratory, Yale Univ. New Haven, Conn.

STORES
B. Altman & Co., New York City
La Salle & Koch Co., Toledo, Ohio
R. H. White Co., Boston, Mass.

YOU can have it in your own home, in any room or group of rooms that you desire. Make your hall over, for instance, in either the tile or marble pattern, and gain an unimagined richness, dignity and quiet. Or start with your dining room and achieve a decorative effect you have never believed possible at any reasonable cost.

If you are building, suggest Stedman Naturized Flooring to your architect. He will be glad to specify it because leading architects throughout the country are using it in their own homes and offices. More than likely his own office is Stedmanized.

The product of the experience of twenty years, Stedman Naturized Flooring is rubber reinforced and held together with an infinite cobweb of minute gossamer cotton fibres vulcanized under terrific hydraulic pressure.

In marble, granite and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, black—in all the formal splendor of a classic floor, or in an intimate blend of cozy warm mixtures in Nature's own colorings. Special patterns for sun parlors, kitchens and bath rooms.

Noiseless, resilient—it will not dent, crack, or wear out. Soft and firm to the foot, it prevents slipping. Sanitary, with an impervious surface. Won't stain, easily cleaned—it requires no particular care. It can be laid over a wooden floor or on concrete with equal success. Simple to install and the first cost—from 75c to $2.00 a square foot—is the *only* cost.

Write to us for samples and detailed information

STEDMAN PRODUCTS COMPANY

Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings

SOUTH BRAINTREE, MASSACHUSETTS
DIRECT BRANCHES:—NEW YORK, CHICAGO, DETROIT
Agencies in all principal cities

Good Buildings Deserve Good Hardware

CORBIN

If you want good workmanship —get Good Hardware

CARPENTERS do a better job with Corbin hardware. Give them poor butts and the doors will be hung any old way. Give them poor locks and the escutcheons will probably go on crooked. Give them inferior window fastenings and you'll soon be wondering why all the windows rattle.

The painter, too, respects good hardware. He'll try not to get any paint on those gleaming brass butts or on a beautiful escutcheon.

"A workman is known by his tools" —true! But his workmanship depends a great deal on what he is given to work with. *If you want good workmanship, get good hardware.*

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT

The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA





The old, all-shingled house that inspired "*Home, Sweet Home*"

ONE HUNDRED years ago next month, at the Royal Theatre, in London, a new opera, "Clari, the Maid of Milan," written by John Howard Payne, an American actor-poet-librettist, was produced.

In the second act Miss M. Tree sang a song called "Home, Sweet Home." Its popularity swept London. It overshadowed the opera.

A century has passed. The singer is gone; the opera forgotten. But the song shines with the ambrosia of immortality. In every land it is known and loved. It expresses, satisfyingly, a primal sentiment of the human race.

Back of that song was a real home, an American home—the old, vine-clad, all-shingle house, pictured above, in the dreamy little Long Island town of East Hampton. Payne left it when he was 16 and never again knew a real home. When, an exile in Paris, he wrote "Home, Sweet Home," his inspiration was his poignant longing for this humble abode of his boyhood.

The song will live forever. How long the house will stand is a matter for speculation. It was built about 1660; yet its shingled sides and roof are staunch and tight. By its appearance it promises to live as long as the song of songs, a shrine for pilgrims, with the immortal words graven on the shining knocker above its mill-stone door-step: "Home, Sweet Home."

To those who know the charm, adaptability and endurance of well-made wooden shingles it is particularly fitting that the American home which inspired Payne's beloved song should be **an all-shingle home.**

From every point of view—beauty of appearance, harmony with setting, economy of first cost and up-keep, economy of paint or stain, ease of alteration or repair, insulation—Red Cedar Shingles on roof and sidewalls embody the very essence of **home.**

Under the trade-mark, "Rite-Grade Inspected", identified by the diamond-shaped device shown herewith, you are assured the **best** in Red Cedar Shingles, made by leading mills in the Pacific Northwest and guaranteed, under bond, as to quality and coverage.

RITE-GRADE
INSPECTED
RED CEDAR SHINGLES

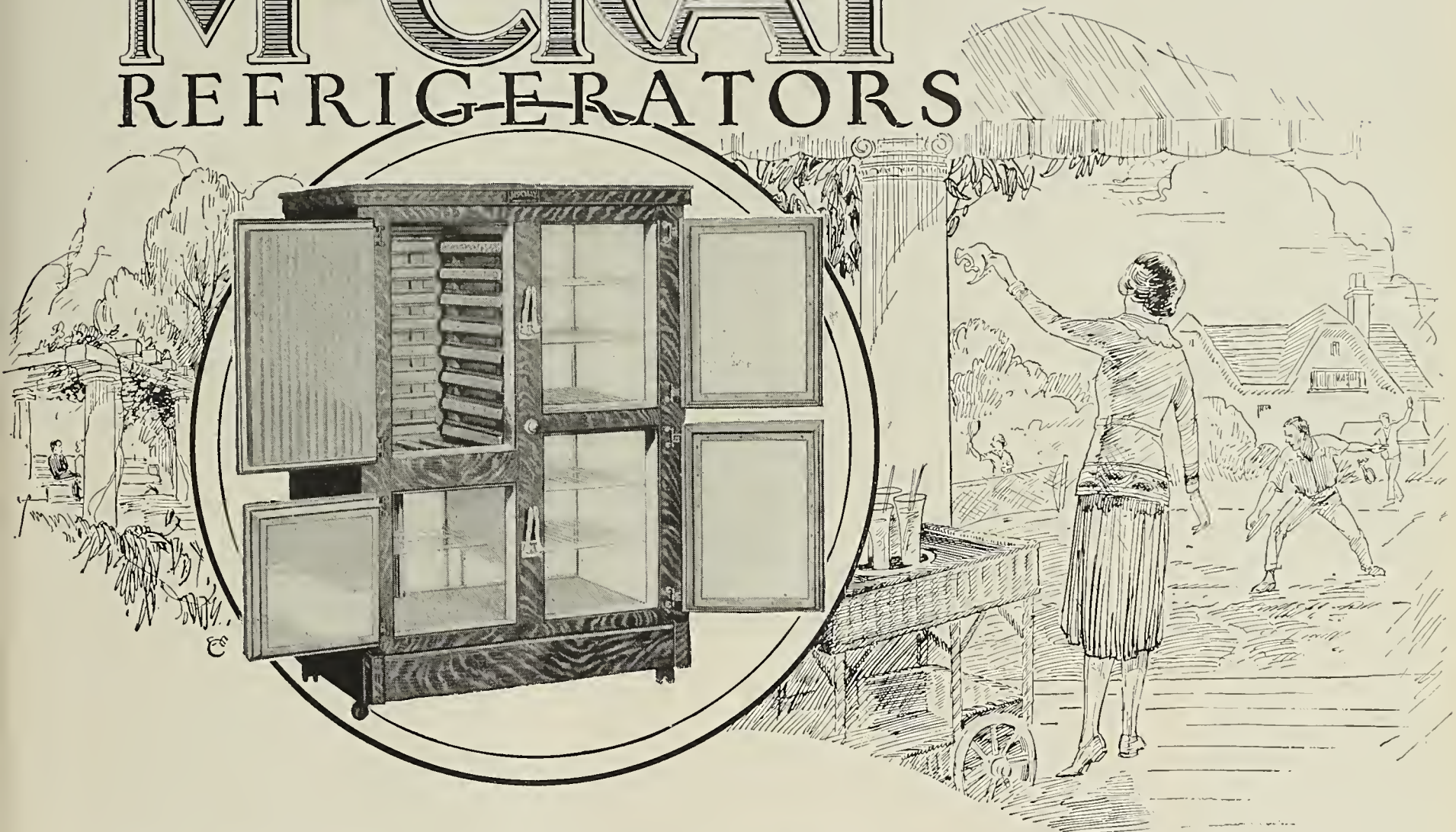
"THE ROOF OF AGES—THE SIDEWALL OF INCREASING BEAUTY"

S R RITE-GRADE G A
TRADE MARK
INSPECTED

Before you build, or re-build, do yourself the justice of getting full, reliable information about **"Rite-Grade Inspected"** Red Cedar Shingles—"a grade for every purpose." Ask your dealer. Write now, enclosing 5c, for handsome, illustrated, informative booklet.

Rite-Grade Shingle Association
470 Henry Building, Seattle, Wash.

McCRAY REFRIGERATORS



For Tempting Summer-Time Menus

A cool, crisp salad, delicious cold meat sandwiches, a sparkling beverage with clinking ice—the tempting appeal of a luncheon like that, and of every real summer-time dish, depends upon thorough refrigeration such as the McCray provides.

The McCray is your most important ally in solving the problem of warm weather menus. A constant current of cold, dry air sweeps through every compartment, imparting its freshness and preserving the original flavors of all perishable foods, free from contamination or odors. This current is the result of the McCray patented system of construction.

The McCray may be used with mechanical or ice refrigeration. In either case its efficiency and economy in operation are readily recognized and appreciated. Its staunchly built walls with their perfect insulation keep cold air in and warm air out. The skill and experience developed in a third of a century of fine refrigerator building are embodied in the McCray. Quality is built into every detail, assuring enduring service.

Residence refrigerators from $35 up. Outside icing feature, originated and developed by McCray, may be had on all residence models.

Clip and mail the coupon for further information concerning the refrigerator which will meet your needs exactly.

McCRAY REFRIGERATOR CO.

2313 Lake Street Kendallville, Ind.

Salesrooms in all principal cities. See telephone directory.

Do you know that McCray builds refrigerators for all purposes? Not only in residences but in hotels, hospitals, clubs and institutions as well as grocery stores, markets and florist shops McCray is the recognized standard of quality.

McCRAY REFRIGERATOR CO.
2313 Lake St., Kendallville, Ind.

Gentlemen: Please send me further information about your residence refrigerators, without obligation.

Name .....

Address .....

Am also interested in refrigerators ( ) for Grocers; ( ) for Markets; ( ) for Hotels and Institutions; ( ) for Clubs; ( ) for Florists.

McCRAY REFRIGERATORS FOR ALL PURPOSES



Bright and Cheerful
Like the Rooms Upstairs

A basement bright and cheerful as the rooms upstairs—*why not?* The day of the dark and shadowy old-fashioned cellar is past. *Now,* when you build your new home, you can have a Fenestra Daylighted Basement—the laundry, the work bench, the furnace room, the stairway—every nook and corner will be flooded with an abundance of daylight. Everything will be easily visible and conveniently usable all day long. For Fenestra Basement Windows with their narrower steel bars and larger panes actually admit 80% more light. You'll want them in your new home, of course.

Write today for **helpful** Fenestra literature, and let us send you **the name** of a lumber or **building supply** dealer near you who can quickly supply your builder with Fenestra Basement Windows.

DETROIT STEEL PRODUCTS COMPANY, 2513 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto

You'll Appreciate These Advantages, Too

They Never Warp nor Stick—With their bars of solid steel, Fenestra Basement Windows are, of course, unaffected by damp weather. They cannot warp nor stick. They *always* operate easily.

They Provide Better Ventilation—With Fenestra Windows you'll have far better ventilation in your basement. Because they're so convenient and trouble-free in their operation, you'll be much more inclined to open them for ventilation whenever necessary. And when open, your Fenestra Windows admit a greater volume of fresh air.

Attractive and Permanent—With their slender steel bars and broader panes of glass, Fenestra Basement Windows make the whole outside appearance of the house more attractive—permanently attractive for they cannot rot or decay. Coal or wood deliveries do not impair their efficient operation. Repair and replacement costs are eliminated.

They Keep Intruders Out—You'll feel more secure with Fenestra Basement Windows in your home. Fenestra's solid steel bars and positive locking device put an effective barrier in the way of the house-breaker.

They're Easy to Screen—The reason is this: Fenestra Windows come to you with screw holes all punched—ready for the quick and easy attachment of screens. And because the screws are inserted from the inside, the screens cannot be readily removed from the outside—a feature that provides still more protection against intruders.

They Resist Fire—Built of fire-resistant materials throughout, Fenestra Basement Windows lessen the possibility of dangerous and destructive fires.

Suprisingly Low in Cost—You'll be surprised to learn that, with all these advantages, Fenestra Basement Windows are little if any higher in first cost than ordinary wood basement windows. And you will save money in the end, for their cost of installation is considerably less.

Fenestra
BASEMENT WINDOWS

Fenestra
The name of the ORIGINAL steel WindoWall.
The symbol of superior QUALITY in material, patented design, workmanship and service.

L A K E B A T H T U B



Kohler "Viceroy"
Built-in Bath
Corner Pattern

HAPPY the child, when days are hot and sweltry, who can splash in the clear waters of Lake Bathtub, the summer resort of the home.

A boat to sail, a celluloid fish to angle for . . . pink legs thrashing upon the smooth white bottom, clean as a beach of dazzling sand—

And happy the mother who can turn the youngsters loose with never a care for the splattering flood—whose Kohler built-in bath, snug with the wall, snug with the floor, leaves not even a crack for water or dirt.

Kohler Ware brings to the bathroom —or to the longed-for *extra* bathroom for which a nook can always be found—that coveted air of modern charm and fitness. Call on the good plumbing dealer who sells it. Ask him questions. It will be surprising if your first discovery is not that the cost of fine Kohler fixtures is much less than you had imagined.

Please write us for our booklet of Kohler Ware for bathrooms, kitchens, and laundries.

* * *

Look for the name "KOHLER," unobtrusively fused into the enamel of every Kohler fixture. It is your guaranty of genuineness and of these distinctive Kohler qualities—(1) the beautiful snowy whiteness of the durable enamel (2) the *uniformity* of that whiteness in every fixture.

KOHLER OF KOHLER

Kohler Co., *Founded 1873,* Kohler, Wisconsin · *Shipping Point,* Sheboygan, Wisconsin
BRANCHES IN PRINCIPAL CITIES

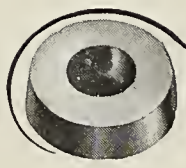
MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.



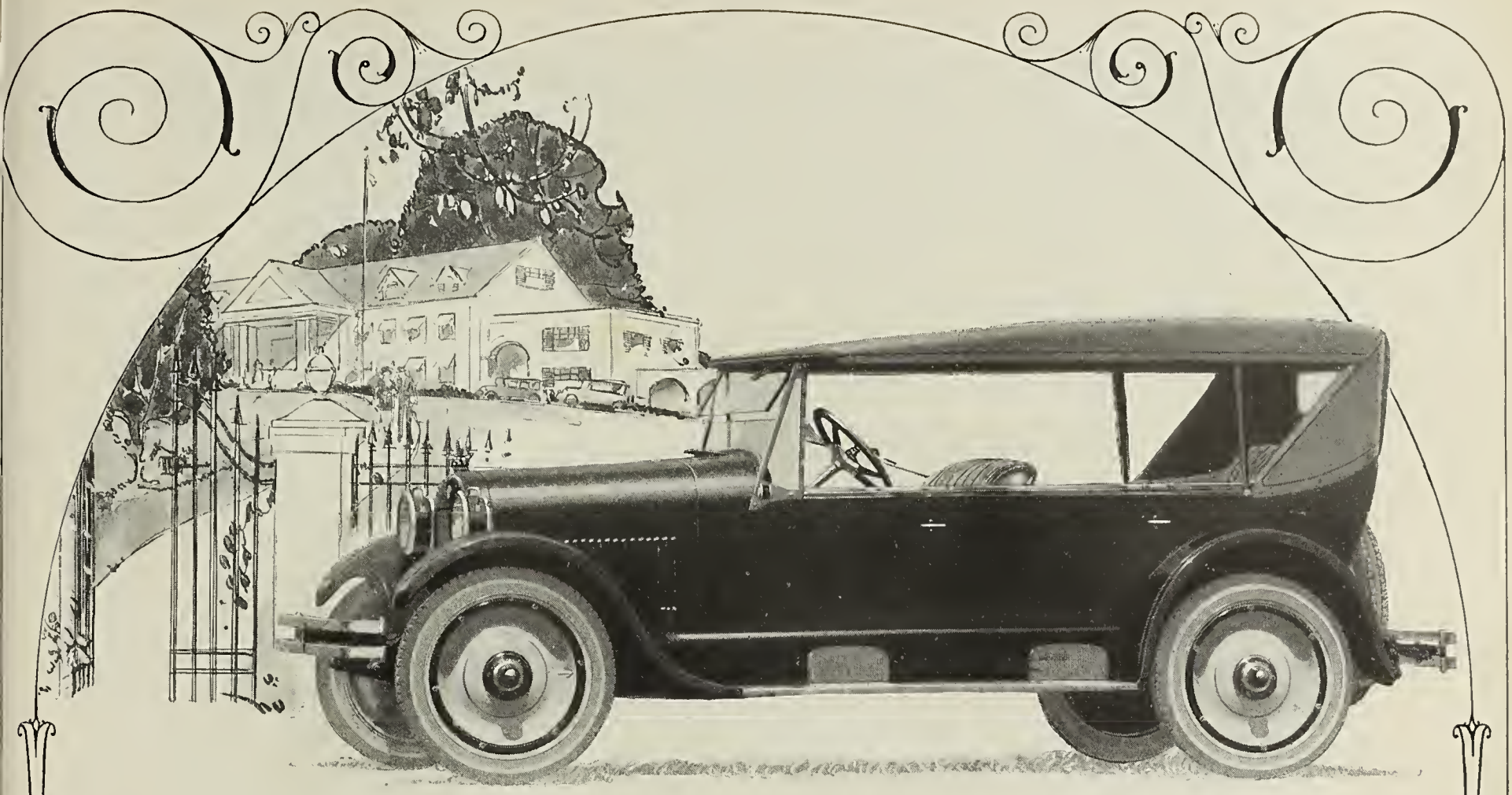
They are NOT higher priced

TWENTY-FOUR hours a day year-round production maintained by workmen trained in our own modern plant enables us, without curtailment of quality, to effect savings which constantly are passed on to Vacuum Cup Tire users.

PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
Jeannette, Pa.



VACUUM CUP TIRES



The New PHAETON REO $1645

At Lansing. Add Federal Tax

Trim of line and fashioned for comfort, the new Phaeton Reo is all a car in the summertime should be.

The rugged Reo six cylinder 50 h. p. engine is eagerly responsive to driving conditions of city traffic, desert trails, paved ways or mountain grades. With its 4-bearing crankshaft (balanced dynamically and statically), intake valves in head, large ports, aluminum alloy pistons and ground cylinders, it truly typifies Reo reliability.

Cradled in an inner frame, and more nearly on a plane with the rear axle, major power units drive with remarkable smoothness. A 13-plate clutch, separately-mounted transmission with large-faced gears, and a sturdy, quietly operating rear axle are further examples of chassis dependability.

Standard equipment includes steel disc wheels, nickeled bumpers, motometer, step and kick plates, vanity case, cigar lighter, electric clock, carpets in both compartments, tonneau extension light. Roomy cushions are upholstered in genuine hand buffed leather, gray dualtone finish.

Send for Booklet "Reasons for Reo"

REO MOTOR CAR COMPANY

Lansing, Michigan

REO

The Gold Standard of Values



CRITTALL

Steel Casements

The exquisite design and workmanship of Crittall casements, windows and French doors have been acknowledged by generations of architects and users in America, in England, and in Europe. -- Built by hand, in various designs, their beauty, grace, and enduring utility are enhanced by craftsmanship that has come down as a tradition with this name. -- The Crittall installation shown above is in the home of John A. Hoagland, New York City— Charles A. Luckhurst, Architect.

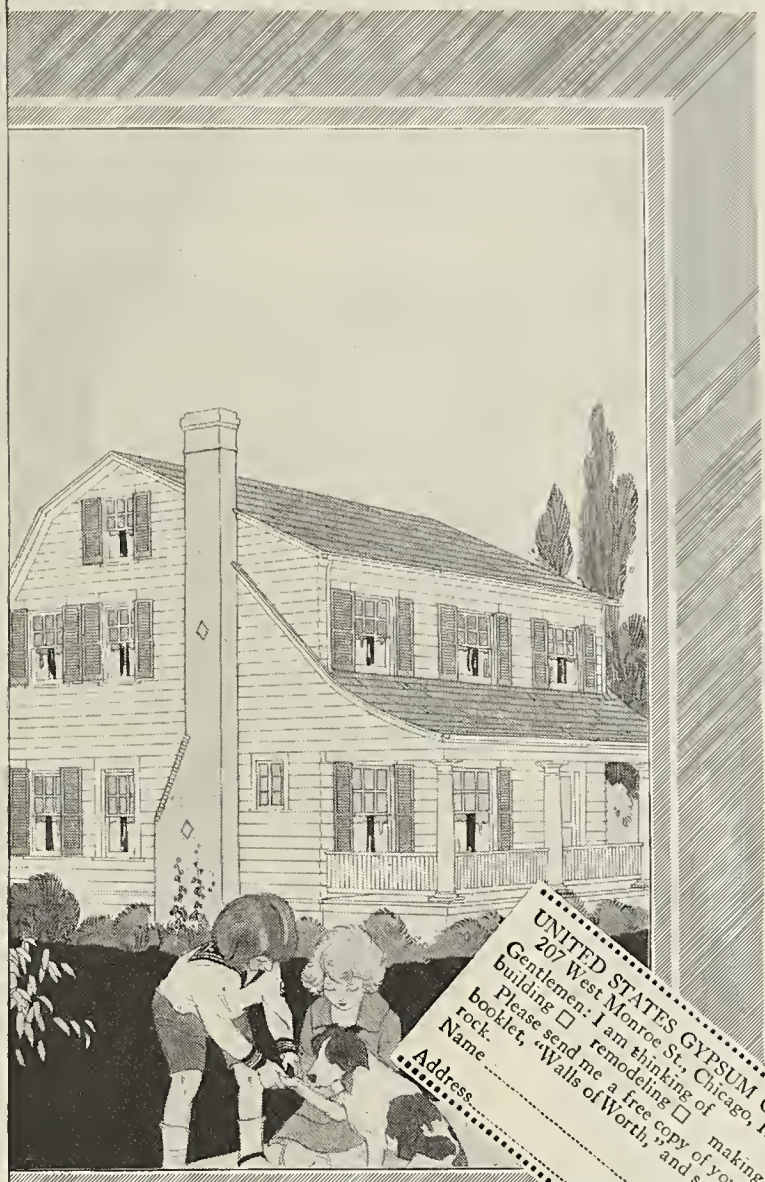
CRITTALL PATENTED UNIVERSAL

CRITTALL CASEMENT WINDOW CO. ❦ *Manufacturers* ❦ DETROIT

The actual thickness of a sheet of Sheetrock is 3/8-inch of pure gypsum plaster



The carpenter does it all—the framework, the trim, and the Sheetrock walls and ceilings



The best builders are now using Sheetrock throughout for the walls and ceilings of better homes

UNITED STATES GYPSUM COMPANY
207 West Monroe St., Chicago, Ill.
Gentlemen: I am thinking of making repairs ☐ building ☐ remodeling ☐
Please send me a free copy of your illustrated booklet, "Walls of Worth," and sample of Sheetrock.
Name .....
Address .....

Write "Sheetrock" into your Plans

Part of the joy of building your house must always come with the planning.

In whatever planning you do, it is wise to decide on attractive, enduring construction. See that your walls and ceilings, for instance, are made of gypsum plaster, so they will be accurate, solid and lasting.

You can have all the advantages of gypsum plaster without going to the expense and the trouble of lathing, mixing the plaster, and plastering. You can save the time it takes to do these things and to wait for the building to dry.

Plan to use Sheetrock, the fireproof wallboard.

Sheetrock is gypsum plaster cast in sheets. It makes standard walls and ceilings, rigid, thick and non-warping. It comes all ready for use. The carpenter nails it to the joists or studding; you decorate with wallpaper, paint or panels; you move right in.

The best builders today are using Sheetrock because it is economical, fireproof and permanent. Your dealer in lumber or builders' supplies sells it. Write us for a free copy of our illustrated booklet, "Walls of Worth," and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, *General Offices:* 207 West Monroe Street, Chicago

World's Largest Producers of Gypsum Products

Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

Reg. U. S. Pat. Off.

The *FIREPROOF* WALLBOARD



Andersen Frames Ready in 121 Sizes and Styles

IT'S a big advantage to get window frames whenever you want them.

Any Andersen dealer can deliver immediately 121 different sizes of Andersen Window Frames. He need only carry 11 standard sizes to do it; by interchanging heights and widths of these stock sizes he can furnish frames for any purpose.

The saving of time in obtaining Andersen Frames is carried through every operation of their use. Carpenters needn't sort out many small and troublesome parts. Using only a hammer they can nail up the 7 units into a complete frame in 10 minutes. Once in place, White Pine keeps Andersen Frames from warping, shrinking, cracking or rotting.

Booklet Sent Without Charge

Let us send you complete information about Andersen Frame advantages. Please tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

Dept. N-6 Bayport, Minnesota

(Formerly South Stillwater)

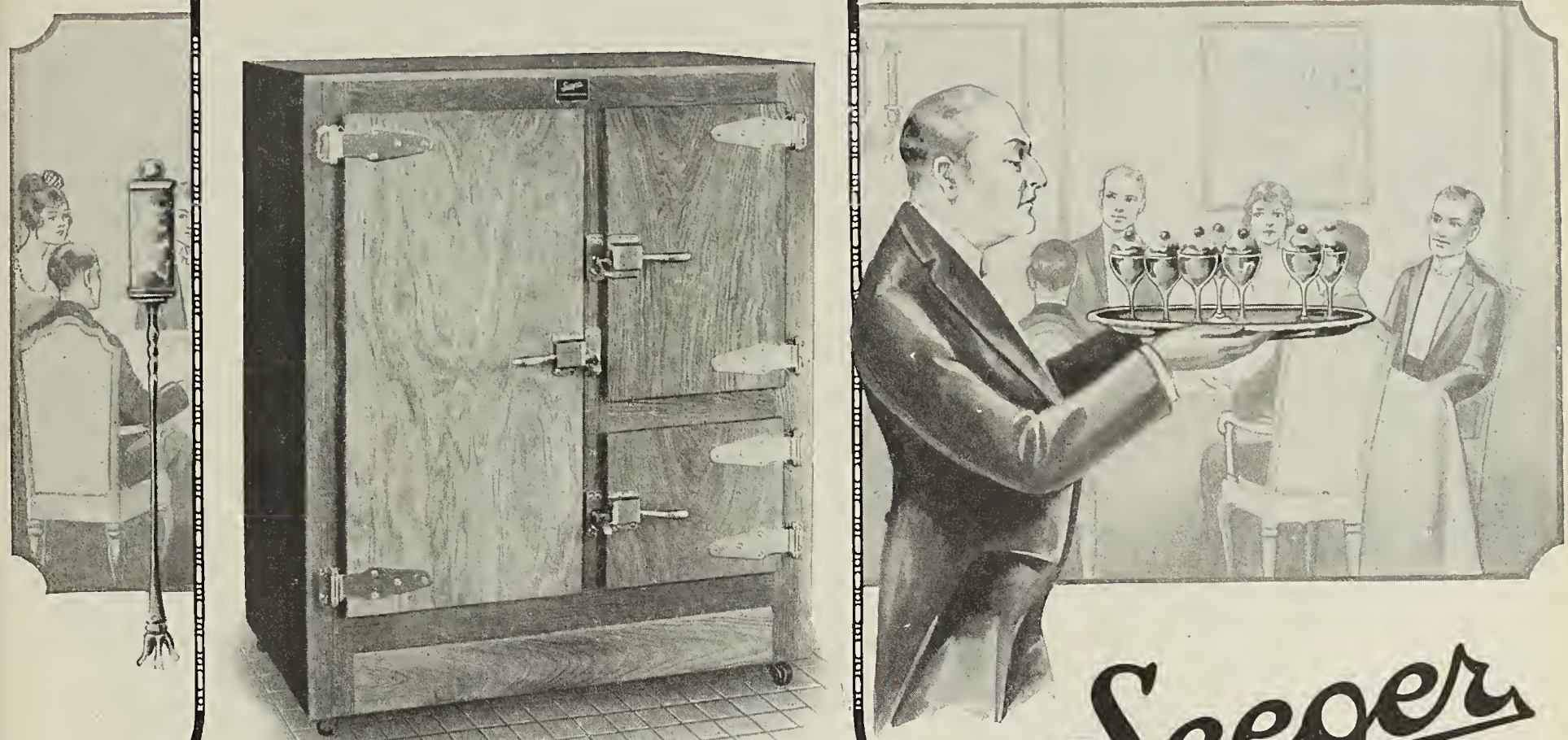
Andersen FRAMES

Why Architects, Contractors and Dealers Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.

WHITE PINE Andersen FRAMES TRADE MARK REG.



Seeger

Original Siphon Refrigerators

"The Standard of the American Home"

The pride of possession may be yours as *Seeger Refrigerators* are built to suit the owners of mansions or bungalows

We have chosen a representative dealer in every large city who will be pleased to show you a Seeger Refrigerator

SEEGER REFRIGERATOR CO.

SAINT PAUL, MINN.

399 MADISON AVE., NEW YORK CITY
82 WASHINGTON ST., BOSTON, MASS.

715 INDIANA ST., SAN FRANCISCO, CAL.
311 TERMINAL SALES BLDG., LOS ANGELES, CAL.



Corrosion — the active enemy within your pipe

THE passengers on deck know only that the steady throb of the big liner's heart has suddenly ceased. A steward ventures the information: "Something gone wrong in the engine room, I fancy, sir."

But the captain, fuming on the bridge, and the chief engineer, directing repairs below, are using sailor language concerning pipes that spring leaks in mid-ocean.

At this moment corrosion is probably working away on the pipes in *your* factory, your cellar, or behind the plastered walls of your home. Starting as a spot of rust, this deadly enemy is slowly gnawing through the pipe. You can't see it. Corrosion works mostly from the *inside*.

But some day those pipes will begin to leak. It *may* mean nothing more serious than considerable annoyance and a repair bill. Should the leak start at night, however, it may cause serious damage to valuable goods, costly decorations and furnishings or expensive machinery.

IF an annual "corrosion tax" paid by manufacturers and home owners in the United States is ever figured up, the bill will amount to millions.

It is only prudent, next time you build or repair, to consider Reading Genuine Wrought Iron Pipe—the pipe which offers two to three times greater resistance to corrosion than does steel pipe. The pipe which costs per year of service one-half to one-third the price of steel.

Our interesting booklet—"The Ultimate Cost"—will be mailed upon request.

READING
GUARANTEED GENUINE
WROUGHT IRON PIPE

EST. READING 1848

"'Reading' on Every Length"

READING IRON COMPANY
READING, PA.

World's Largest Manufacturers of Genuine Wrought Iron Pipe

BOSTON	BALTIMORE	CHICAGO
NEW YORK	PITTSBURGH	FORT WORTH
PHILADELPHIA	CINCINNATI	LOS ANGELES



"We haven't decorated for years—and our wall-paper is like new!"

Chamberlin Metal Weather Strips furnish year round protection.

The yearly annoyance and expense of wall-papering and decoration, don't touch the Chamberlin stripped home.

Chamberlin strips keep out dirt, dust, soot and smoke. They keep homes clean. Protect furnishings. Save household labor. Keep wall-paper and decorations fresh and new.

Save 25% to 40% in Fuel

Chamberlin Metal Weather Strips furnish year round protection and utility. They permanently end fuel waste and discomforts of a draughty house. You will appreciate that in the heating months. They keep all parts of the house warm. Insure even heat. No cold spots or cold air currents.

No rattling doors or windows. Children are safer and healthier, too.

All Done by Chamberlin Experts

Chamberlin's own experts plan, fit and install all Chamberlin Metal Weather Strips.

And because we know installations are made right we guarantee them for the life of the building.

CHAMBERLIN

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments. An estimate by our engineering department, on the cost of your equipment, is free.

Just Send the Coupon

Chamberlin Metal Weather Strip Company, Detroit, Michigan

Chamberlin Metal Weather Strip Co, Detroit., Mich

Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside *doors* ——— *windows* ———

Name ———

Address ———

City and State ———

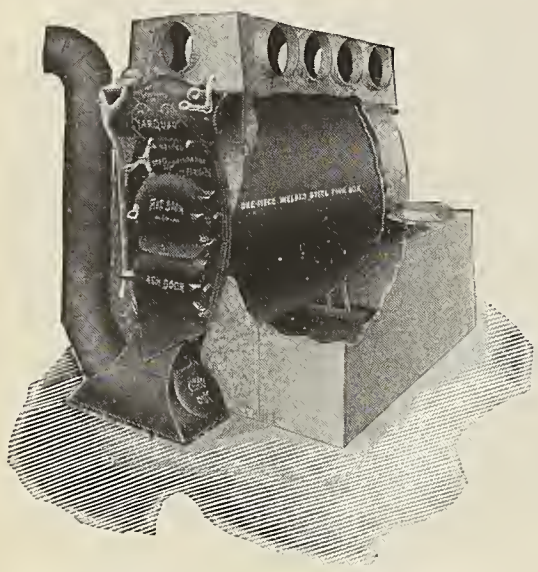
Eng. Dept. F-7

Heating Facts

for those who think

YOUR home can be refreshingly and healthfully warmed with pure fresh air, even in the coldest weather. Stagnant air, contaminated by occupants, and heated and reheated numberless times, is neither refreshing nor healthful.

THE FARQUAR SANITARY HEATING AND VENTILATING SYSTEM



Therein lies one of the chief points of superiority of the FarQuar Heating and Ventilating System. No other heating system can possibly produce the results achieved by the FarQuar.

It automatically replaces the stale, devitalized air with pure, fresh air, gently warmed and evenly distributed through the house, producing an atmosphere that is both comfortable and healthful.

And the FarQuar one-piece, electrically welded, seamless steel fire-box is the controlling member of the FarQuar System. It is air tight;—no gas nor smoke can escape into the rooms to soil and damage the decorations.



One of Many FarQuar Heated Homes in and around Baltimore, Md.

Also, the scientifically designed fire-box actuates the automatic control, which, with the large grate area and long smoke travel, is responsible for the economical operation of the FarQuar.

This positive automatic control prevents superheating the air, while the ample capacities provided insure the movement of a large volume of gently warmed air so necessary to complete circulation and successful ventilation of the home.

If you want your home healthfully heated with pure fresh air, get ALL the facts. Ask for booklet, "The Science of House Heating."

The Farquhar Furnace Co.

706 Farquar Bldg. **Wilmington, Ohio**

An unusual opportunity is offered a few reliable young men who can qualify as FarQuar Distributors. Ask for details.

A Combination of Beauty and Utility that is unsurpassed in the administration of healthful refrigeration.

BOHN

SYPHON REFRIGERATOR

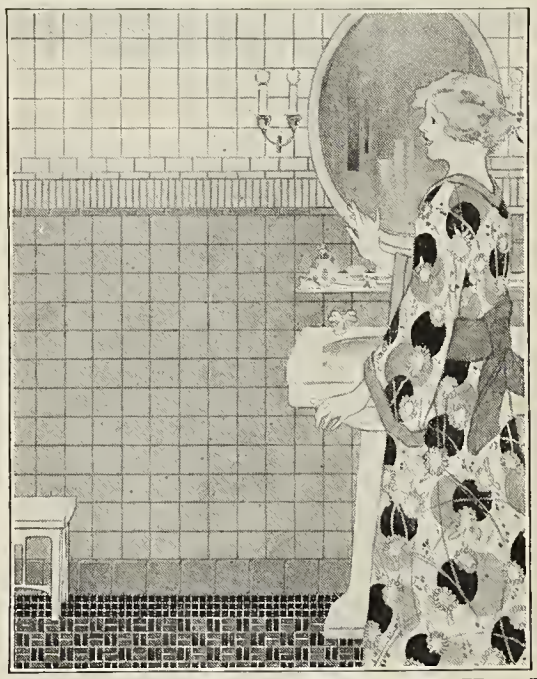
New York Exhibit—
5 East 46th Street

Chicago Exhibit—
Washington Street & Garland Court

Adopted by the Pullman Company and dining car service of all American Railroads



No. 72—Price $110 F. O. B. St. Paul



Beautiful TILES

In the best sense, there is no bathroom but the TILED bathroom.

Because of utility and lasting attractiveness, Tiles are accepted as the proper thing.

The Tiled bathroom LOOKS its cleanliness. No upkeep—no outlay for refinishing or resurfacing. First cost is the last. Countless cleanings do not damage.

Tiles afford unlimited freedom of design, patterns, color combination. Each installation as distinctive as desired.

Consult your architect and dealer about Tiles, or write to

The Associated Tile Manufacturers
315 7th Ave., Beaver Falls, Pa.

Safe from speeding cars and snapping dogs



***—safe within the protecting arms of an* ANCHOR POST FENCE**

Do your children, too, romp and play in safety? Or are their little lives exposed to the ruthless dangers of an unfenced lawn.

Protect your children against speeding motorists and snapping dogs—against wandering gypsy bands and tramps. Enclose your grounds with that ever-faithful guardian and protector—an all-galvanized Anchor Post Fence.

Take a minute now to 'phone or write our nearest office or sales agent for complete information on our fine and strongly built chain link fence for lawn and child protection.

ANCHOR POST IRON WORKS

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CHICAGO, ILL. 8 So. Dearborn St.
CINCINNATI, OHIO 141 East Fourth St.
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ANCHOR POST *Fences*

AEROLUX
NO-WHIP REG. U.S. PAT. OFF.
VENTILATING
PORCH SHADES

Use your porch more this summer. Make it the coolest, coziest, most comfortable retreat in the house. Beautiful Aerolux shades give perfect privacy—shut out sun glare, let in fresh air.

Durable and economical. Weather-proof finishes. Easily hung. Can't flap in wind.

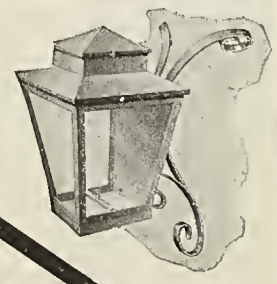
Sold by leading department stores and furniture dealers.

FREE Book, "Better Porches" shows how to make porches livable and attractive. Write for it.

The Aeroshade Company
2352 Oakland Ave. Waukesha, Wis.



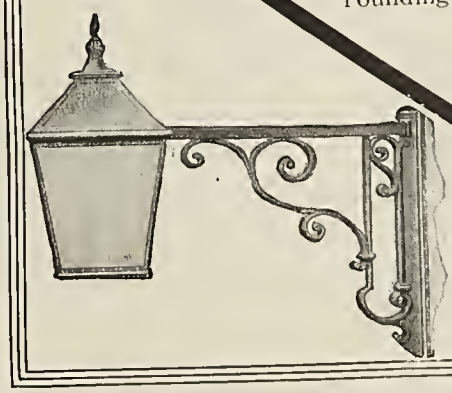
From Quaint
Bracket Lanterns
To Elaborate
Lighting Effects



—whatever may be your requirements—for country estate, for the less pretentious home, the community or public building—Smyser-Royer exterior lighting fixtures solve the problem.

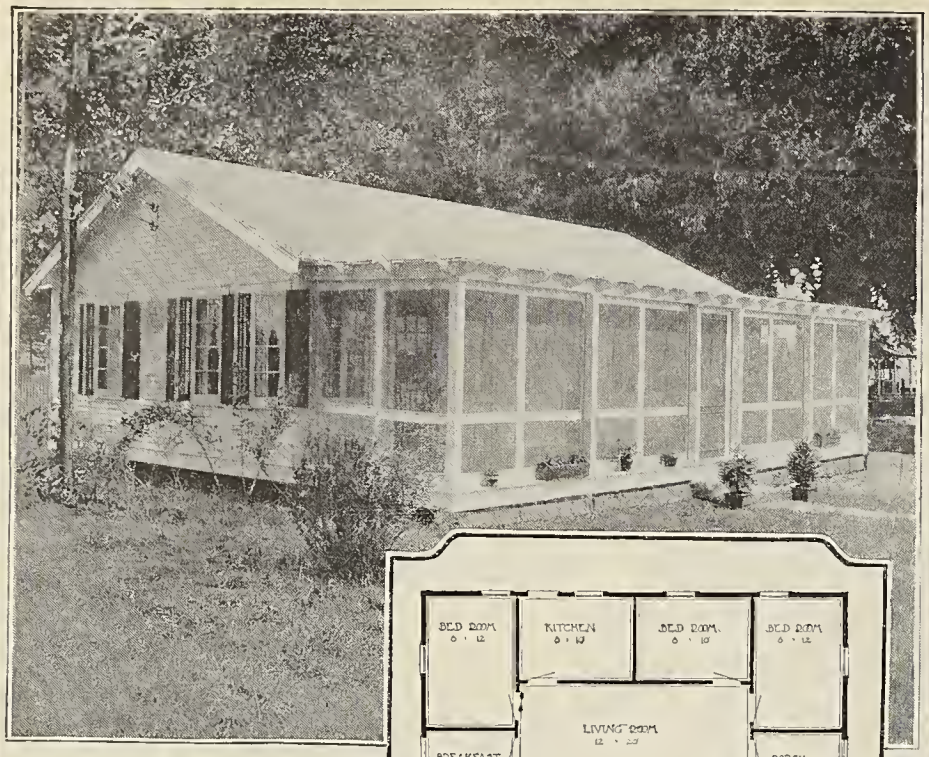
SMYSER-ROYER
EXTERIOR LIGHTING FIXTURES

Designed and wrought by artists in their own particular line, Smyser-Royer fixtures set forth the possibilities of unique iron artistry to its fullest extent, adding charm and distinction to any surroundings.



SMYSER-ROYER CO.
Main Office and Works,
York, Pa.

Philadelphia Office
1609 Sansom Street



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Wallace B. Goodwin Co., Elmwood, Conn.
The Bristol Lumber Co., Bristol, Conn.
Kirsch & Racheter, Torrington, Conn.
Pope & Cottle Co., (New England Display), Revere, Mass.
Casper Ranger Lumber Co., Holyoke, Mass.
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Syracuse Radiator Co., Inc., Syracuse, N. Y.
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Jamestown Construction Co., Jamestown, N. Y.
Wicker Lumber Co., Niagara, Falls, N. Y.
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Forrest F. Speck Construction Co., Inc., Bethlehem, Pa.
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M. Willson Offutt, Jr., Chevy Chase, Md.
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TOGAN *Summer Cottages and Garages*

Factory built — that means a saving of 66% on the building labor. An important factor when you build at an out-of-the-way lake or stream.

TOGANS are not complex in construction. If inconvenient to get a carpenter you can easily erect yours yourself.

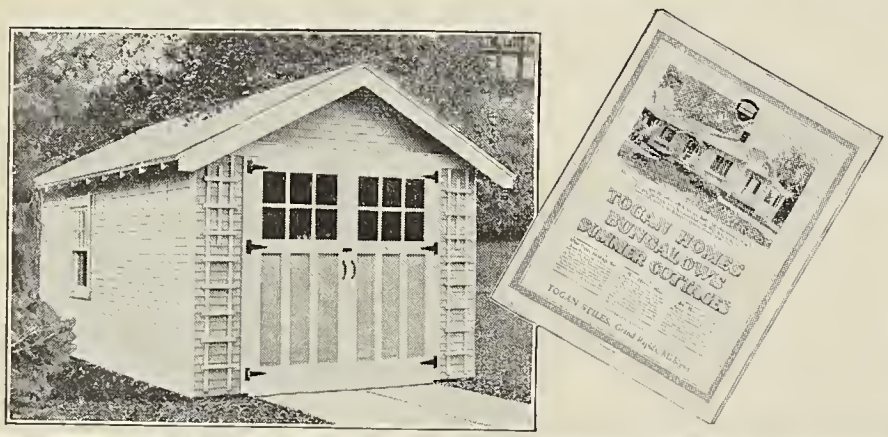
They come to you complete in every detail—even to the last coat-hook.

Return coupon for catalog showing many beautiful, low priced models.

TOGAN-STILES

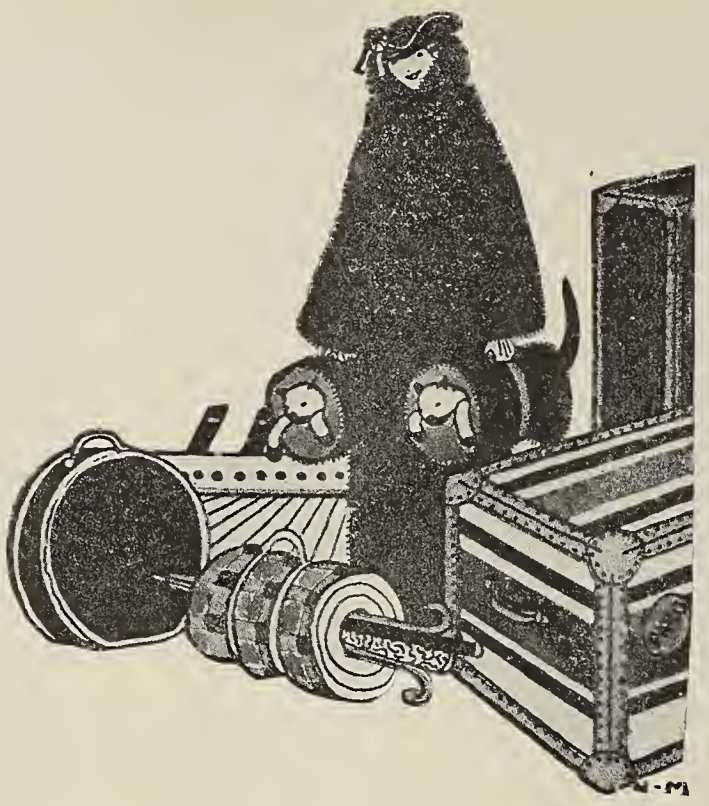
GRAND RAPIDS, MICH.

Bungalows - Summer Cottages - Garages



USE THIS COUPON

TOGAN-STILES, *Grand Rapids, Mich.*
Gentlemen:
Please send me a copy of catalog. I am particularly interested in _____
state type of building
Name _____
Address _____ City _____



TRAVELERS ABROAD

use The Condé Nast's Paris Information Service

From the moment when you stand on the dock among your trunks awaiting the customs officer and vainly trying to think of the French for "baggage," to the moment when you embark once more for New York, you are constantly meeting unfamiliar situations.

To-day you may want to visit the little out-of-the-way shops where the Frenchwoman finds such wonderful bits of charm —but where not even the hybrid English-French of the rue de la Paix is spoken. To-morrow, your son's throat may develop alarming red spots and you want a real American doctor. The day after that, you may find you can't get reservations at the only hotel you know in Biarritz. Something is always coming up.

What do you do? Why, you call up The Condé Nast Paris Information Bureau, and let them take care of you!

They can tell you everything that an American abroad needs to know, better than the consul himself can do it. They will go to even more trouble. They will not only get a shopping guide for you, telephone an American doctor, and tell you another hotel even more charming in Biarritz, but it will buy your ticket thither, make your reservations, and write a note to the owner of the hotel asking him to give you special consideration. The charge? Why, nothing! They are happy to serve you.

Condé Nast Paris Information Bureau is at numéro deux, rue Edouard Sept, telephone Central quinze cinquante-trois. There are rest-rooms, telephones, and conveniences for writing, reading, spending an hour between engagements, or meeting one's friends.

NEW ENGLAND

HOTEL VENDOME
Commonwealth Ave. Boston at Dartmouth Street

Preferred by a Discriminating Clientele

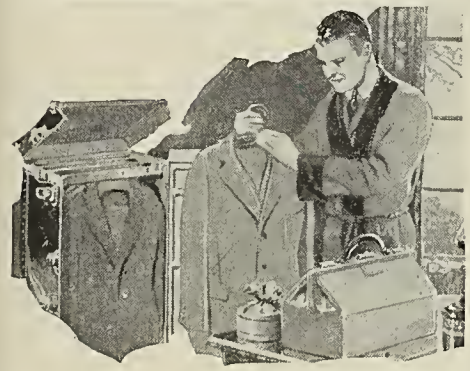
because of its unusual individuality, the superiority of its location, and the maintenance by the management of traditional standards of excellency. Quickly accessible to Boston's attractions.

C. H. GREENLEAF CO., *Props.*
Everett B. Rich, Managing Director
Franklin K. Pierce, Associate Mgr.
Send for Illustrated Booklet

The LENOX **The BRUNSWICK**
BOSTON
On Either Side of Copley Sq.

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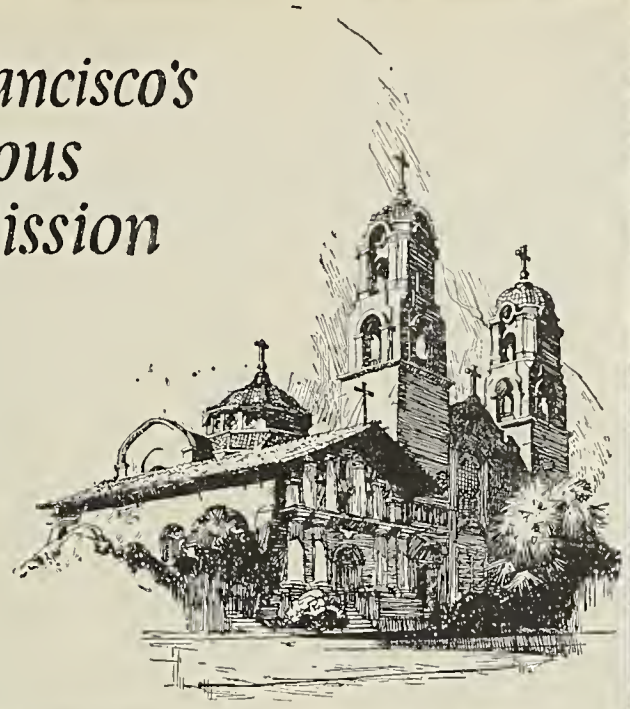
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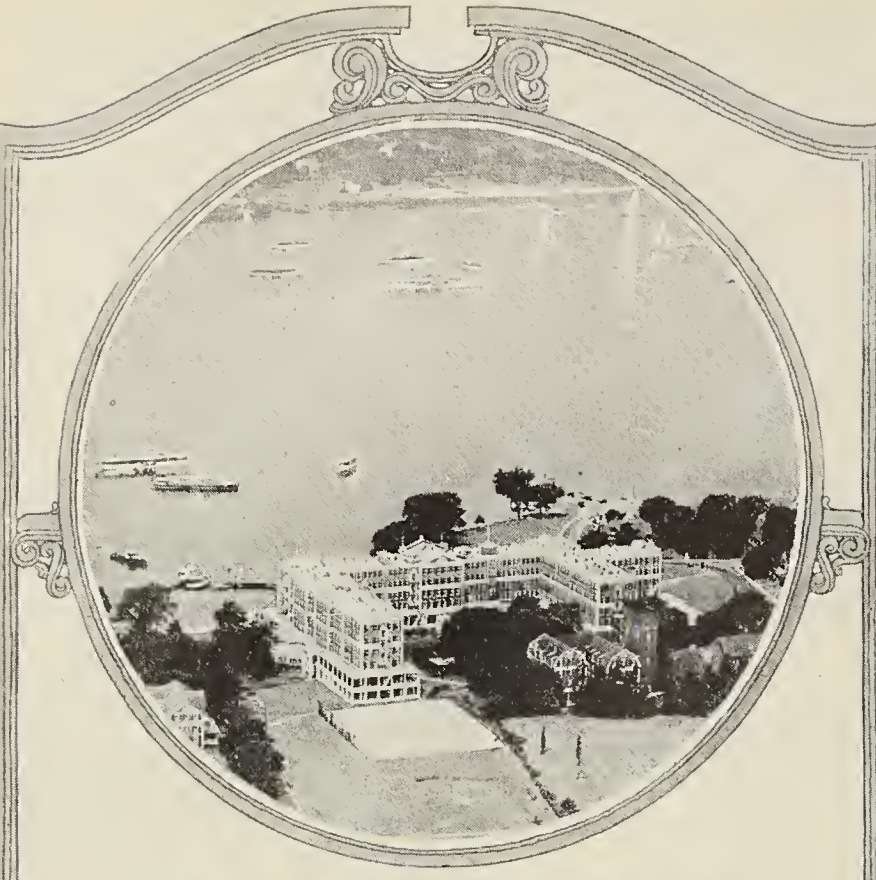
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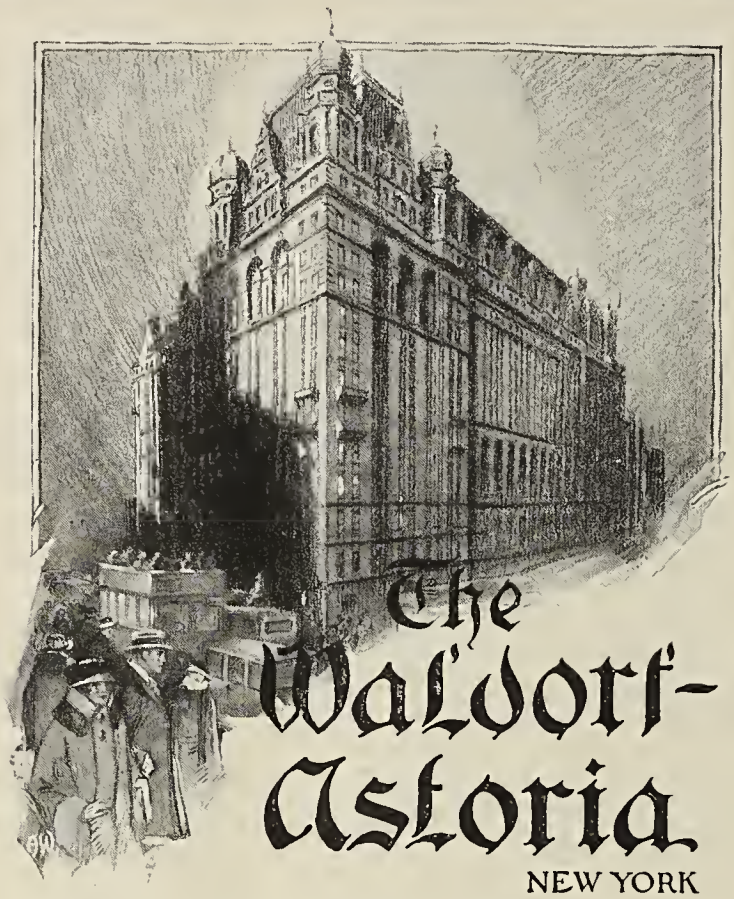
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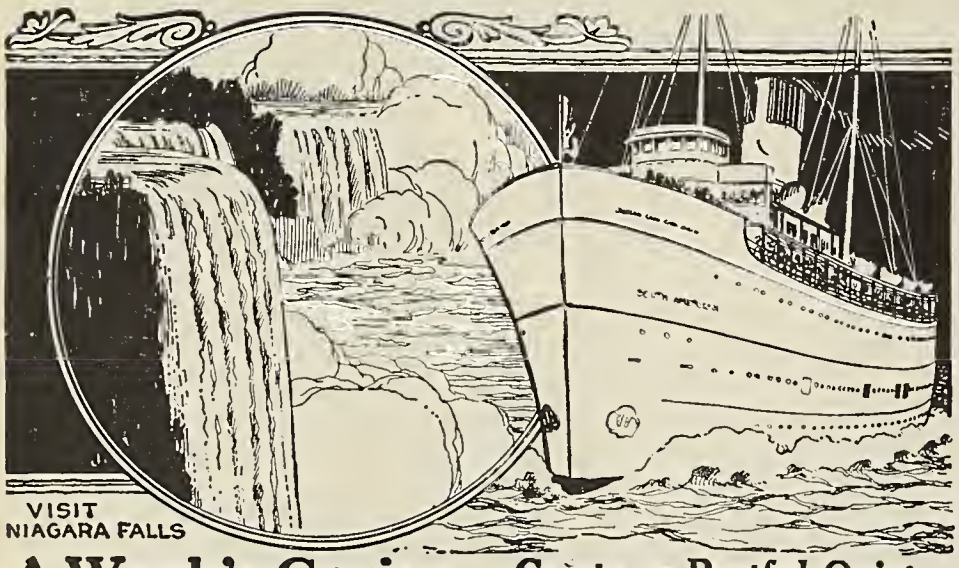
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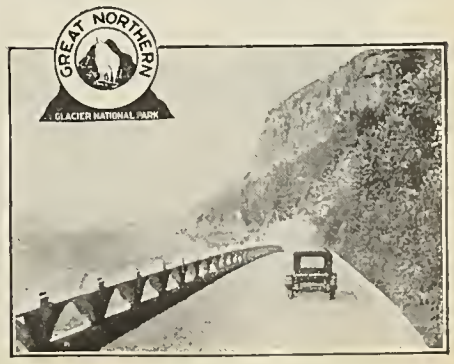
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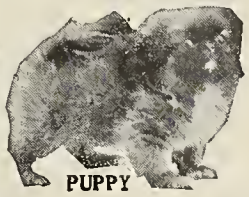


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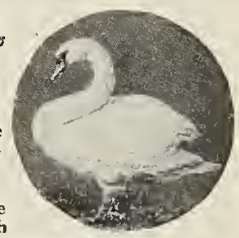
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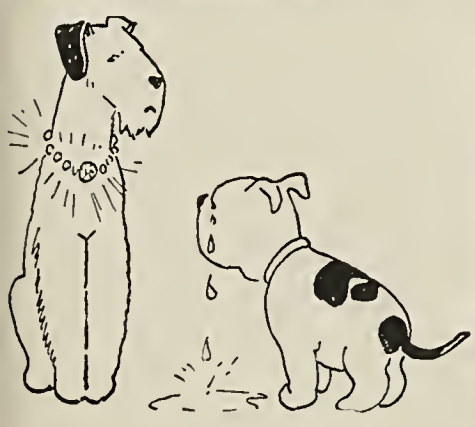


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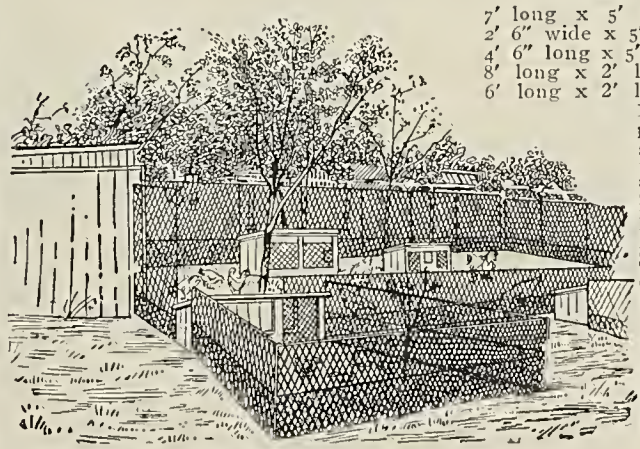
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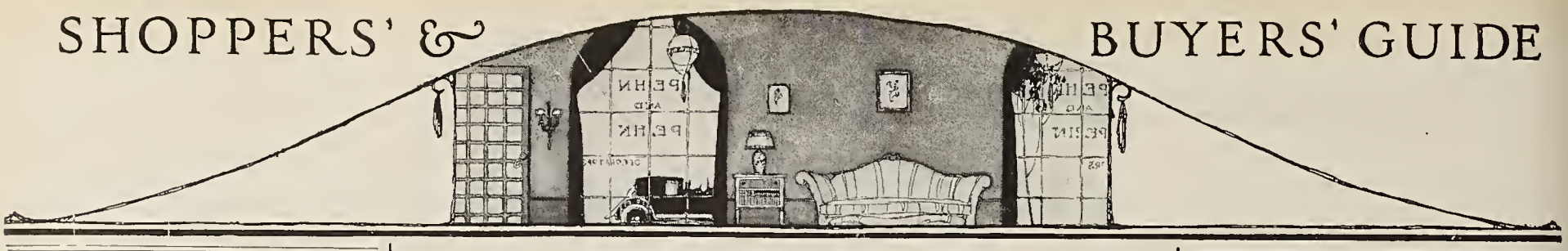


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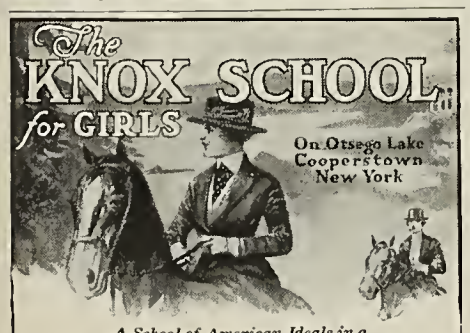
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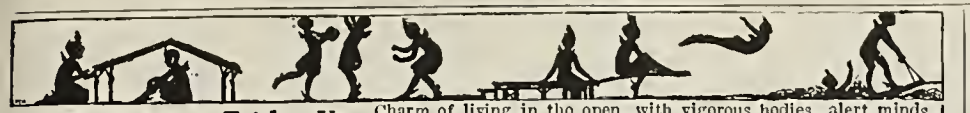
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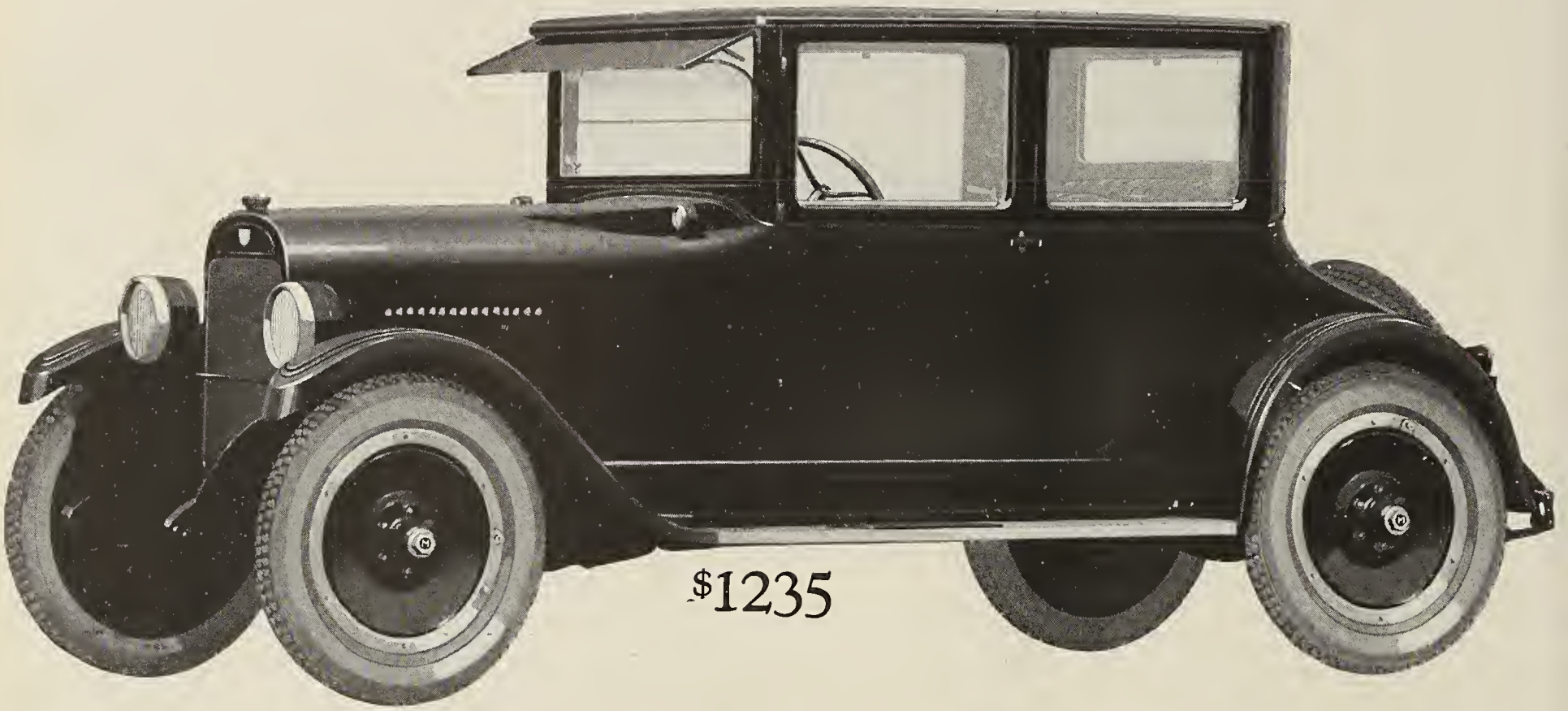
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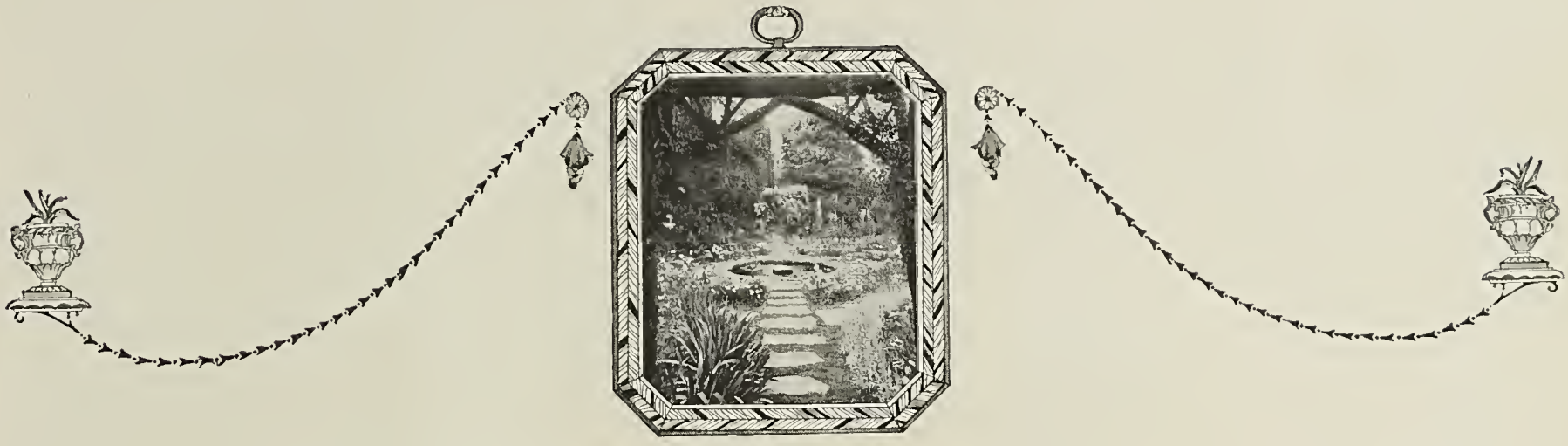
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House & Garden



Part of a little garden such as one could build behind a small house. It will be found in the July number

"What do you mean by 'a small house'?"

This is a question we have to answer half a dozen times a day. And the answer usually brings disappointment. "Small" today refers to the size; alas, it does not refer to the price. Those good old times when you could build a presentable small house for $6,000 have passed. They will never come again. When we are old we can tell our grandchildren and our great-grandchildren about them, and they will probably not believe us.

This condition, so to speak, is an outcome of the war. Labor got accustomed to high wages during those days and, somehow, it thinks the war is still on. The average man may have his doubt as to who won that war, but when he comes to build a house he will have no doubts as to who is paying for it.

All this is to introduce the fact that the next issue—July—will be the Small House Number. In preparing for it we have seen and inspected scores of small houses; the results of our labors will be a seven page group of about ten good houses of types we can recommend and of costs that are not too staggering. Of course, this group will not include all the houses in the issue, for there will be an article on log cabins that shows quite a variety of types and an article on remodeling which will show still more. In fact, it will be quite a housey number.

Stepping from the houses you come into gardens that are equally modest in design and layout. Modest also are the interiors shown in this issue.

That word "modest" is the one we have been searching for. It is the ideal for the small house. Because smallness does not necessarily mean cheapness nor should it ever mean bad or meagre taste. The atmosphere of the good small house, irrespective of what it has cost to build and furnish, should be modest, unostentatious, comfortably livable, a very incarnation of the good goods that come in small packages.

Most of us, when we think of home, think of a small house. We dream of castles in Spain and then build us a modest little house on a hillside. The July issue will help both the dream and the realization.

Incidentally, it will be on the newsstands on the 23rd of June.

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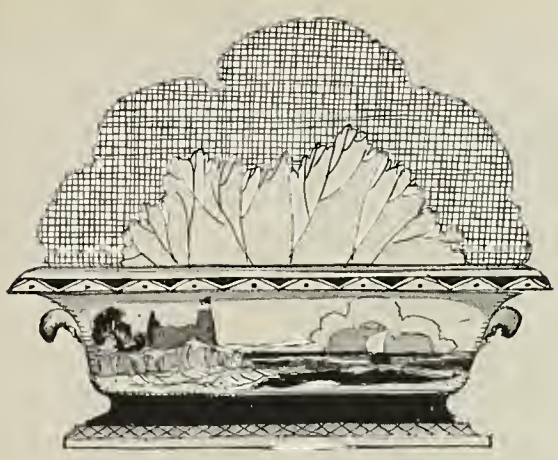
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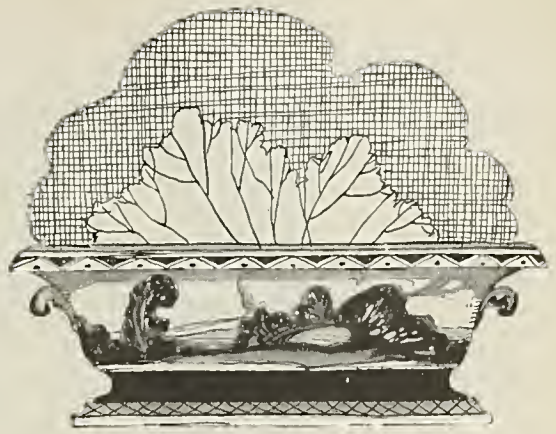
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THERE comes a time, in the development of a country estate or a fine garden, when it no longer belongs entirely to the owner. When it has approached perfection, when it has become a feast for the eyes, then, oddly enough, it grows bigger than any owner's capacity for enjoyment. Like the man in the parable who made a great feast; it was more than he alone could eat, so he sent out to the highways and byways and compelled people to come in.

Scattered about this country are innumerable fine gardens and country estates which, at certain seasons of the year, reach this point of perfection. At such times the gates should be opened to the public. In the neighborhood of Charleston, S. C., for example, are three great azalea gardens—The Oaks at Goose Creek, the Middleton Gardens and the magnificent Magnolia Gardens. At azalea and magnolia blooming time these gardens are on public display and a nominal admission fee of a dollar or a dollar and a half is charged. The price keeps out the riff-raff and gives a greater sense of value to the visitors than if admission were free.

The Westchester Country Society for the Prevention of Cruelty to Children has developed this idea into a laudable means of raising money for its charity. Owners of large gardens in the neighborhood set aside a day for visitors and an admission fee is charged, the money going to the society. Why couldn't this be carried out in all neighborhoods where there are extensive private gardens?

We are wondering, too, if the owners of large and beautiful estates ever think to send a fleet of motors to some nearby hospital and bring out the convalescents for a day in the garden? Or a young army of crippled children? Or, for that matter, why they can't arrange for seasonal visits of city school children? The children could be taken over the place by gardeners and attendants and the various trees and flowers explained. It would have a decided educational value, give immense pleasure to the children and, doubtless, immense pleasure to the owners.



ON THE Bulletin Board of the March issue we posted the notice of the delightful woman who said that for some years she had read herself to sleep at night with Thomas á Kempis and a seed catalog. Now a reader has written us to the effect that she uses House & Garden to rid herself of nightmares. She was bothered with this affliction for some time. Then she subscribed to the magazine and took to reading it before she went to sleep. She—but we will let her tell her own story—"To my surprise and pleasure my dreams became filled with views of picturesque cottages and charming country homes. In my visions I have seen such unique and lovely designs that they would have made my fortune could I have remembered them on waking—such gables, windows, roofs, verandahs floated into my dream consciousness, the like of which I have never seen in reality."

Well, we knew House & Garden served a lot of purposes, practical and esthetic, but never before has it been accused of being a sedative.



FARMING, at best, is a hard life. There are fields to plow and cultivate and crops to harvest and every now and then the Government forgets that farmers exist and neglects them in legislation. But it has its compensations. The farmer lives an open air life, he gets plenty of fresh air, eggs and milk and exercise and he doesn't have to worry much about stylish clothes. Better roads and the radio have given him contact with the big world. But the most amusing phase of farm life that has come to our attention for a long time is the farmer in his new role of antique dealer. It seems that presentable reproductions of antique furniture, pottery and glassware are being made wholesale and the trade has found a brisk market in the rural sections. The farmer now hauls down from his attic "antiques" with dusty pedigrees that he sells to gullible motorists from the big cities for a profitable consideration.



ANOTHER fine old garden lover has passed. In the death of the Rev. William Wilks at Shirley, England, gardeners everywhere have lost a great friend. Vicar for thirty-three years in this little hamlet near Croydon, he used his leisure to making a remarkable garden and creating, among other things, the race of Shirley poppies which bears the name of the town in which he lived and labored for so long a time. He was also responsible for much of the growth of the Royal Horticultural Society. Elected a Fellow of this association at the early age of twenty-three, he found the society in sore straits. In 1888 he became its secretary, and from the meagre membership of a thousand he built it up until today it numbers 16,000. Mr. Wilks' love for gardening seems to have been an hereditary gift; both his grandfather and father were engaged in horticulture.



ENGLAND has always been famous for its parson gardeners. While the leisure of country life may have afforded them more opportunity to practise this art than was given men in other professions, we are inclined to believe that these country clergy took it up as part of their duty, an inheritance from monastic days when vegetable gardening and the raising of herbs for medicine were necessary elements in the conventual day's work. We are not so fortunate in this country, although we doubtless have many parson gardeners. The Magnolia Gardens near Charleston, perhaps the greatest in the world, were made by a parson, the Rev. John Grimke Drayton; in the rose field today we have such active workers as Dr. Edmund M. Wills of Syracuse and Father Schoener of Santa Barbara. Some of our suburban and country parsons, in an eagerness to be considered men among men, plunge into golf and tennis. Wouldn't they be considered just as manly if they took up gardening?

THE later 18th Century was one in which real perfection of decorative art was achieved—a perfection, it is true, which became mechanical and stereotyped almost as soon as it was arrived at, but a genuine perfection none the less. It was a perfection resulting, not from the inspiration of any single outstanding genius, but rather from the combined efforts of a number of talented men working within a very good tradition and supported by patrons of knowledge and refined taste. A brilliant elegance characterizes every aspect of decorative art during this period. From the general design of the mansion down to the door handles and the keyholes, from the staircase to the furniture, from the plasterwork of the ceilings to the carpets on the floors, everything was "right", both in itself and in relation to everything else. These men of talent who worked in a good tradition, these tasteful patrons, were true artists inasmuch as they valued unity of style and took the pains to achieve it.

Living in an age of eclecticism, we know too much about all styles to practice any one of them for long. But if we cannot accept any single tradition as our ancestors did, we can at least insure that there shall be a certain unity of conception within each of our various essays in style. The architects of the late 18th Century were almost as a matter of course designers of furniture, pattern makers, and general decorators. The house and all that was in it was very often designed by one man. The example of our ancestors is worthy of being more generally followed than it is today. It seems an extraordinary thing that architects should ever have left to other people the designing of the furniture that is to stand in their houses.

For his new architecture Robert Adam designed—or rather persuaded the great cabinetmakers of his day to design—a new kind of furniture, as elegant and classically refined as his buildings. It was good furniture—not merely in itself, but because it was perfectly fitted to its surroundings.

Do we not need a new Adam to help us out of the mire?



OF THE architects whose work is shown in this issue, Mellor, Meigs & Howe practise in Philadelphia, Herbert Baker is in London, Pierpont & Walter S. Davis in California, Edward P. Delk in Kansas City, and in New York, Edward C. Dean, H. T. Lindeberg, Richard H. Dana and Verna Cook Salomonsky.

Examples of the work of four landscape architects help in the illustrations of this number—Prentice Sanger, Elsa Rehmann, Ellen Shipman and Elizabeth Leonard Strang. Of these, the first three are located in New York and the last in Massachusetts.

Of the decorators, who number six in this issue, Thedlow, W. &. J. Sloane, Helen Criss, Harry Meyer, Miss Sparks are New York decorators, and Miss Gheen, Inc. is in both New York and Chicago.

Samuel Fraser, who writes on the opportunities awaiting the American amateur gardener, is a well-known horticultural authority, and is especially reputed for his work with fruit.

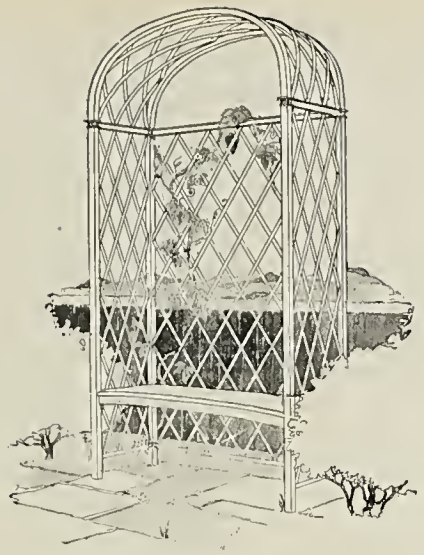
El Marqués de San Francisco, who contributes the article on old Mexican gardens, is a man of letters residing in Mexico City.





THE POOL BY THE DOORSTEP

Pools are most often seen as a formal part of garden design, studiously placed on axis, and at a distance from the house. Here the pool is intimately related to the house, and given a setting that shows real imagination. The high water-level is especially effective. The roughing of the sturdy post is excellent in its restraint, well in character with the informality of the house, and not too artificially primitive. The house, of which this is a glimpse, was designed for C. W. Morris, at Haverford, Pa., by Mellor, Meigs and Howe



GARDEN SEATS *and* SHELTERS

Make the Garden More Comfortable and Alluring by Offering Opportunities for Ease Which Will Also Be Decorative Accents

RICHARD H. PRATT

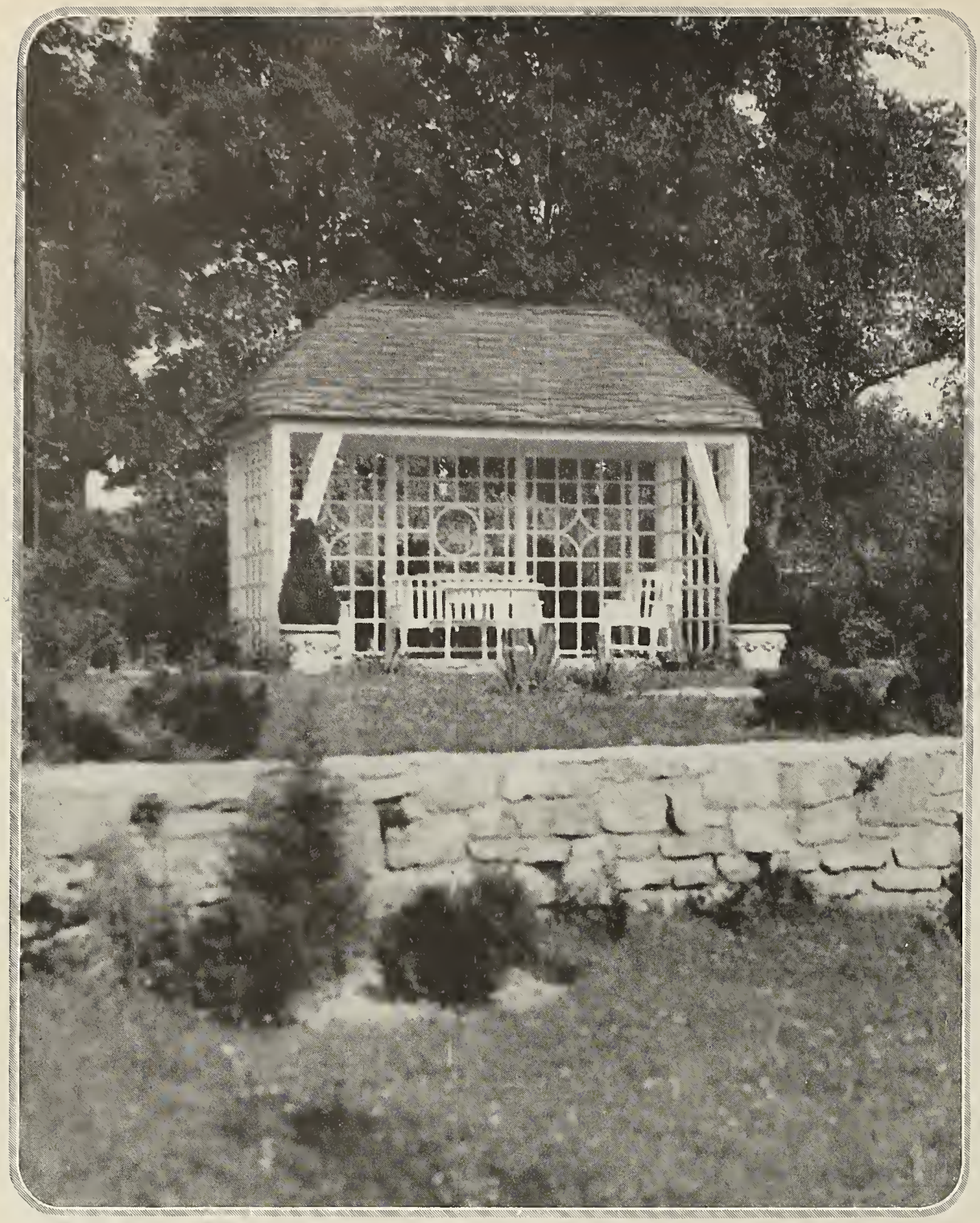
The whole problem of garden seats, briefly stated, is to combine comfort with durability, to use materials and designs which will carry out the spirit of the garden, and then to place them where they will enhance the scheme and be, themselves, spots from which it is pleasant to look and in which it is pleasant to linger.

Bodily comfort in the garden has to be some sort of compromise between the desire for ease and the rather unyielding ruggedness of things that have to withstand the elements. Stone, for instance, is not the softest material in the world; but it is difficult for rain and snow and frost and heat to do anything to it but give it a lovelier, mellower texture. Therefore stone is a justly popular material for garden seats. In the sun-drenched gardens of Italy it was almost perfect. Even with the disadvantages it offers here of being somewhat too cool for comfort, except in July and August, when it is apt to be too warm, its good points—its permanence and, properly handled, its beauty, outweigh its bad ones.

The stone seat is particularly effective when it is built into its garden. Set in a niche or tied in with flanking walls, like the curious 17th century seat shown below, it becomes as it should be—actually immovable. It is susceptible to a wide variety of designs, but it is loveliest when it is subdued in ornamentation. Ornate carving not only makes it restless in appearance but uncomfortable to sit upon.

In a built-up seat stone may be used very

A curiously carved and ornamented stone bench in an English garden, dating from 1700, in which the grotesque supports show the lingering Gothic influence and the scrolled and florid back the still unfamiliar Italian idea. Its setting of flanking walls and clipped yew background is superb



Van Anda

White furniture effectively placed in the garden arbor of H. R. Loutz, Richmond, Ind. Prentice Sanger, was the landscape architect

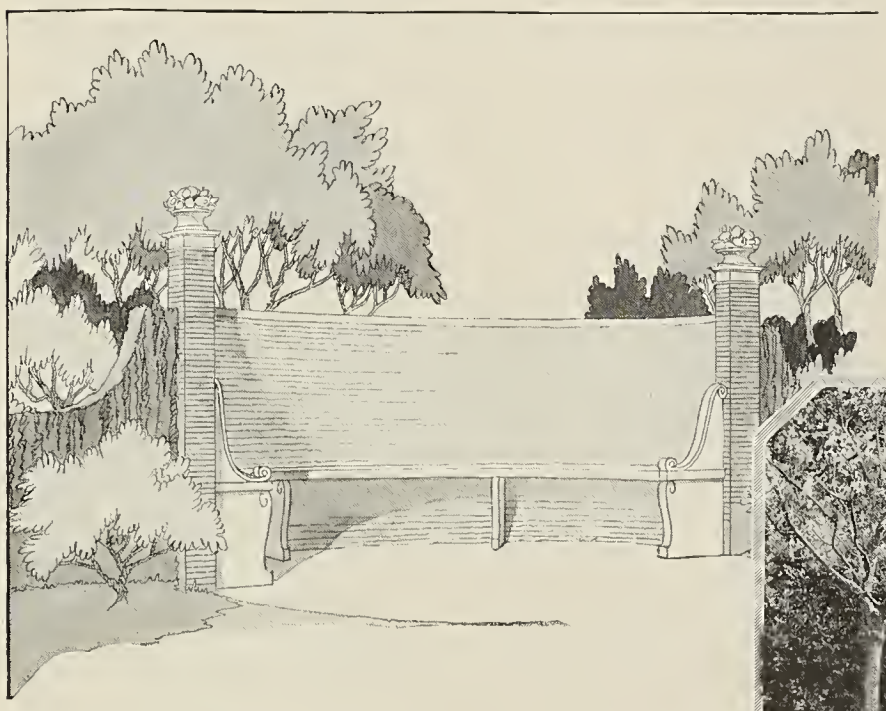
attractively with brick, as in the two semi-circular seats at the bottom of this page. Limestone or marble in the seats, supports and copings, affords a definite contrast with the brick. But these particular combinations are not the only ones. Slate slabs, in carefully chosen shadings, can be used in the same way where a sharp change in color is not wanted.

Nor are the smoothly cut stones, like limestone, marble and slate, the only ones which can be used in garden seats. Less usual and by no means necessarily less comfortable is the sort which is constructed in masonry, either of stone, brick or tile, or of combinations of those materials. A curved seat of this type is shown at the top of page 47, and it happily illustrates the splendid air of permanence and oneness with its site which is given the seat that is made an integral part of its surroundings: a feeling that is especially strong in this case because the seat functions both as a seat and as a retaining wall.

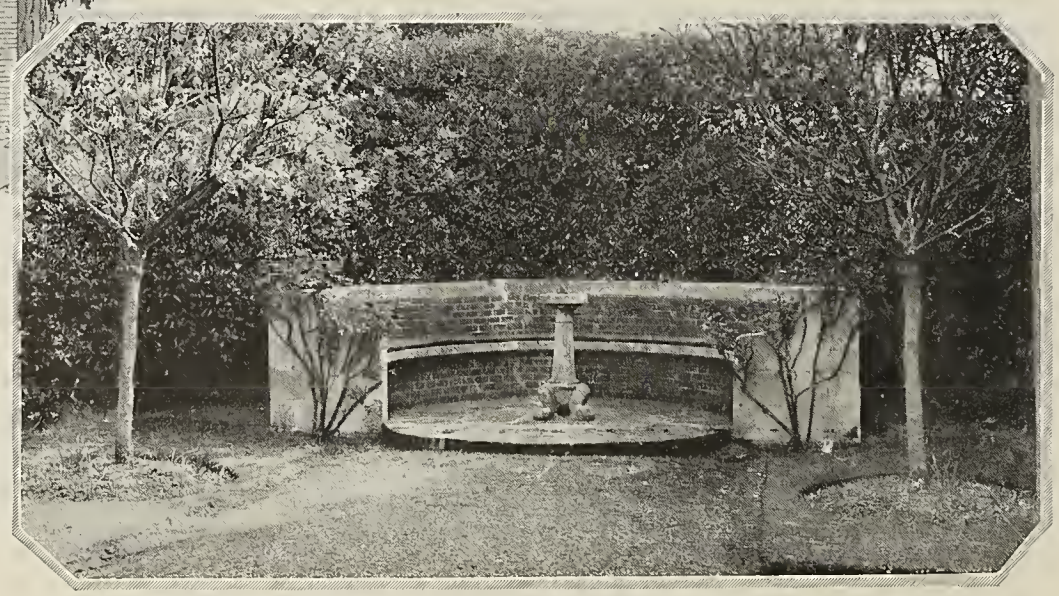
Seats of cast stone are becoming more and more a part of the garden's equipment. Compared with the same kind of seats in natural stone they are quite inexpensive, and for that reason they are often used in too great quantity. Seats of stone, or of stone-appearing material, are pretty rich affairs and should be used sparingly to be effective. Artificial stone, in itself, can be given a beautiful texture, and as long as it is handled frankly as artificial stone it should prove a valuable material for garden seats and ornament.

It goes almost without saying that seats in marble, limestone and artificial stone should be used only in gardens which have a definite air of formality. Their surroundings should not be placed in the embarrassing position of having to struggle to live up to them. They should be set to an accompaniment of solidity—a solidity attained by the use of walls, paving and formally clipped hedges. They should never be set on turf, for their weight, when the ground is soft, will cause them to work off of a true level. Both for the sake of their appearance and their solidity, they should be given a floor of stone or brick paving.

The whole effect of garden seats in wood



A graceful combination of brick and white-painted woodwork makes this curved rose garden seat designed by Elsa Rehmann



A brick and stone seat, with its removable padding and sun-dial, encourages contemplation and moralizing in shade and comfort

is one of a lighter touch. As a type they may be considered more useful than stone seats in that they are more readily adapted to all kinds of gardens. Their lines may be gay or severe; they may be built up so solidly as almost to achieve the effect of stone, or they may be slender and graceful to the point of fragility. Being more easily formed they may be made more comfortable. And being easily constructed into any shape, they can be made to fit any location in the garden for which a seat is desirable. A circular seat about a tree, for instance, can be accomplished with very little trouble in design or construction, just as a bay in a wall, hedge or lattice—a bay that is curved, many-sided, or rectangular, may be filled snugly with an especially made seat or with a grouping of several.

Wooden seats should be chosen in designs which will reflect the spirit of the garden and suggest the architectural treatment of the house. It will be noticed in the illustration on the top of page 46 how well the furniture combines with the arbor in which it is placed, and it follows that the arbor is satisfying partly because it, in turn, reflects the style of the house to which the garden belongs.

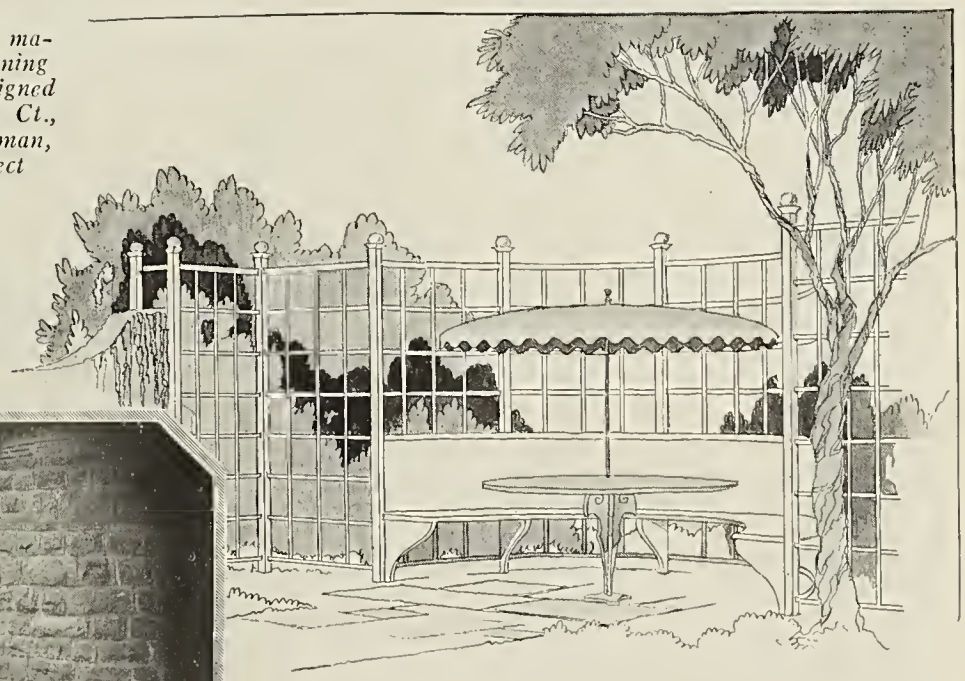
Colors are not safe in garden seats. When painted they should be done in white or in a shade of cream or gray just off white. There is always the danger that a green or any other positive color will clash with the colors of foliage and flowers. A natural wood stain or weathered finish, on the other hand, will harmonize with all its natural surroundings.

The placing of garden seats is a matter of practical esthetics which deserves careful consideration. In addition to the fact that there should be symmetry to their arrangement in the garden, it is necessary that they be located in such a way that they will extend the interest of the garden. Seats at each end of a long path, for instance, will do much more than provide a balanced effect when viewed from the center of the garden. They will lead us on to each end of the path. Seats should not be allowed to jut out into the path along which they are placed, but should be provided

(*Continued on page* 98)



An unusually fine masonry seat and retaining wall combined designed for a Greenwich, Ct., garden. Ellen Shipman, landscape architect



A lattice, curved seat and shaded table form a splendid unit to end a paved and perennial-bordered path. Designed by Elsa Rehmann



One comes upon the Chippendale manner in garden furniture with surprise at its very evident fondness for life in the open

Dutch gables add to this front a pleasant air of domesticity, while the terraces provide a dignified setting which escapes any sense of grandeur





Although designed as a memorial of the Peace Conferences held at this house, the decoration over the door seems a little militaristic

The stonework of the steps leading up from the lower terrace agreeably relates the garden to the brick and stone of the house

The western façade is given balance by the broad sides of the two great chimneys, while the charm and intimacy of garden architecture are expressed by the graceful arcaded loggia. The planting, and the pool set in turf complete the picture which is that of a typically English country place

THE HOUSE *of* SIR PHILIP SASSOON

Lympne, England

HERBERT BAKER

Architect



The mouldings and the Classical pilasters of the hall provide a dignified relief to the plain walls. Contrasting with this severity of the walls is the patterned floor, which adds not a little to the Egyptian note given by the two statues effectively flanking the doorway to the wide arched passage

WHAT THE AMATEUR GARDENER CAN DO

The Vast World of American Fruits and Flowers Awaits His Investigation and Improvement

On the shores of Southern England and of Brittany, across the channel, may be found the wild cabbage. It grows in out of the way spots, in poor soil where there is not much competition. It is getting old, for plants like men and nations grow old and less combative. The plant is often but a few inches tall, it possesses a somewhat fleshy, erect or crooked, semi-wiry stem as fits a plant which must endure adversity, and on its crown it bears a tuft of leaves. It is the progenitor of all living cabbage.

Before the dawn of history it was used by primitive man, in western Europe, as an article of food. To tell the story of all this plant has done for humanity would take more space than we have at our disposal. It is the story of the development of mankind in western Europe. We may give an inkling of what happened, because what happened to this plant is still happening to every plant now growing. Some of them have not been so closely watched by man, however, and undoubtedly he is the loser.

Some of these wild cabbage plants show a tendency to form small tufts or little heads on the tops of the stem and from such have arisen all the head cabbage we now grow; some show a tendency to reddish leaves and these gave rise to the red cabbage, red kale and some of the latter are of marked decorative value; the leaves of other plants showed a puckered and blistered appearance and these gave rise to the Savoy cabbage, and the puckered and wrinkled leaved kale; others show a tendency to grow erect and not form heads, these gave rise to the collards, grown largely through the Southern states and a well known example of which is the Jersey walking stick cabbage grown on the Island of Jersey in the English Channel; the plant grows over 6′ tall, the leaves are pulled off from time to time to feed the Jersey cows and finally the stalk is harvested and made into a walking stick to sell to the tourists. Brussels sprouts were developed from plants which showed a tendency to form little heads in the axils of the leaves on the stem; cauliflower and broccoli from plants which showed a tendency to bear thickened flower stalks; kohl rabi which is a cabbage with a thickened stem, came from plants showing a tendency to store a reserve food supply in their stem. A closely related plant—rape, was developed for its seed and the oil which could be secured from same. The wild cabbage plant, in order to survive, had to provide some way of protecting its seed through periods of drought and cold, and the hard outer seed case and the high content of oil in the seed were the means adopted. So much for the plant.

The reason for this story is to point out that some primitive woman, in her hunt for food for herself and children, began to select and protect cabbage plants, and later the men helped. It was primarily woman's work. This habit of caring for plants has been going on for so long in certain parts of the world that it has become second nature. The rigors of winter in parts of Europe forced it upon the inhabitants of necessity and, where this happened, we now see the care and selection of plants undertaken for pleasure as well as profit.

Men and cabbages and other plants reach their highest degree of achievement at the most northern or southern point at which they can live and function fully. A fruit reaches its highest flavor when grown at the most northern or southern point at which it can live and fully mature its fruit, which is a very good reason for trying to grow many tropical fruits in subtropical America, and for trying to grow all plants at their most northern limits. The cabbage plant saved the Anglo-Saxon and Teutonic people, as well as the natives of Brittany in the past and they do well to care for it now, and as their care and knowledge of the plant increases, their reward becomes more sure. It is true in every case.

We grow to love that which we have to work to save, and this is perhaps the explanation of the presence of the great mass of amateurs interested in gardening in Western Europe. They love the soil, their garden, and the plants therein and I have frequently heard an old English farm laborer exclaim as he was enjoying inspecting and handling his plants, as though talking to them: "There's as much human kindness in some things as in others, and more." He was appreciative of the response of the plants to his care.

In America, we have not gone through the long period of chastening which attended the settlement of Europe. Ours is a sparsely settled country, with thirty people where Great Britain has 700. We brought plants with us, and in addition, our supply of native plants is so vast we are but beginning to realize what we possess.

A realization of our possessions is going to come with the development, or rather the revival of the spirit of work with plants among our people. Most of us have it latent, it merely needs a spark and a little opportunity to arouse in America an interest in amateur gardening which will make all previous developments insignificant. I say this advisedly, because we have such a wealth of flora to begin with and such facilities for securing anything we desire from anywhere, we have a background of research and knowledge which was previously unknown and, most important of all, means of making this knowledge available to all; a condition which did not previously exist. To get the joy out of the work one must do it, and do it with understanding. One must know the plants, their ways, and capabilities; the great work of selecting improved plants has been done by the amateur, and more good things are being lost today than are found because some amateur has not kept in sufficiently close touch with his plants so that he can recognize a good thing when he sees it. Think of the advance possible if a million pair of trained eyes were searching America's flora for better plants!

The bush lima bean came very near being lost because its value was not recognized. After being placed in the hands of a seedsman as a desirable find he failed to realize how great an advance had been made. It was a chance remark which led Peter Henderson, the seedsman of New York, to hunt it up and he did not wait long after getting the directions—he went at once and got all the stock, and we all grow bush limas today.

Some years ago, a grower of garden peas in New York happening to pull off a pod from a plant and eat the peas, remarked as he did so that "those peas are sweet as sugar" and realizing the advance that had been made, he immediately set to work to find the plant and save the seed, and this plant became the progenitor of all the varieties of sugar peas we now grow.

(*Continued on page* 88)





MAKING THE HALL A PICTURE

To design a hallway upon lines so purely pictorial as this is unusual and interesting. The architects have combined straight and curved lines with a skill and a sense for pictorial composition which could well be the envy of any painter. The group of openings to the right of the short stair are outlets for the heating, an ingenious relief from some of the more conventional devices of grille-work one generally sees. The house is designed by Mellor, Meigs and Howe, for Heatley C. Dulles, at Villa Nova, Penna.



Built-in bookcases on either side of the fireplace, a wide window of dignified proportions, plenty of comfortable chairs and a commodious table create an unusually livable library. It was designed by Mellor, Meigs & Howe

BOOK ROOMS *of* INDIVIDUALITY

All the Furnishings of a Library Should Be Planned with Books in Mind for Apart from Their Interest They Provide the Main Decorative Note

MARGARET McELROY

Living rooms, dining rooms, bed chambers and even halls may be as original in their furnishings as one desires to make them. They may reflect the latest whims of the decorator—always provided the canons of good taste are observed—and not be out of the picture. There is much to be said for a gay and original living room or entrance hall in a little country house. After the dignified, serious interiors of the winter, an unusual and inviting room that gives one the shock of something new and delightful is not only permissible but a welcome relief from all the dignity of the city house. But when it comes to libraries, the story is quite a different one. No such liberties can be taken with this room, whether it be in the city or the country. The reason for a library in any type of house, at all seasons of the year, is books! Books are the focal point from which all the decoration radiates. Successful libraries are those in which one is conscious of the books first, the surroundings second.



Certain essentials must be observed whether the library be a dignified one of the Tudor type or an unpretentious book room tucked away under the eaves in a country cottage. Comfortable chairs in which to read books, sufficient lights conveniently

(*Continued on page* 126)

Charmingly simple and dignified is this small library with its deep yellow walls and old mahogany. In the New York home of Mrs. Henry Wise Miller



The bookcase in the library above has quite as much decorative quality as the books themselves. It is of oak, the color and grain of the wood forming a very effective herringbone pattern

When the walls are light in tone a bookcase in dark wood is more in keeping with the other furnishings than one painted to match the background. The room below by W. & J. Sloane



In the library at the left the walls are paneled in birch and the chairs are antique walnut with seats done in red damask. Edward S. Hewitt was the architect and Thedlow, the decorators





Two sides of this garden are protected by the house; a lattice just beyond the bordering brick path completes the enclosure

THE CHARM *of the* ENCLOSED GARDEN

An Air of Pleasant Seclusion Can Do as Much Toward Making a Successful Scheme as a Good Design and Well Arranged Planting

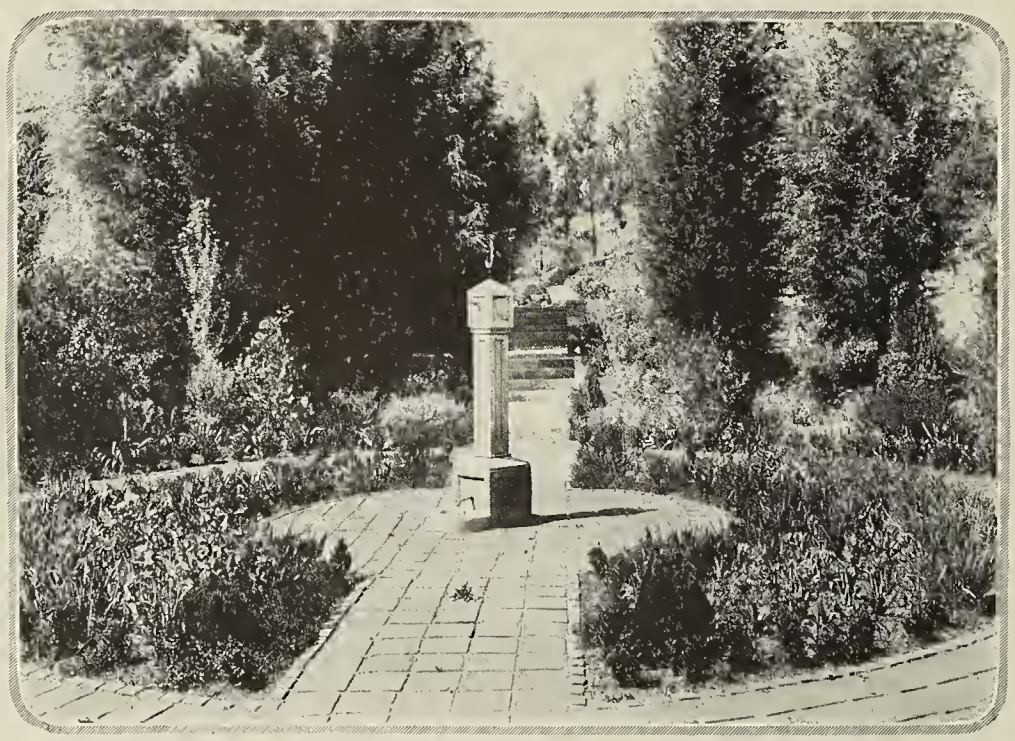
DOROTHEA DUNLEA

However splendid a thing the outside world, it has no place in gardens. It is something to be seen through a lattice, over a wall, or beyond a gap in a hedge. And by protecting your garden from the outside world you give it one of the finest qualities a garden can have, which is an air of pleasant seclusion. The enclosure which forms this protection need never suggest that it is put there selfishly to shut out the world—there being no reason why it should be stern or formidable, but merely to serve as a hint that what lies within has been gently but firmly set apart. That, after all, is the real spirit of gardens—the spirit of detached existence from all the affairs which lie beyond its boundary.

How to achieve this seclusion is a matter of taste and necessity. It can be done with walls, fences, lattice or hedges. The choice of the material is not nearly so important as the way the material is subsequently handled. A hedge can be just as effective as a wall and in many cases almost as permanent. In the small circular garden at the bottom of the page, for example, the enclosure has been made entirely of tall-growing evergreens, than which nothing could have been more suitable. Where a dense enclosure is neither necessary nor appropriate, a lattice, hung with clematis or climbing roses, can be used with telling effect.

In a city garden walls are generally imperative. And as there is rarely anything particularly beautiful to be gained by a glimpse beyond them, the higher they are made the better. Even on the edges of town and in the suburbs, in cases where the garden faces directly upon a much traveled highway, a wall is apt to be the wisest solution. Elsewhere a complete shutting off of the outside world is not always to be desired. The hedge, wall or lattice should be there but it should be designed so that a view can be had of interesting and attractive things and scenes on the outside.

Where a garden lies within an angle of its house, as the one shown at the top of the page, the question of completing the enclosure should be carefully considered. It is a happy situation for a (*Continued on page* 104)



This circular garden is given a fine feeling of snugness by a surrounding line of cedars and arborvitae

M. E. Hewitt

There is a mediaeval grandeur of scale and ruggedness of construction in this great flagged terrace. Much of the true romantic flavor of an ancient castle has been achieved without any feeling of mere theatricalism

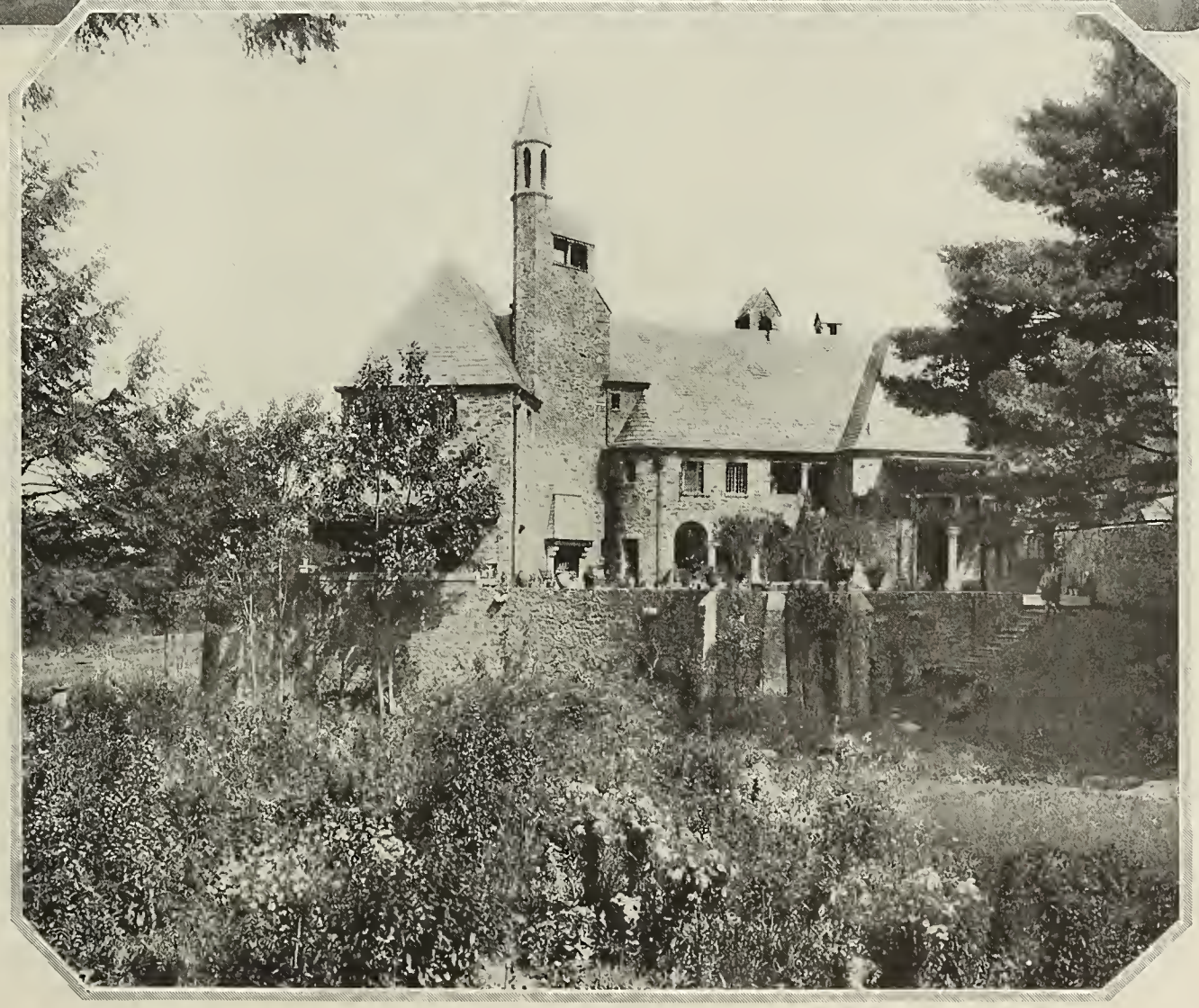
The aspect of the terrace from the garden below is essentially picturesque, and again mediaeval in its character. There is a fine quality of dignity in the whole mass, and the stonework has been admirably handled

THE HOME *of* DR. WALTON MARTIN

Cornwall, Conn.

EDWARD C. DEAN

Architect





At the right of the house terrace a stone-piered pergola marks the beginning of the path which climbs past one rose-paneled space after another. As summer advances and shade becomes welcome, climbing roses form a canopy overhead, while primroses bloom in their shadow

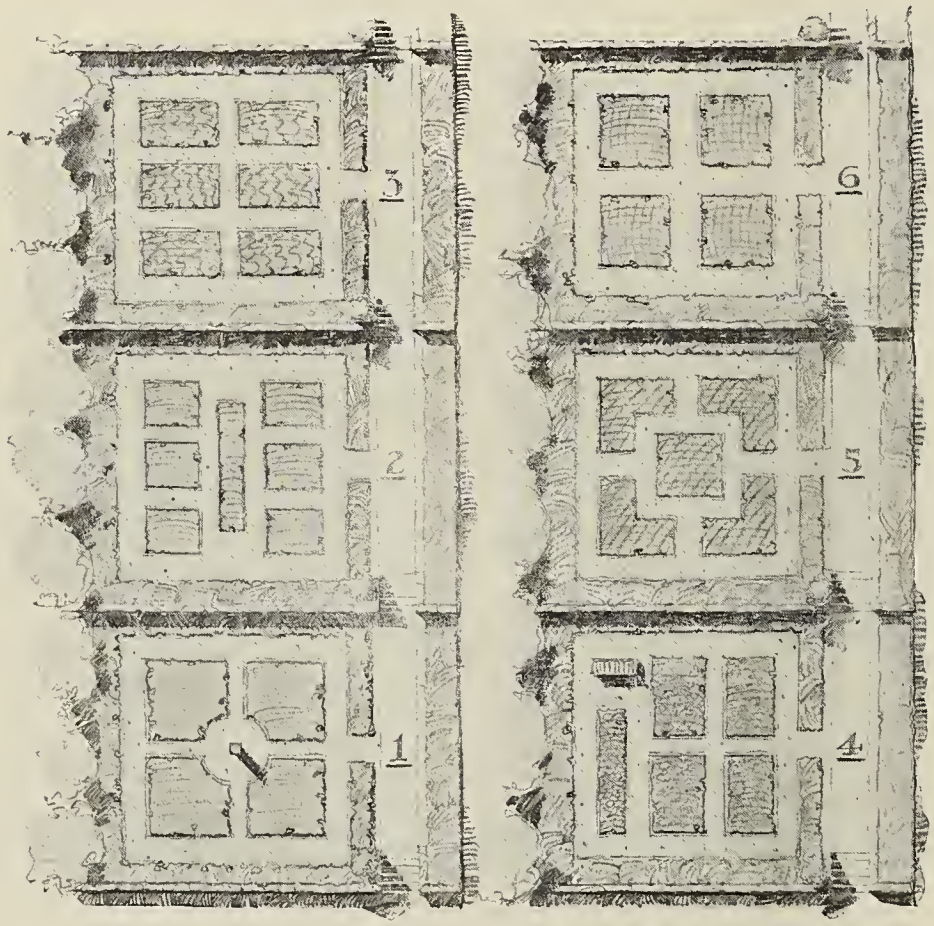
ROSES *to the* SKY

A Rose Garden in Surrey that Mounts Through Seven Terraces from the House to the Horizon

MINGA POPE DURYEA

There is something essentially lyrical about this garden in Surrey which leaps from one level to another through a series of seven terraces. On each level, from the house terrace to the hill-top, there is a paneled space set with roses. To give variety to one's progress each terrace is given a different design. And to make the trip even more interesting each terrace is planted with varieties of roses different from those which fill the panels adjoining above and below. The terrace at the top, which is not shown on the plan, is used as a cutting garden in which all the best blooming roses are grown.

On each side of the garden, from top to bottom, a hedge of clipped yew serves as a background and enclosure while a columnar Irish yew stands as an accent at the head of each flight of steps. It was nothing short of an inspiration that the designer of the garden should have placed his lengthwise path, connecting the terraces, along the side. The temptation, for the sake of a perfectly balanced plan, would have been to run it up the center, thereby not only cutting each paneled terrace in two but making it impossible to view each separate garden as a whole.



A plan of the garden, drawn here in two separate sections, shows six of the seven terraces; each terrace being planted with different varieties of roses and paneled in a different design

On the first terrace, which lies at the house level and is set in the center with a tiny figure on a tall pedestal, the owner of the garden, Mrs. Gerard Streatfeild, who was also its designer, has used but two varieties—Mme. Abel Chatenay and Mrs. Wakefield Christie-Miller, which she considers the most beautiful and satisfactory roses in existence. At the height of their long blooming season these roses make this lower terrace a flash of rosy-salmon. The

(*Continued on page* 104)



From a casement on the other side of the house the garden is seen to rise from one rose plot to another; the connecting stone steps accented by columnar yews, and the walls covered with pink polyanthas



The main entrance of the Tudor house at Fullbrook, Surrey, the home of Mrs. Gerard Streatfeild, one of the most enthusiastic rose amateurs in England

EARLY AMERICAN CHAIRS

The Chair is a Dependable Index of American Furniture History
From the Earliest Days Up to the Era of Horsehair

GARDNER TEALL

In colonial times life in the North and in the South presented definite contrasts, just as it did in later periods of American history. The Cavalier settlers of the South had come to search for gold; the Pilgrim Fathers of the North had come to seek a haven wherein they, their children and their children's children might find freedom to worship as they pleased. The Quakers likewise sought peace in a far country, while the thrifty Dutch of Manhattan Island and elsewhere set about their business somewhat differently than the Virginians set about theirs. How all these things affected the development of the arts and crafts in America forms an interesting study, and the history of furniture in the Colonies is an interesting repository of data.

None of the earliest groups of settlers north and south appears to have brought over more than the scantiest amount of furniture. If we follow the vicissitudes of the chair throughout its history in Early American times, we shall find it an excellent index to the state of furnishings in general during the periods covered by our study.

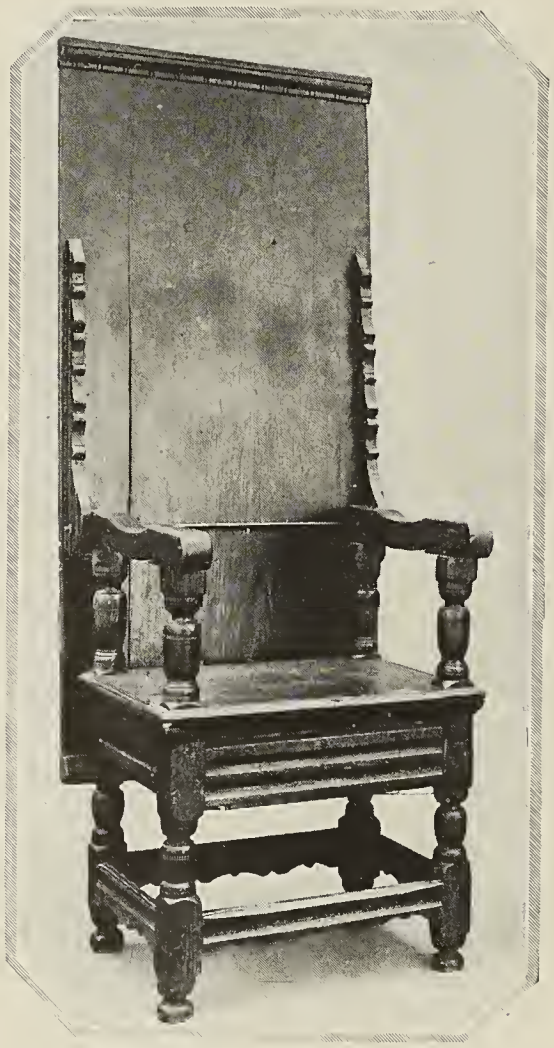
The Southern colonists before 1650 appear to have given little thought to the matter of furniture, imported or locally constructed. Thomas Deacon, it is true, inventoried "a wainscott settle", "a wainscott cheare", "a very old cheir" and "4 old joynt stools" in his Virginia home in 1647 and when, in the same year, Governor Calvert of Maryland died "2 chayres and a forme" and "an old frame of a chayre" were among his effects. Perhaps chests served the early Southerners for seats until chairs became obtainable.

By the third quarter of the 17th Century, however, the South was becoming luxurious. The houses being built on the new estates called for more than the mere makeshifts of the earlier years. By 1685 we find Colonel William Byrd writing back to England for twelve Russia leather chairs for Westover and by the end of the century no one had to stand up in a Virginian mansion. There were turned and carved wooden chairs, Russia leather chairs, Turkey-work chairs, wicker chairs, straw-seated chairs, flag-seated chairs, chairs seated with rush, with the inner bark of the basswood tree, chair-tables, and the Dutch chairs were then beginning to make their appearance.

Notwithstanding the great demand for furniture in the South, the Southern colonists appear to have continued to import all their pieces from England or Holland and not to have attempted or to have given local encouragement to any attempt to introduce furniture-making in the southern settlements. The only instance, which I have been able to find on record is one already noted by Esther Singleton in her book on "The Furniture of Our Forefathers", where Thomas Bradley, a carpenter of Essex County, Virginia, was commissioned to make "a Chaire for the President of the Court at the upper End of the table next the shed". This was in the year 1685. In substantiation of our surmise, one may quote Beverley's "History and Present State of Virginia" (1705) where we find the author criticizing the Virginians as follows: "They are such abominable ill husbands that, though their country be overrun with wood, yet they have all their wooden ware from England, their cabinets, chairs, tables, stools, chests, boxes, cart-wheels, and all other things, even so much as their bowls and birchen brooms, to the eternal reproach of their laziness". English life was being transplanted to the Southern colonies, and along with it English furniture and the Dutch furniture a little later which the English affected.

In the Northern Colonies, a somewhat more independently American or new world life was entered upon by a local enthusiasm—one may call it that—for the development of everything of a self-supporting nature. That is not to say that the Northern Colonies cut loose from such imports as those that brought English and

(*Continued on page* 106)



A table chair of oak with a pine top that swings down level. This dates from 1625 to 1675



An American wainscot armchair in oak, made about the middle of the 17th Century



A heavily carved oak American wainscot armchair from the latter part of 17th Century



The transplanted influence of Hepplewhite is evident in this mahogany American chair created about 1790



This type, the roundabout chair, was made of hickory and maple in the 18th Century



The stylistic influence of Chippendale finds expression in this mahogany American example of the 18th Century



"Fancy" chairs, of which the one to the right is an example, were first made in the early days of the 19th Century

The term "mushroom" applied to the maple armchair, below, refers to the design of the front leg 1725-1750



Another type of "fancy" chair had turning made to imitate bamboo. It is a product of the early 19th Century

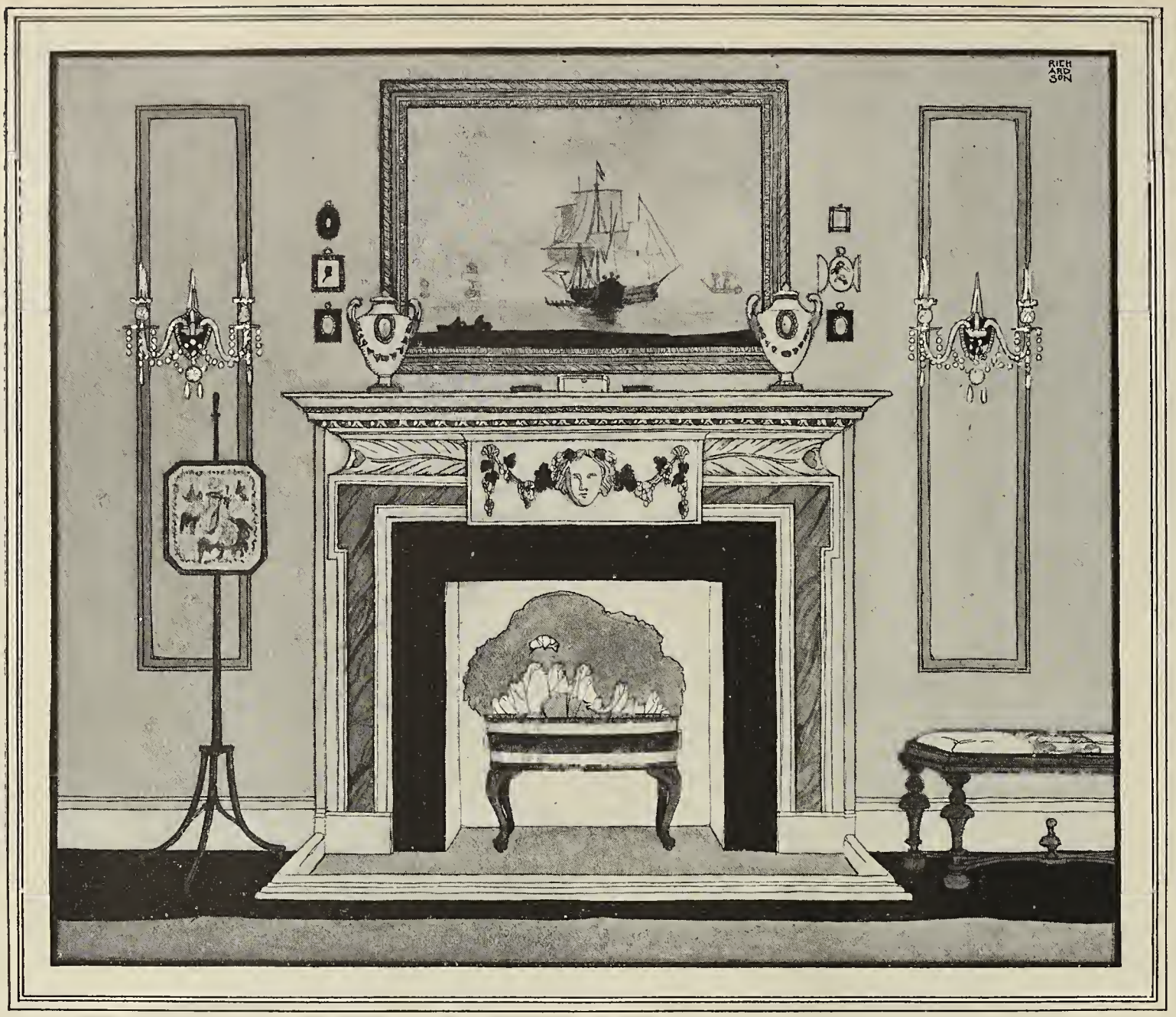
Ash and hickory compose the frame of the sturdy early American chair shown below. It dates from 1625-1650





An American chair of Dutch style with Spanish feet. The wood is maple. It was made about 1710-1720

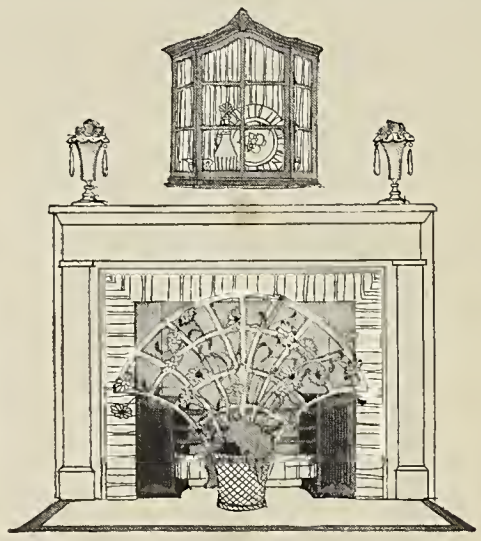




Above is an old Sheraton wine cooler now used as a flower box. Filled with greens it makes a charming substitute for a grate in summer



G. W. Harting



Fireboards should be painted to suit the house. Colorful red hot poker plants and decorative string bean vines make gay the fireplace at the right. Painted by Julia Daniels

There is nothing so forlorn as an empty, charred grate in summer. Decorative painted fire boards have been used in the New York house of Kemp Starrett

FILLING THE SUMMER FIREPLACE

When the grate is not removable one may give a summer appearance to a fireplace with a wicker or wrought iron basket filled with flowers



A LITTLE PORTFOLIO OF GOOD INTERIORS





Both of the pictures on this page are views of the library in the New York home of Mrs. Randolph Ortman. The color scheme was taken from the Chinese porcelain bird on the mantelpiece—vivid green, purple, lavender and Chinese red. Miss Gheen, Inc., decorator

Since there were brilliant emerald greens in the Chinese crêpe hangings, varied tones in the chintz of the chair covering and vivid colors in the Chinese paintings in this room, it was advisable to paint the walls a pale beige tone of calm neutrality



Clark

An interesting example of two ways in which one may treat the same kind of wall space is shown in the two rooms on this page. The walls above are light sage green, with straw colored moldings



Gum wood stained deep brown and waxed makes the background in the room at the left. The fireplace is flush with the wall, the space on each side being set with bookcases. R. H. Dana, Jr. architect

The walls and damask on the furniture in the music room of Mrs. Ortman's house are beige in tone, a charming contrast to the many brilliant colors of the Chinese porcelains, paintings and screen

A delightful window grouping in the same room shows an interesting old Korean chest, black and gold lacquer chairs and curtains of amethyst Chinese silk. Decorations by Miss Gheen, Inc.



HUNTING CURIOS *in* PROVINCIAL ENGLAND

Suggested Itineraries for the Lover of Antiques Who is Going Abroad

SIR JAMES YOXALL

Many an American who haunts the antique dealers and the auction sales at home has come to me, on arriving in London, for a little advice as of one collector to another. Where, they want to know, can a few good things best be picked up which are old enough, or inexpensive enough, to escape the attention of the American customs. For such of you as are coming over to tour provincial England this summer I offer the following notes:

Chester is the cathedral city most taken *en route* from Liverpool to London, I think; often in the reputable Chester shops I have seen Americans buying delightful old articles for reasonable prices. But snares are laid there—for example, imitation "old Chelsea" china fruit-baskets, hardly yet quite cool from the kiln; it is wise to beware of anything purporting to be old of which there are several in stock.

All the same, near the junction of the street from the railway station with the main road that runs up towards the cathedral, and in the street at right angles to that which descends towards the river, you can pleasantly hunt for real curios, with success. And on the "second floor", so to speak, of the Rows, you can find the right thing cheaply, in small dark shops which make little pretension and do not even bid for your custom; I bought an "old Derby" teapot, Japan pattern, for less than two dollars there.

About two hours distant from Chester is Shrewsbury, a town not so picturesque but at least as hopeful a place to hunt in; as you emerge from the railway station, take the left, pursue the curving main street up hill, along the flat, and then down hill, turning aside into courts and bye-streets, alleys and little squares. You hardly go a hundred yards without coming upon another shop of the sort you seek for, wherein—particularly if you rummage about yourself inside—you are likely to find, at your price, a curio you like. Quite considerable bargains can be had. Out of the chief dealer's shop I bought a Chippendale period, fret-carved, butler's tray table, exquisite, perfect, and antique, for forty dollars—a sixth of the London price.

If you land at Southampton, there and at Winchester, *en route* for London, you may hunt with success. Winchester, like almost every Cathedral city in England, large or small, be it York or Lichfield—Ely is an exception—you will find to harbor, in quaint little shops, which often have to be hunted for themselves, treasures such as you covet and need not be a Croesus to buy. In such cities the shops have a way of clustering near the cathedral, and of lining the street which leads to it—as they do at Canterbury and at Lincoln, for example—and as you hunt you hear the chant and the organ, or the sound of mellow bells in the air. At Winchester you should search the region between the cathedral and the College—the famous old school which has sent forth so many great men.

Plymouth, to pilgrims who land there, offers opportunities for collecting, and on the way to London lies Exeter, where in the streets near the cathedral delightful things may be acquired. In a ramshackle auction room at Exeter I bought two wine-glasses for six dollars and for one-fifty respectively; the first, inscribed and engraved with the diamond, and showing a warship in full sail, is a "privateersman" glass, a kind much sought for, and costly to buy in the ordinary way; the other is one of the earliest glasses made in England, Venetian in style and early 17th Century in date, so excessively rare that what its Bond Street price might be I really cannot say, but I declined a brother-collector's pleading offer of fifty dollars.

Even a short automobile run in England will give you a hundred shops to enter. Suppose you aim at Oxford and Stratford-on-Avon; between those two, if you motor, spreads the Cotswold region of almost unspoiled old beauty. University cities are not the best for our purpose; too many persons of refinement live there for a treasure to lie long unbought. But in Oxford you may search between the railway station and Carfax, between Carfax and the cattle market, near the Martyrs' Memorial, and down that street of palaces called "the High". Let us take the roving wheel however, and away by country roads twenty miles or so to Fairford (where every window in the church is glorious with almost incomparable painted glass); two shops of the kind we seek for are near. Seven miles on lies Cirencester—Roman, and 16th and 18th Century—where there are three or four shops; in one of them I bought a drawing-room spinning-wheel for twelve dollars, and in another a large oval medallion of 17th Century stained glass, to hang in or lead into a hall window, for thirteen.

A few miles northwest lies Burford, an old coaching town where few of the houses are younger than the 18th Century, and most of them are two and three centuries older; this is a place which, I fancy, few Americans know. Halfway down the picturesque descent of the chief street there is a shop from which I have rejoicingly carried away several curio bargains, though it is more a place for old furniture than anything else. On through the beautiful open hill country we go to Stow-on-the-Wold where, on the signboard of our kind of shop, you may read the name of "Jacques", lingering on out of *As You Like It* and the Forest of Arden, and that name is found again, in the same business, at Broadway—Mary Anderson's village—quite near. Six miles more, and we come to Chipping Campden, a place for antiques and itself in this respect, the most delightful little town in England—almost perfectly antique. Then a dozen miles will bring us into Stratford, past the inn where Washington Irving took his ease.

The streets which lead from the birthplace to the tomb take the form of the letter Z; along that zigzag lie shops of the kind we are looking for; as they do in Warwick, a few miles off, and at Leamington, a proper hunting-place, quite near. Thence to Worcester, Gloucester, and Cheltenham is the return route I recommend. The north transept of Worcester Cathedral points to an old street which twists along between a dozen places of the kind we look for till it reaches the house which Charles the Second occupied awhile; in that street I bought for seven dollars a Toby jug of age and authenticity—nowadays a rare find, cheap. From the Foregate, too, down to the Severn bridge, is good hunting-ground at Worcester. Near the cathedral at Gloucester there are several streets to search, and Cheltenham is quite a place for the Tom Tiddler.

I looked into a small jeweler's shop window at Cheltenham; there were shelves in it heaped with miscellaneous things, labeled "all these at $1"—"all these at $2"—and so on. Lying half-hidden by plated spoons, fish knives, and so forth, I spied what seemed to me to be a parcel-gilt silver handle, embossed; and sure enough, I took away, from the dollar-shelf, a 16th Century court dagger, the blade damascened in armorials, the handle of silver, parcel-gilt, and the knob the Lion of Brabant—such a deadly plaything as might have been worn at Brussels by some-Flemish courtier of Charles V. "I got it in pawn, sir" the shopkeeper explained; it is more valued and in safer keeping now.

There is hardly a large or largish village in England wherein, upon inquiry at the inn or from the local policeman or postman, you may not find some "little man", with a lock-up shed in which he "keeps a few odd things", as he says, that are worth looking over. In such a shed at a Cotswold village, for example, I bought two large old cooking ladles, fine brass, with copper rivets and the long slot

(*Continued on page* 92)





M. E. Hewitt

Flowered paper, taken from an old house in England has been effectively used in panels on either side of the dining room in the Pelham Manor home of Frederick H. Allen



A design of green leaves makes a delightful paper for a summer dining room. Thomas Strahan Co.

Leaves and flowers are more interesting than an all-over foliage design. M. H. Birge & Sons

WALL PAPERS *for* DINING ROOMS

LUCY D. TAYLOR

Sociability and good cheer set the keynote for dining room decoration. The "festive board" of ancient song and story has become, in many instances, a thing of calories and concentration, but the spirit of the feast still lingers, making meals an occasion when individual tastes and interests are blended in the common purpose of giving everybody a good time.

For this reason the decoration of a dining room can be more informal in character than that of the other rooms. It should reflect the air and spirit of the occasion of dining, be individual without being freakish, and should avoid at all costs being stereotyped and dull.

Have you ever thought of the things in a room which make its atmosphere, give it character and make it different from every other room? First there is color. We all know the effects that different hues and tones have upon us, orange and yellow for gayety, brilliance and cheer; red for warmth and depth, used in moderation so as not to be over stimulating; blues, greens and lavenders for cool, quiet remoteness and austerity; grays for gentleness, rest, neutrality and tans for easy, informal sociability and carefully graduated warmth. One could write a volume on the subject and still leave much unsaid. But color is only one of the elements that means the success of a room. There are others equally

(*Continued on page* 94)



On a pale yellow ground one finds decorative Chinese motifs in soft green and tan. From W. H. S. Lloyd

Chinese figures in periwinkle blue and deep pink disport on a deep cream ground. From A. L. Diament

THE COLONIAL GARDENS OF MEXICO

In the Republic to the South Interesting Examples Still Exist Showing the Art of the Spaniard, Moor and Chinese

EL MARQUES DE SAN FRANCISCO

Time, at the best a cruel artificer, has dealt harshly with the old colonial gardens of Mexico. True, to this day those who care for such things may pace the shadowy alley of the Borda domain, or, if it is not their wish to travel quite so far afield, whisper their confidences into the "Chamber of Secrets" which still survives in San Angel, or gaze at the mutilated grotesques of the Tacuba "Pensil". But these are perhaps the exception. Of many of the most far-famed amongst the gardens of New Spain little, save a fast fading memory, has reached down to our own times; that, and a few clumps of bushes knotted together in inextricable confusion.

For almost three centuries the Spaniards reigned supreme in Mexico; and the masterful race left its imprint indelibly stamped upon the country. During that time, in exchange for the untold wealth which they derived from their colony, they gave her much of what was undoubtedly their best. Christian churches soon arose over the ruins of the ancient "teocallis", and Aryan customs and ideals came to supplant the semi-barbarous usages of the defeated Aztecs. Another element was imported as well, the strange Oriental strain which the Spaniards themselves had acquired from the Moors. These three tendencies—the Spanish, the Moslem, and the native—give us the key to the whole of that exotic product, Mexican Colonial Art. Extraordinary as it may seem, there is likewise a not inconsiderable amount of Chinese influence, due to Mexico's geographical position on the ancient commercial highway between Europe and the Far East. But of course, it is nearly always Spain that predominates.

Few are the towns, even in the Peninsula itself, which can boast of such an imposing array of fine old buildings as the capital of

(*Continued on page* 90)



An 18th Century garden wall, beautifully carved, and rapidly decaying



Beyond this loggia balustrade lie the monastery gardens of old San Angel



The formal pool in this old garden at Cuernavaca is set with square islands and ends upon a loggia typical of Spain



This raised pool, lined inside and outside with faience tiles, achieves a splendid, colorful effect with the simplest means in its circular, paved courtyard



Only a half-hidden suggestion remains of the charm of this patio with its well head, and balustrade vine-tangled arbor

Almost smothered in foliage are the garden house, arch and arbor in this garden at Coyoacan. The details show a Chinese influence



THE EVOLUTION *of a* SHRUB PLANTING

Showing the Ingredients that Go Into a Shrubbery Border and the Methods that Make it a Beautiful and Effective Screen

ELIZABETH LEONARD STRANG

What does the landscape architect think about when he makes a planting plan? By what process does he evolve something of lasting beauty from a seemingly hit-or-miss collection of plants which he has decided will meet the needs of the problem?

First, he must consider the site. Two places might be similar in shape and size but utterly different in the selection and disposition of the planting material. Climate, relative scale, the character of the immediate surroundings, the degree of refinement, the amount of care the place will receive—groomed to the last degree or allowed to grow as Nature wills—these are only a few of the essential elements of a successfully built-up planting.

The accompanying plan shows what was accomplished on a village lot. The house, overhung as it was by large shade trees was so dignified that the foundation embellishments often advocated by disciples of the landscape art would have been utterly trivial. Since the owners did not wish anything costly to prepare or maintain, the problem, reduced to its lowest terms, resolved itself into a border of trees and shrubs on the far side of the lawn, which, though primarily for screening purposes, should possess beauty and interest the year through, and, accessory to this, a few well-chosen and carefully-disposed plants and vines with a perennial border along one side of the house.

As this border was viewed at a considerable distance from the house, the planting could be fairly large in scale. Intimate detail and choice bits of expensive planting, such as would have been appreciated on a more restricted area, would have been utterly wasted here. By keeping to a relatively simple treatment the double purposes of economy and good design were served.

In beginning, to make the plan, some things of rapid growth were first put down—a row of Lombardy poplars next the fence (to be cut out later) concealed the adjoining old barn the very first season, and the glossy laurel-leaved willows are attractive enough to be left until they begin to crowd. A group of the large-leaved ailanthus trees, placed where the owner intends ultimately to build a garage, will occasion less regret than would a choicer tree when the time arrives to cut.

These preliminaries having been disposed of, the next step in the evolution of the design was so to arrange a number of hemlock trees that as they grow they will form a dense screen, contribute to a well-balanced winter effect and tie together the lesser units of the composition. (These trees have proved a practical choice for this locality, inasmuch as they may be successfully taken from the woods, even when quite large, if moved at precisely the right season, namely the last week in August and the first in September).

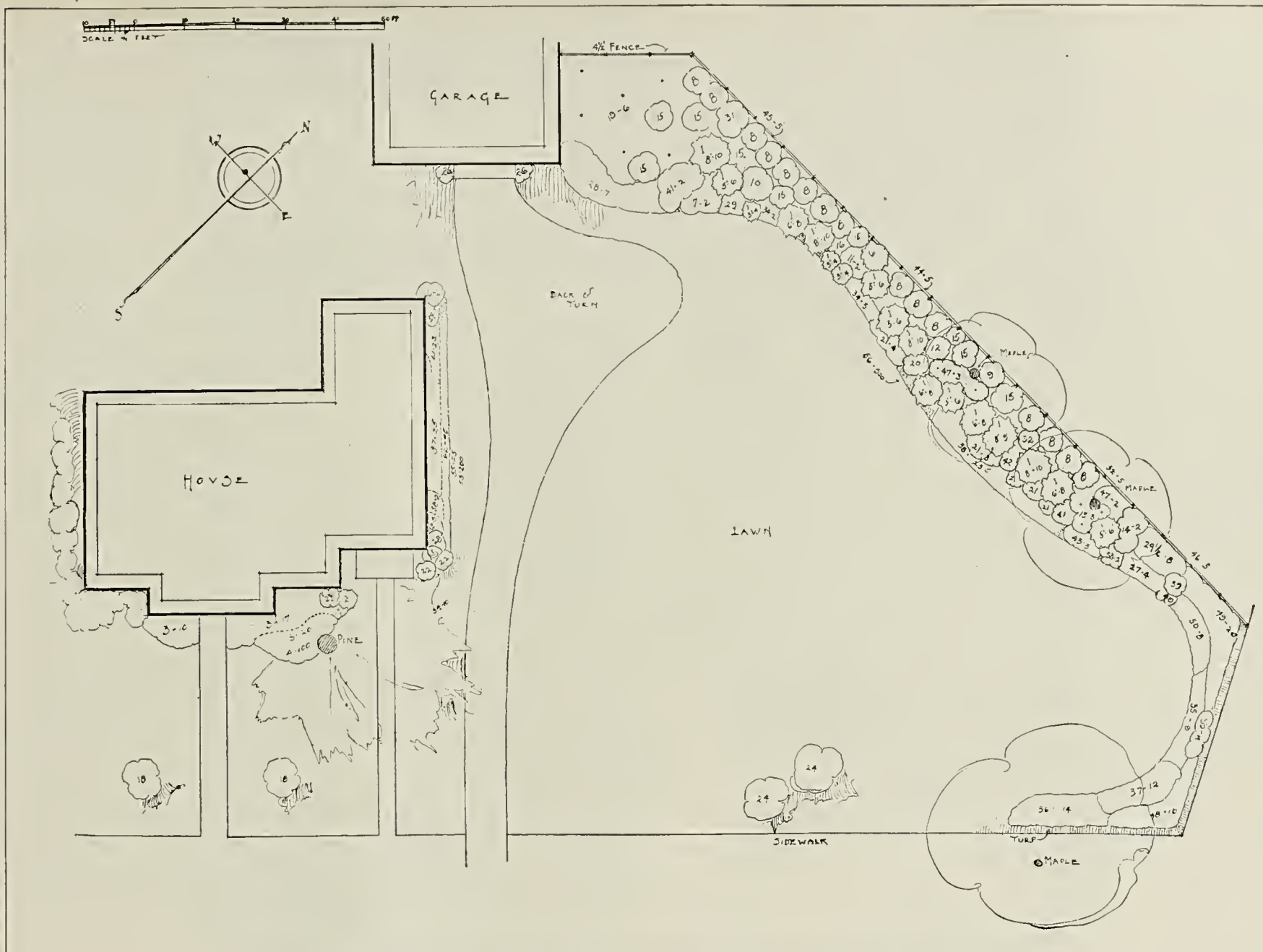
To avoid spottiness in a landscape picture we are told to plant in broad masses, low or high as required, each variety in a group by itself. If this advice is followed literally, the painful result is a series of solid clumps, anything but nature-like in appearance. The scattered hemlocks break up the lumpiness of the minor masses, and provide a unifying background for the lesser effects as they appear in their allotted sequence. They are aided by the woodsy twigginess of the shapely little blue-berried dogwood trees. Blended together by means of this background, the many varieties necessary to the various pictures may be arranged without confusion.

First, in early spring, we see against the tender vivid green of young larch foliage, red maple blossoms, white sprays of shadbush, pussy willow, and the misty yellow of spice-bush and cornus mascula, while in the foreground blazes the scarlet

(*Continued on page* 88)



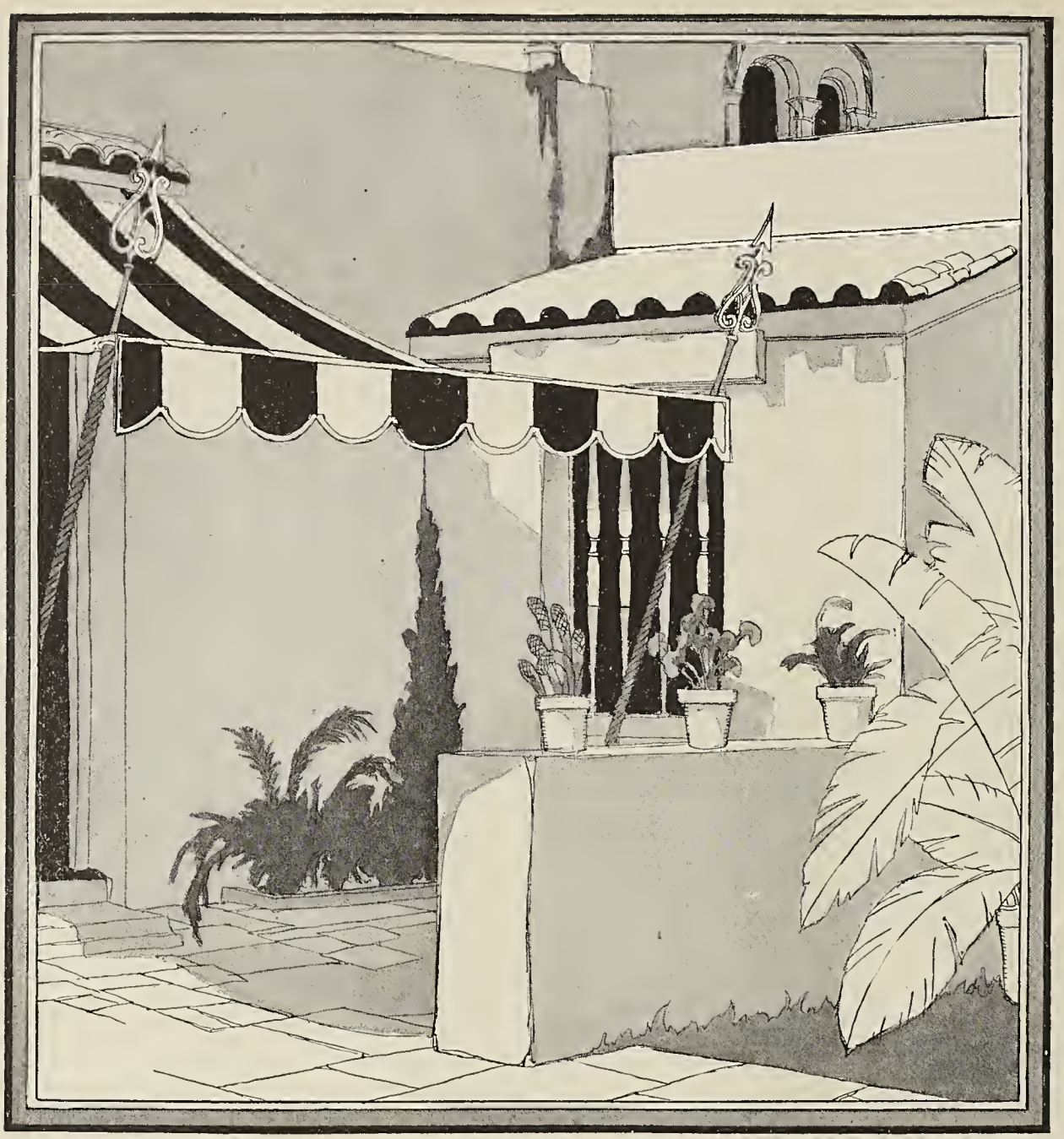
The successful shrubbery planting, as here, fits snugly into the slopes and outlines of the lawn and serves as a background and as a mask



By referring to the plant list below (the first number in every group on the plan being the index figure to the list) it will be seen how the various trees, shrubs and perennials were placed to the best advantage in color, height and blooming season

PLANT LIST FOR SHRUBBERY BORDER

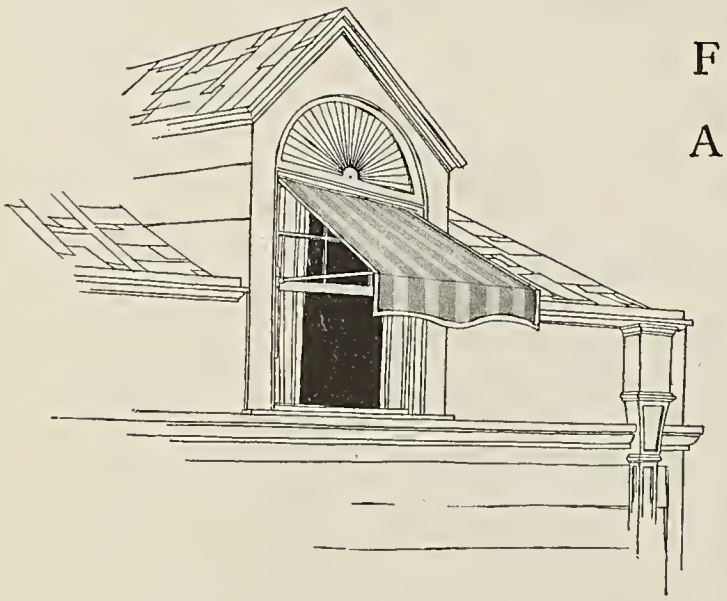
NO.	AMT.	NAME
1	17	*Tsuga canadensis,* American Hemlock (heights shown on plan). Nip back tips of branches to encourage dense growth.
2	1	*Taxus cuspidata,* Upright Japanese yew.
3	27	*Taxus repandens,* Spreading Japanese yew (or use collected *Taxus canadensis,* American ground hemlock).
4	100	*Pachysandra terminalis,* Japanese spurge; plant 6"-10".
5	20	*Euonymus radicans var. vegetus,* Broad-leaved evergreen euonymus (clipped low).
		DECIDUOUS TREES, SHRUBS AND VINES IN APPROXIMATE ORDER OF INTEREST
April		
6	2	*Lorix Europea,* European larch; large tree if allowed to develop alone.
7	2	*Cydonia Japonico,* Red-flowering Japanese quince, medium-size shrub.
8	15	*Populus nigra var. fastigiata,* Lombardy poplar (screen cut in three years).
9	1	*Benzoin oderiferum,* Spice bush, grows 8'-10'.
10	1	*Fagus sylvatica var. purpurea,* Copper beech.
11	2	*Amelanchier botryapium,* Shad bush, shrub or small tree.
12		*Cornus mascula,* Cornelian cherry, small tree to 20', yellow flower followed by red fruits.
13	3	*Lonicero fragrantissimi,* Early-flowering fragrant bush honeysuckle, grows 5'-10'.
14	2	*Forsythio Fortunei,* Golden bell, 6'-10'.
15	8	*Solix pentandro,* laurel-leaved willow, small tree.
	1	*Salix caprea,* pussy willow, (might collect).
16	1	*Acer rubrum,* Red maple.
17	1	*Azalea Vaseyi,* Southern azalea, early pale pink, grows 5'-8'.
18	2	*Magnolia Soulangeana,* Large-flowered pink magnolia.
19	6	*Ailanthus glandulosa,* Tree-of-heaven (screen cut in few years).
May		
20	1	*Prunus persica flore albo-pleno,* Double white flowering peach, tree to 15'.
21	10	*Prunus japonico alba pleno,* Double white flowering almond, shrub to 6'.
22	2	*Spiraea Von Houtteii,* Van Houtte's spiraea, to 7'.
23	1	*Viburnum Carlesii,* Korean viburnum, 6'.
24	2	*Malus Ioensis var. Bechteli,* Bechtel's double pink crab, tree to 20'
25	3	*Syringa vulgaris vor. albo,* Common white lilac, to 20'.
26	2	*Wistaria chinensis,* Purple wistaria.
27	4	*Deutzia Lemoinei,* Lemoine's deutzia, white, 1'-5'.
June		
28	8	*Diervillo rosea,* Rose weigelia, 6'-8'.
29	1	*Chionanthus virginica,* White fringe (to 30' eventually).
29½	8	*Philadelphus Lemoine's hybrids,* Sweet syringa, 1'-5'.
30		*Rose Harrison's Yellow,* Harrison's yellow rose, 3'-6'.
31	1	*Crataegus Crus-galli,* Cockspur thorn, 15'-20' or collect any native thorn.
July		
32	1	*Kohlreuteria paniculota,* Varnish tree, 20-30'.
33	4	*Spiraea callosa olba,* White dwarf spiraea, 2'-5'.
34	5	*Roso setigera,* Pink prairie rose, 4'-6'.
35	9	*Hypericum aureum,* Large-flowered, St. John's wort, 3'.
36	14	*Rubus odoratus,* Mountain raspberry, 2'-5', (might collect).
August		
37	12	*Clethra alnifolia,* Sweet pepper bush, 5'-6' fragrant, white (collect).
38	25	*Xanthorrhiza apiifolio,* Yellow-root, used only for foliage.
September		
39	1	*Baccharis halimifolia,* Groundsel tree, fluffy white seeds, 4'-8'.
40	1	*Buddicia variabilis vor. mognifica,* Butterfly bush.
41	3	*Euonymus alatus,* Burning bush, 8'-10'.
October		
42	1	*Hamamelis virginiona,* Witch hazel, yellow flowers, 10'-15'.
43	3	*Aronia arbutifolia,* Red choke-berry, 2'-5' also rose-like white flowers in June.
44	5	*Celastrus scandens,* Bittersweet, vine to climb poplars, should not be allowed to choke better trees. Red fruit persists until spring.
45	5	*Ampelopsis quinquefolia,* Virginia creeper, on fence, planted for red color in autumn.
46	5	*Ampelopsis heterophylla,* Turquoise vine, planted for blue berries.
47	5	*Cornus alternifolia,* Blue-fruited dogwood, 10'-20', planted for shapely manner of growth, thriving in shade.
48	10	*Symphoricarpos racemosus,* Snowberry, 3'-5', berries do not last long.
49	20	*Symphoricarpos vulgaris,* Coral berry, 3'-5', small intensely crimson fruits.
50	8	*Callicarpa purpurea,* Beauty fruit, 3'-5' purple berry.
51	1	*Photina villosa,* Chinese Christmas berry, red fruit, 10-12'.
52	5	*Clematis paniculata,* Japanese clematis
		FLOWERS AND BULBS
53	200	Purple crocus, 3"-4" apart closely massed to front.
54	10	Cottage tulip, Moonlight, luminous pale yellow.
55	25	Darwin tulip, Madame Krelage, rose.
56	500	Mixed narcissus for front of shrubbery border.
57	25	*Iris pallida dalmatico,* tall lavender-blue May.
58	1	*Peony edulis supurbo,* early pink.
	1	Humei, late cherry pink.
59	5	Fall hardy aster, Novae Angliae purple.
60	5	*Boltonia asteroides,* tall late white.
61	25	*Phlox Rynstroom,* deep rose, midsummer.
62	45	*Nepet a Mussini,* gray aromatic foliage clouds of lavender-blue flowers, May to October.



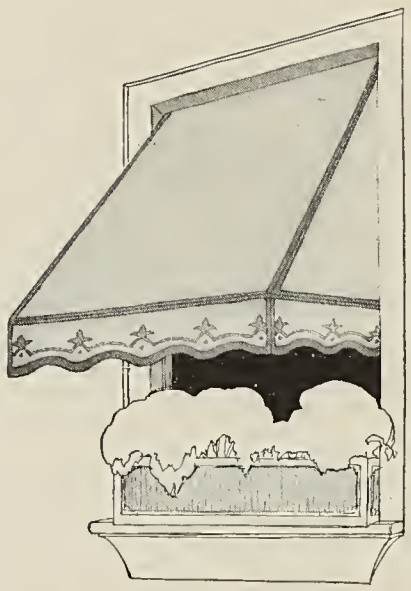
In California one finds awnings of this type used to shade both windows and terraces. In brilliant stripes or in plain cloth the color of a Venetian sail, they are especially effective on stucco houses

FOR WINDOW AND TERRACE

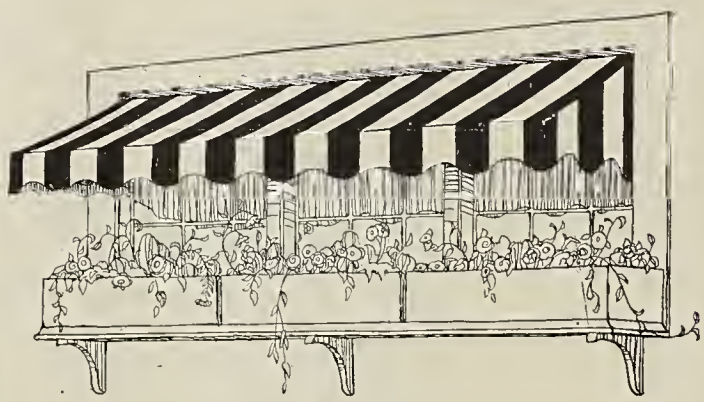
Fabrics from Lang & Stanley, Inc.



The difficult dormer window might be shaded with an awning painted in blue-green stripes on the outside and white underneath. This type admits plenty of air and reflects light into the room



A conservative awning for a city house might be sand colored bound with French blue tape to match the painted valance



A long row of casement windows that open in should have one awning shaped to keep the long, low line of the window casing. The awning shown above is painted in Venetian red and white



Awnings come in a large variety of stripes and plain colors or striped on one side and plain on the other. The designs are painted and are weatherproof. Above is a scalloped valance made by cutting out the stripes on the edge





An interesting awning might have a curved valance bound in bright tape and the insignia of the house stenciled in the same color. Above is a valance painted in solid green stripes alternating with yellow on white ground



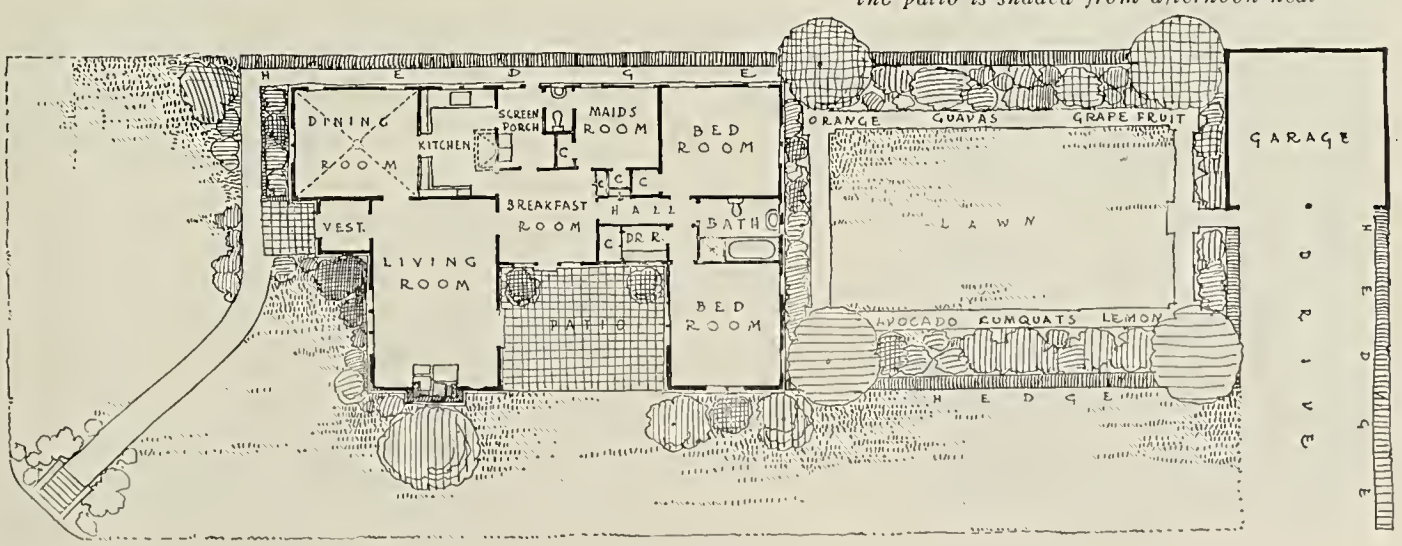
The home of Max Chotiner, Los Angeles, Cal., is a style that would harmonize with any locality. Tan stucco and many-tinted shingles give it color. Pierpont & Walter S. Davis, architects



The two gable wings which are seen from the street flank a tiled patio. The mass of the house from this direction, as well as from the entrance front, presents an easy and very pleasing profile

A GROUP *of* THREE LIVABLE HOUSES

This bungalow-cottage is built on a good one-floor plan. The wings are placed so that the breakfast room gets the first rays of the morning sun, and the patio is shaded from afternoon heat







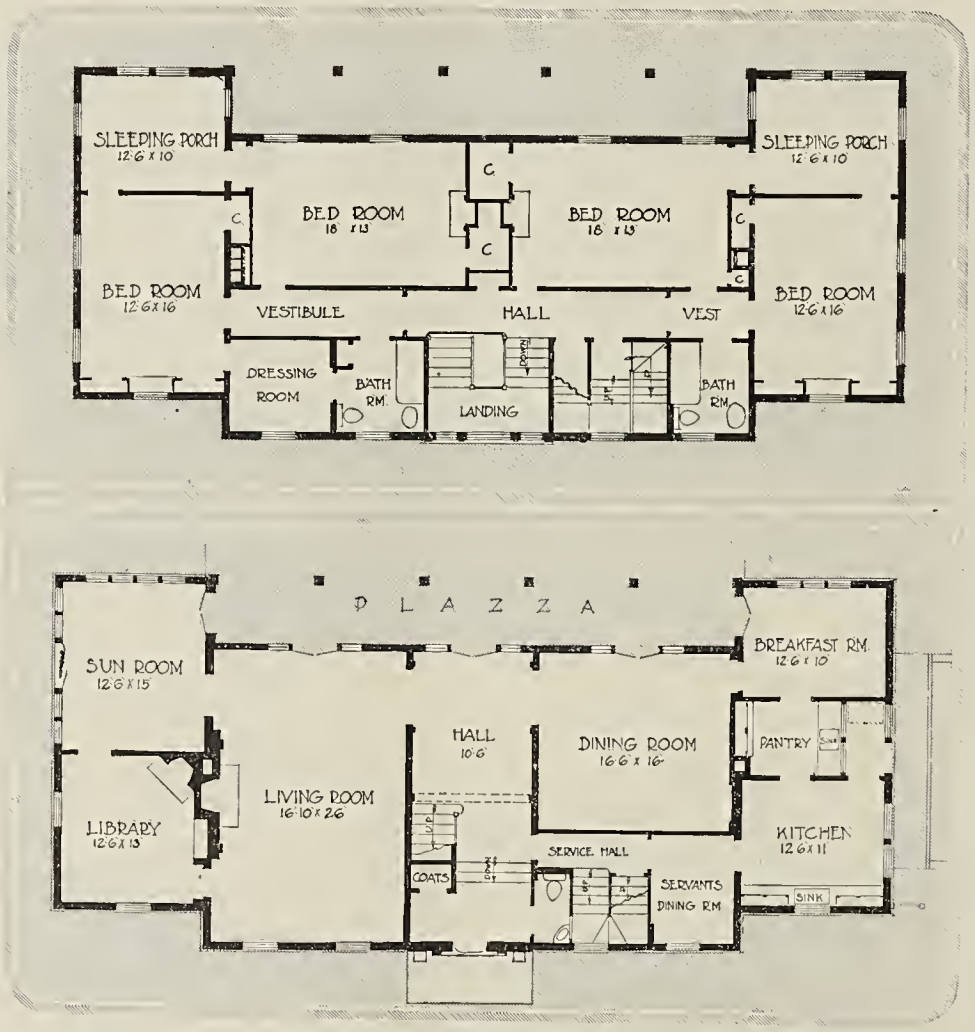
The old Mount Vernon type of square-post portico loses none of its fine dignity even when it is transplanted far from its Eastern habitat. This type of portico is gracious and does not necessarily imply a house of large scale

While this is not a small house, yet its manner has much of the pleasing informality which is generally associated with the small house. The incorporation of house and garage, in the form of a "motor room", is becoming more frequent



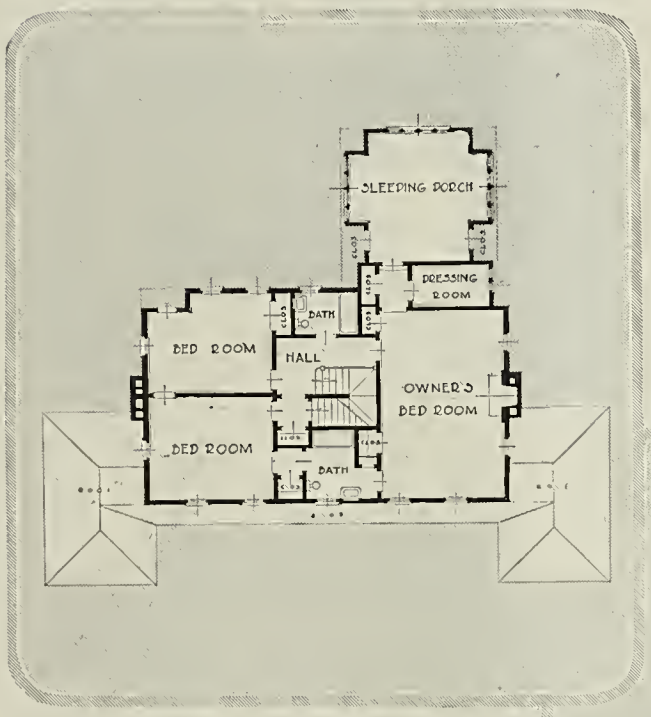
The central feature of the front of the house is developed to express its importance. The doorway is well detailed, and the Palladian window is brought into relationship by the trellises. A flag walk adds informality

In a house of this size it is never difficult to provide an ample number of livable rooms. The architect has taken advantage of his opportunities here. Edward B. Delk is the architect of this house for Ray Colcord, in Kansas City, Missouri





An interesting aspect is given this house by the unusual manner in which the brick and shingle treatments have been combined. It is a house of pleasant proportions. The owner is Walter F. Chorn, of Kansas City, Mo., and the architect Edward B. Delk



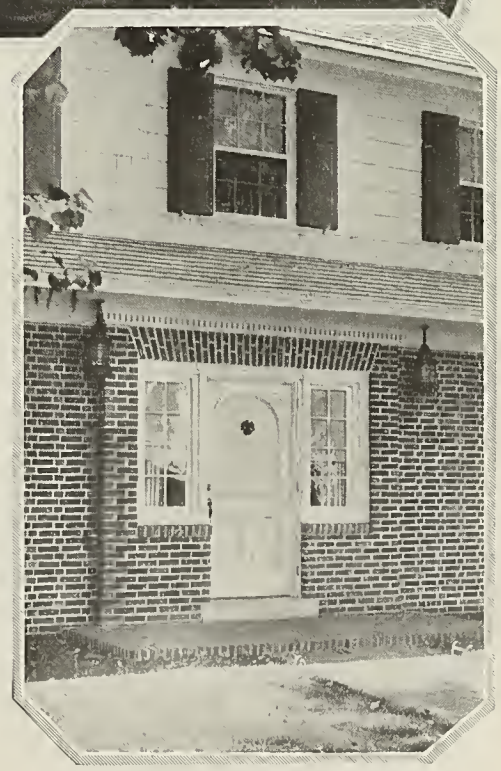
The second floor plan shows the enclosed sleeping porch and a compact arrangement of bedrooms, baths and closets about a central stair hall

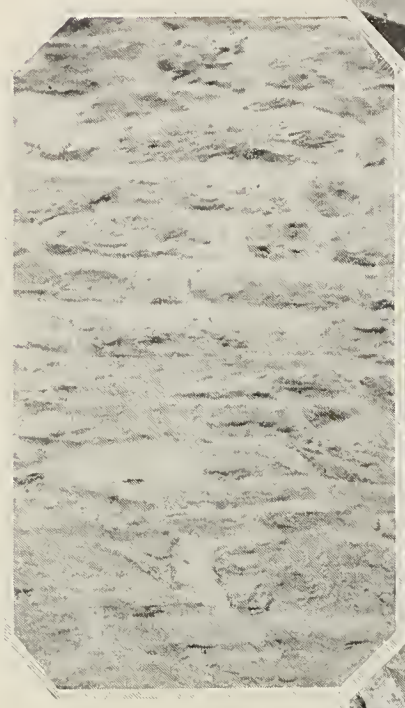


The prospect of this house from the rear presents an appearance, almost of a different house. Its proportions from this point of view also effect a happy relationship with its level site



On the first floor there is an especially efficient relationship of dining room, breakfast room and kitchen. Under the rear wing is a basement garage

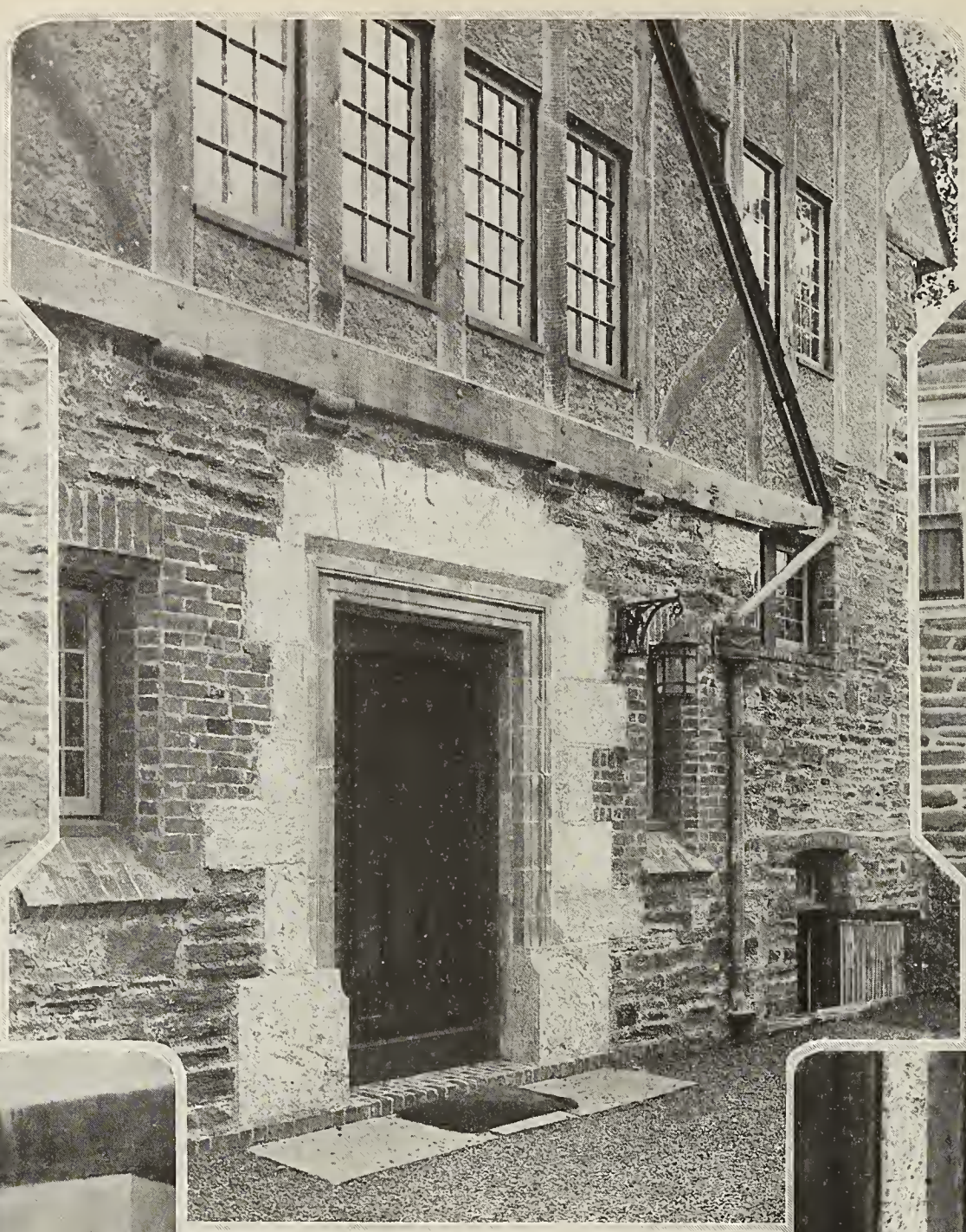




Texture in rough stone work in which the mortar is nearly as prominent as the stone



Here the individual stone as a unit of design is emphasized by white mortar joints



Clark

An unusually good study in the texture of five distinct materials. In none of them is it unduly exaggerated, Donn Barber, architect



The stucco here has been given an unusual and interesting character by means of emphasizing its plasticity



This detail shows the degree to which texture can be expressed in the slate roof without affectation. The brickwork shows the same characteristics



A study in stone, wood and stucco textures, each expressing its natural qualities, surface and construction

THE TRUTH ABOUT TEXTURE

Once Ignored and Neglected, It Is Now In Some Danger of Being Exaggerated

MATLACK PRICE

Perhaps psychologists have investigated and tabulated, among other facts about human weaknesses, the tendency of "going to extremes". Most of history seems to bear out the fact that the swing from one extreme to the other is as marked as the well-worn old simile of the pendulum. It has been marked and duly recorded in the social history of the world, and the artistic history of the world is not without evidences of it.

In this immediate consideration, the point of departure is the era of esthetic depravity generally known as the "eighties", an era which comes down to us with monuments which even the scope and efficiency of professional wrecking companies diminish all too slowly. Even a century from now examples will probably exist so that students can observe at first hand all that is deplorable in the matter of texture.

The architectural camoufleurs of the eighties seem to have had no more reason or intelligence than they had esthetic morals. They sanded wood and cast iron to make it resemble stone, they painted brick courses on plastered stone walls, they artfully imitated the grains and figures of fine woods in paint, and made honest brickwork a farce by means of hideous colors and mechanically accurate painted joints. Few building materials were what they seemed to be, and what they seemed to be was usually the product of an uneducated artisan's depraved delusion.

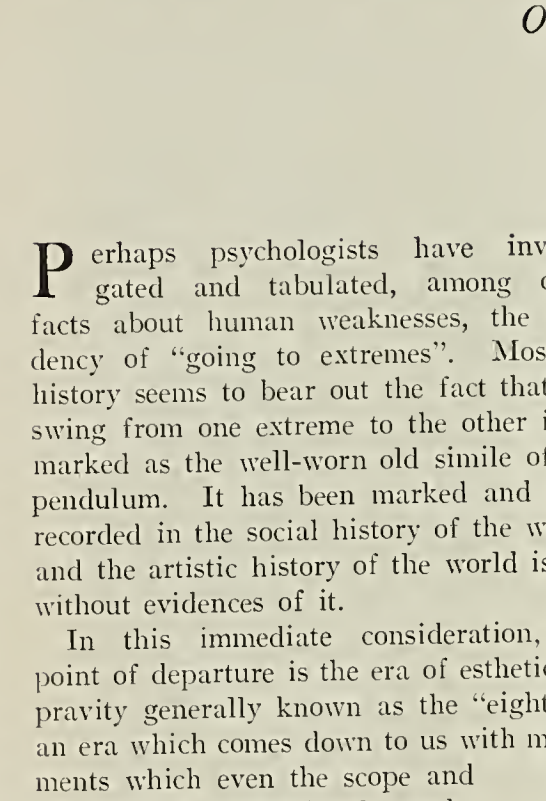
The practice of senseless and often quite unnecessary imitation of one material by another, or the complete annihilation of the real character and identity of a material became so widespread that it was some time before the architectural awakening of the early nineties made any impression on the texture situation.

Brickwork emerged from its disguise of paint, but still neglected its possibilities of texture; woodwork kept well within the limitations of mill finishes, and stonework began to assert itself as such, though it had a long struggle to get over the passion of architects and builders to painfully chip it in "rock-faced" effects. Even today rock-facing is practiced on stonework, and reaches the height of imbecility in the casting of rock-faced concrete blocks for building—a piece of meaningless artificiality as bad as anything that was perpetrated in the depraved "eighties".

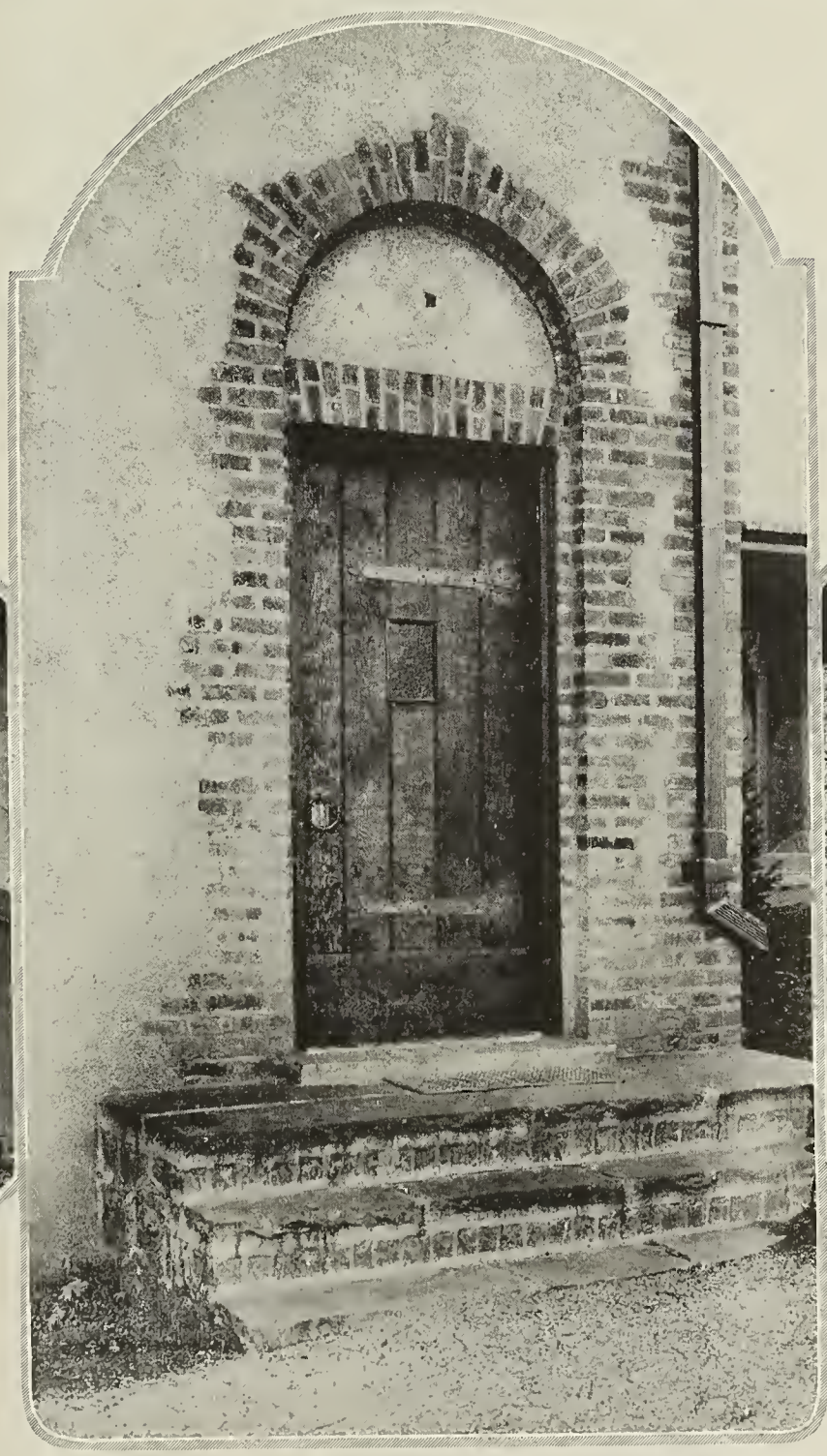
It was a long time before anybody so much as thought of hand-hewn woodwork, and the development of varied textures in stucco progressed slowly, but steadily, a little behind the gradual development of stucco as a popular exterior finishing material.

With the emergence of architectural ideas and ideals into the present enlightened age, it became increasingly more apparent that

(*Continued on page* 102)



Because stucco is a plastic material, applied with a trowel, there is considerable latitude in the degree of texture which it may assume



Common brick here declares itself as a worthy and interesting building material, and the stucco finish has an agreeable color variation and texture. The treatment approaches the limits of the artificially primitive. Herbert Lippmann is the architect



This stucco finish approaches the extreme to which rough texture may be carried without affectation. Color can also be added to the texture



The bedroom above has cream walls, early American maple furniture, green glazed chintz on the bed and chair and crewel embroidered rugs. Harry Meyer, decorator



A flowered wall paper, curtains of apricot gauze trimmed with mauve, a chair done in ecru and mauve taffeta are delightful in a summer bedroom. Miss Sparks, decorator



SIMPLICITY SHOULD *be the* KEYNOTE IN COUNTRY HOUSE BEDROOMS

There is nothing more charming in a summer bedroom than cool, sheer organdie. Here it is used for the curtains and to drape the dressing table and bed. Flowered wall paper and braided rugs supply the notes of color



The china for every day use should be arranged in an interesting manner behind glass doors in the pantry. Odd pieces may be kept in the compartments on either side.

THE CHINA *on the* SHELF

In Addition to Being Arranged for Utility One Should Remember its Decorative Possibilities

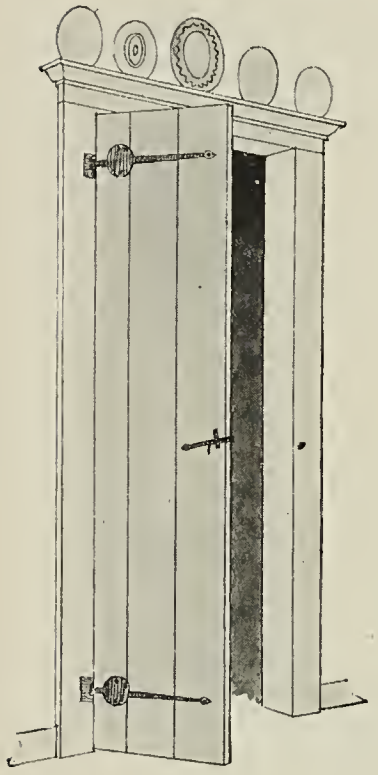
VERNA COOK SALOMONSKY

China, besides being merely utilitarian, can be of great ornamental value to a room. It will often provide a brilliant touch of color and in certain types of interiors brings a quaint, decorative note that is very charming.

There are places where utility must be the first consideration in the arrangement of china but even in this case it can be placed so that it is decorative as well as useful.

In a dining room where the treatment permits of an open display of china, a cupboard of good design, partially recessed in the wall, will prove a practical solution. Also the simple, sturdy lines of a Welsh dresser with its rows of open shelves topped with a shaped wooden valance, are particularly adaptable to a room of naive character. On these shelves the china should be arranged and grouped with care, forming a well-balanced and a colorful composition. Where painted furniture is used or when a higher note of color is needed to brighten the room, such a cupboard would be exceedingly attractive painted some rich contrasting color, as

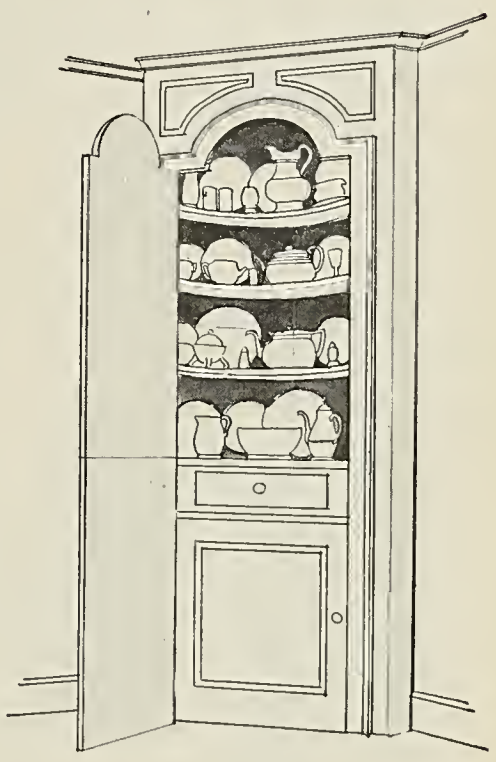
(*Continued on page* 94)



Ornamental plates of pleasant china, gay and primitive in design, are effective used on the shelf over a door in rooms of the cottage type



A sturdy Welsh dresser with its rows of open shelves topped with a shaped wooden valance is the best setting for one's cherished china



Frequently the architectural scheme demands a closed china closet. Above is one built into a corner. The door opens on well arranged dishes

SOLVING THE HARD WATER PROBLEM

As Hard Water Has Many Distinct Disadvantages Any Equipment That Makes It Soft Is A Paying Investment

ETHEL R. PEYSER

Due to its globe trotting in the underworld, water takes up more or less mineral matter. It may look clear and taste well enough and yet contain lime, or magnesia or some such mineral. In other words, you will be drinking and washing and cooking with a mineral water, which has various and sundry bad effects.

In some vicinities water is harder than in other vicinities. For example, in regions where there is mud, stubble, lime and magnesia and less of the harder minerals, the water will be harder than where the rocks through which it flows are of more "Spartan stuff." Wherever there is mineral matter which succumbs to the soluble powers of water, we have water of some degree of hardness.

Under some conditions it doesn't matter if there is a slight degree of hardness (which usually exists), but under other conditions it is quite perilous to have water with any degree of hardness.

Until recently, it was very difficult to break up the union which takes place between the solvent water and ready-to-be-attached mineral matter, but now we have, due to scientific endeavor, a method by which any water can be made soft for personal, culinary, and industrial uses.

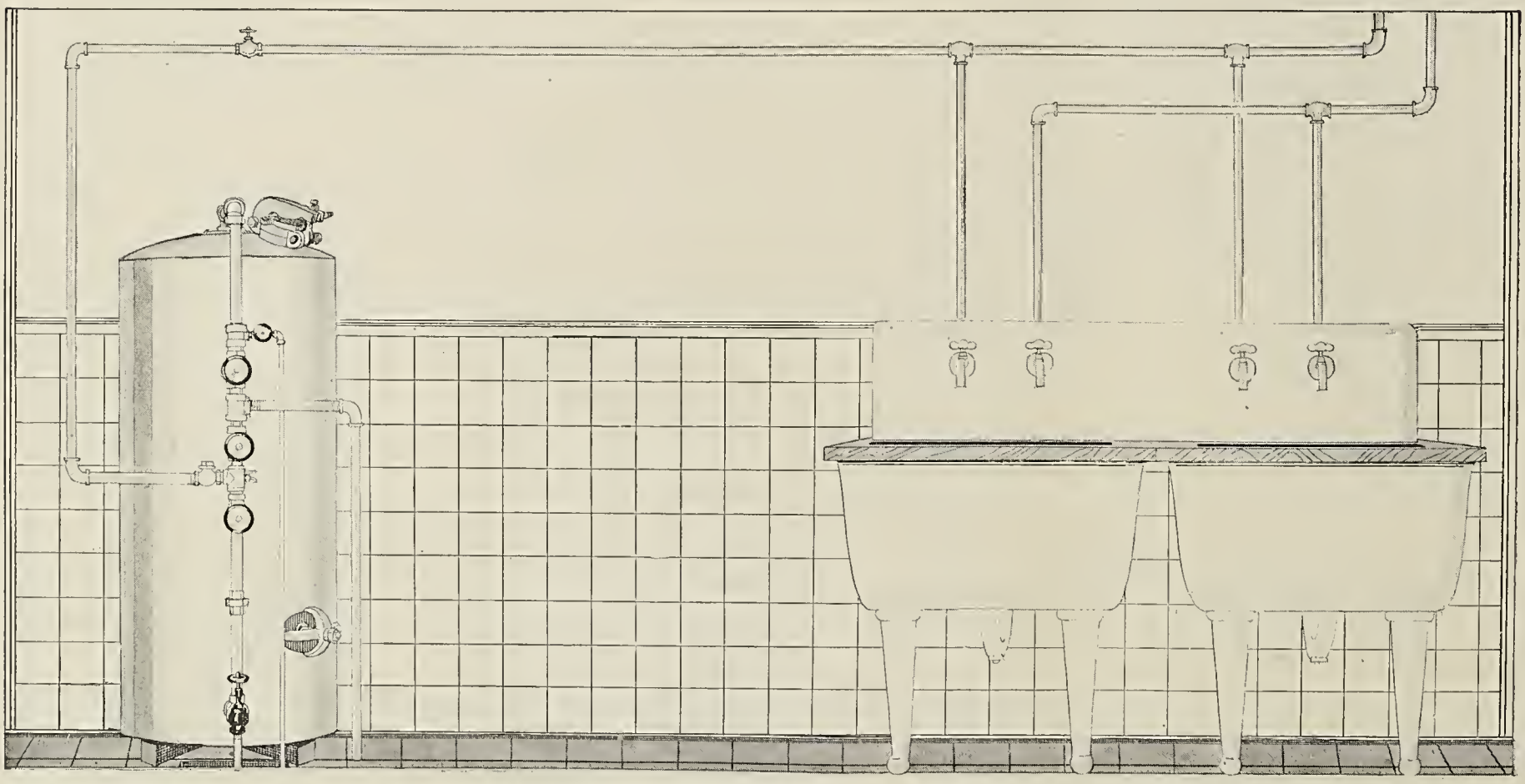
In many sections of the country, people have taken to using rain water because it is soft. They feel that soft water is better for the skin, for the shampoo, for the laundry; which, of course, it is. They have discovered that their toilet soaps, unless of the most expensive types; and laundry soaps, unless particularly made for hard water, will not form a lather: that is, will not combine easily with hard water. For this reason those who can afford it have elaborate systems of pipes, vats, etc. for catching the rain water and those who cannot afford such plants, have resorted to the cistern, wherein the rain water becomes stagnant and perilous. Whichever way the thing is done, expensively or otherwise, the water is not always fit to drink, for rain carries impurities from the atmosphere, its storage is uncertain, and there is no surety that the water is safe.

Furthermore, in the districts which have hard water, pipes clog with the mineral matter, boilers have to be chiseled out, tea kettles have to be scrapped or scraped, all because of the mineral scale which adheres to these things in affectionate embrace.

Years ago the industries found all this out and used the zeolite water softeners. But only recently has the domestic softener come into being. A Berlin professor, named Ganz, discovered the fact that a certain sand-like material called zeolite had the charming generosity of giving up a part of its body or base (the sodium part) in exchange for the lime or the magnesium of the water that passed over it, rendering water to the zero point, that is, completely without lime or magnesium. He also found out that if zeolite were artificially made he could produce a synthetic composition which would have other bases generous respectively to nickel or to gold or to whatever mineral really was in the special supply of water, and would exchange with the water, for the mineral it did not need, the mineral of its own body which was so lightly married to it that it would combine rapidly with the burdened water. So from this unstable composition of chemical life was born the modern domestic and industrial water softener.

As the domestic softener is simple, I will describe it and then pass on to its "power for good." It chiefly consists of a cylinder with the natural or artificial zeolite in it; two pipes, one of which lets the water in and one which lets the water out; a valve which permits salt to be dropped in. In order to re-use the zeolite (after it has exchanged so glibly its mate for the mineral mate in the water) it has to be restored with

(*Continued on page* 116)



The mechanics of the water softener are very simple. The machinery consists of a tank in which is stored a chemical compound capable of exchanging some of its elements for the mineral elements in the water. To this is added salt. The water enters this tank hard and passes out soft.



The front rooms of these English cottages at Broadway, Worcestershire, are increased in area and light by the bays alongside the doors beneath a long pent roof

In the center picture, taken in the west of England, the smallness of the bay window gives no idea of the amount of cheerful sunlight it admits to the interior within

This corbelled type of bay is, through precedent, in character with the house of half-timber construction. Moot Hall, in Sudbury, Suffolk, furnishes this fine and authentic English example



The two-story type of bay not only adds to the interest and dignity of the exterior, but makes for peculiar grace and distinction within, as well as for added light. This is at Clifton, England





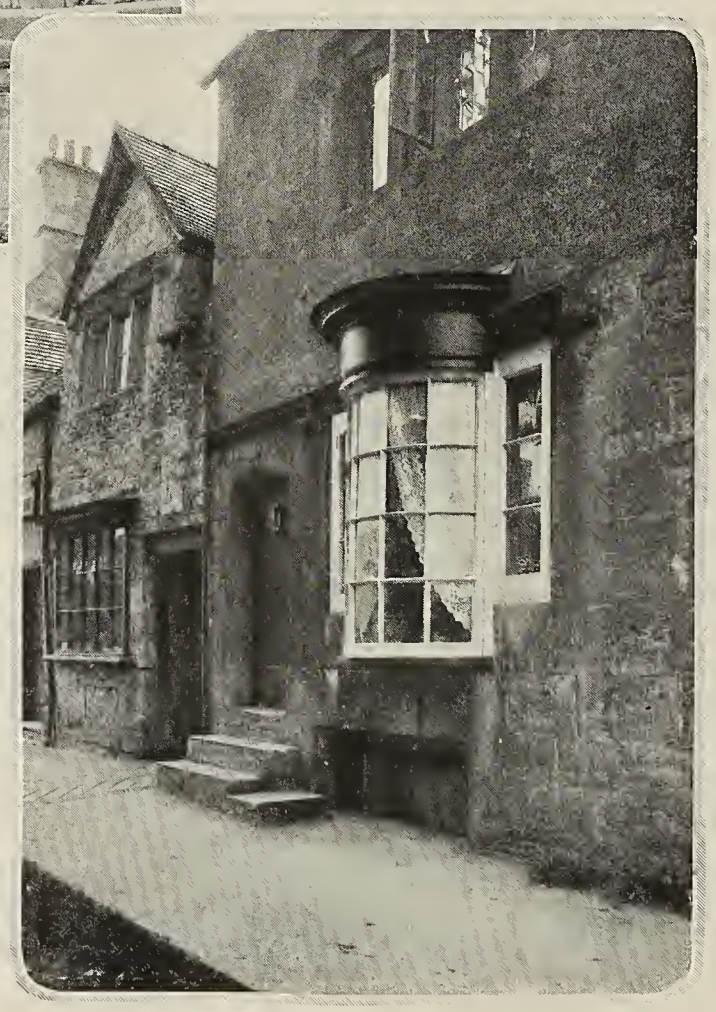
THE BAY WINDOW AN ARCHITECTURAL LEGACY *from* ENGLAND





The graceful dignity of this simple bay window is a credit to the English Regency period in which it was designed. In both proportion and detail it is gracious and restrained. The house is in Clifton, England

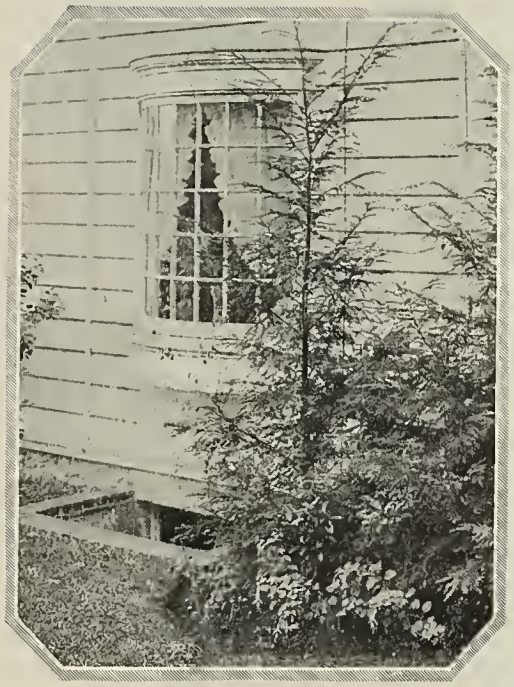
(Below) A house in Sheep Street, Chipping Campden, England, is graced by this small bay which was remodeled from a mullioned Tudor window. It adds to the exterior a pleasant air of domesticity within





The early mullioned form of stone bay is the original from which many later varieties have been developed. It is characteristic of Scholastic Gothic and Tudor buildings, such as this Priory, at Chipping Campden

The use of a pent-roof connecting twin bays provides a practical shelter for the door, and also gives unity to the design of the house-front as a composition. This house is located in Pershore, Worcestershire, England



All these types of bay windows can readily be transplanted to American architecture. Here, for example, is the shallow bay on a modern Colonial house in Brookline, Mass. Grandgent & Elwell were the architects

(Below) This ample bay window has replaced a single window like the one above it, with an obvious gain of light and space within. It is a later addition to an old house in Chipping Campden, Gloucestershire





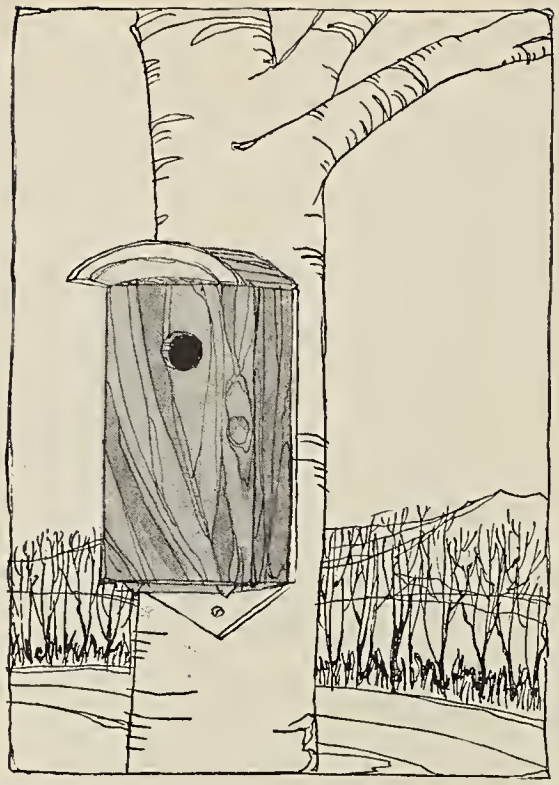
In this early 19th Century house in Bedfordshire, England, the second-floor drawing room is flooded with sunlight from the tall bay, which also conspicuously aids the appearance of the whole exterior of the house



Both floor space and light have been increased in these old houses at Burford, Gloucestershire, England, by the changing of the original mullioned casement windows to simple white, wood-framed bay windows



A wren house that looks like a miniature log cabin is of wood tinted a soft brown. It may be put in a tree or hung in a pergola. Priced at $1



Birds are more apt to come into a garden if there are homes for them scattered among the trees. The rustic house at the left is for a woodpecker. It is 13" x 6". $1.75

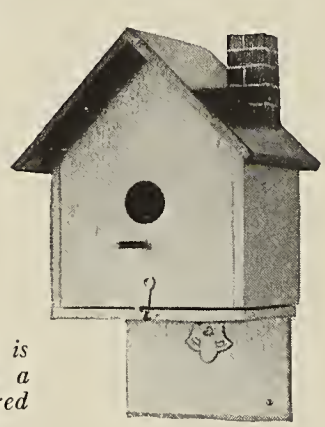


The wren house above with its picturesque thatched roof is made of small branches lined with copper wire. It comes 12" or 18" high $10

BIRD HOUSES *for the* GARDEN



The house above is of cedar treated to give a rustic effect. With a large opening for a bluebird, $3. Smaller opening for a wren, $2.75. 14" high

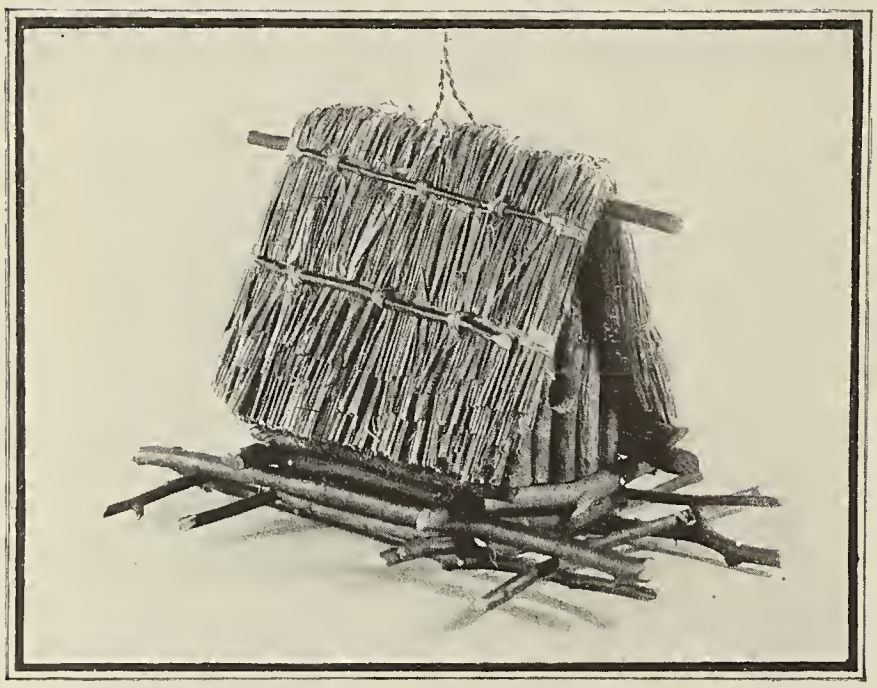


This gay little bird house is painted bright green with a dark green roof and red chimney. 7" high, $3



Swinging houses are said not to be troubled by sparrows. Above is a picturesque one in cedar suitable for a wren or a bluebird. $2. 12" x 10"

Any of the bird houses on this page may be purchased through the House & Garden Shopping Service, if the same models are not available in the local shops



Unusually picturesque, this small bird house has many features to recommend it. It is strongly made, with a thatched roof, It is lined with wire cloth and the bottom is hinged to facilitate cleaning. In addition there is a copper wire if one wishes to hang it. 9" high by 12" long, $7



This rustic bird house of rough cedar bark would be almost inconspicuous in the notch of a tree. It is very small, measuring only 6" high x 7" long x 6" wide. As it is intended for a wren the opening has been made very small to keep out the sparrows. It may be purchased for $1

BASKETS FOR MANY OCCASIONS

On This Page Are Shown Some Practical and Decorative Baskets Which the Reader May Purchase Through the House & Garden Shopping Service If These Same Models Are Not Available in the Local Shops

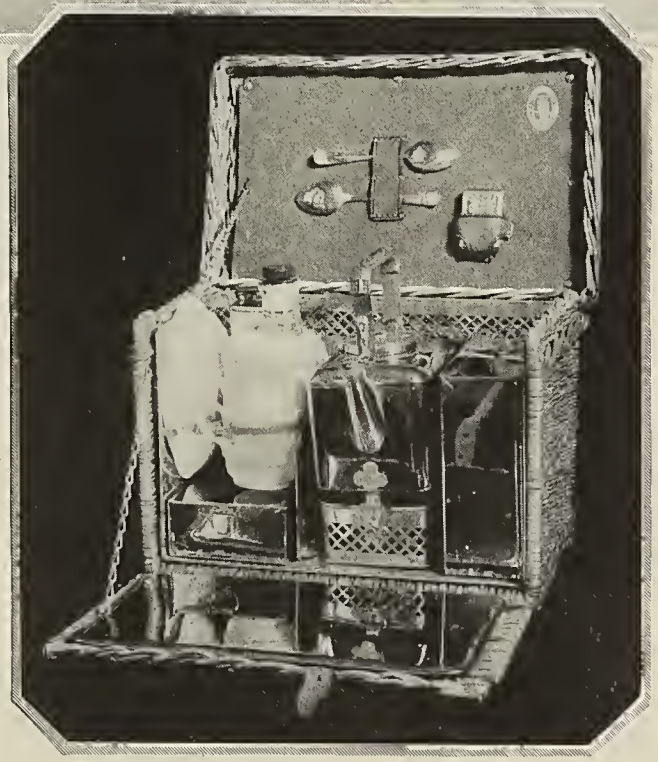


This basket for flowers or ivy makes a charming porch decoration. Stained, $2.75. Handles and edges in contrasting colors, $3, 15" high



An unusually graceful willow trellis basket to hang on a porch is 16" high. Natural color $10, stained any shade $11.50, enameled $13





An English willow tea basket holds everything necessary for a delightful tea for two in the country. The kettle and sandwich boxes are nickel plated. Basket is 12" x 7" x 8" $36.50



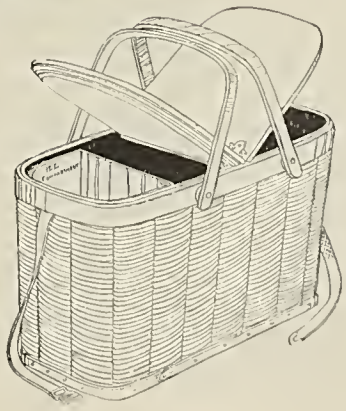
This Porto Rican saddle basket in tan and brown can be used on the porch to hold magazines, 11" high size costs $4.50



This Philippine sewing basket of tan reed with a beautiful woven design in dark brown is $6.50. It is 4" high, 9" wide



For gathering flowers one needs a practical and light basket. This graceful square rattan one comes from China. 15" wide, $3



A practical green reed basket has a nickel plated lining and removable ice compartment. 21" x 10" x 12", is priced at $15

The GARDENER'S CALENDAR *for* JUNE



LIBERTY H. BAILEY

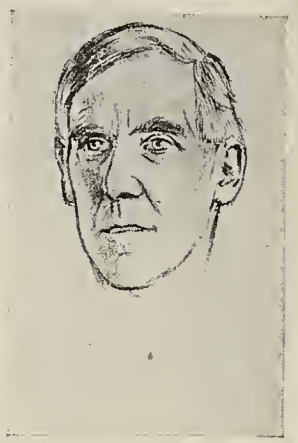
No other American has written or taught more extensively, or for the greater good, of gardening in this country than the editor of the Cyclopedia of Horticulture

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
O, June, O June, that we desired so, *Wilt thou not make us happy on this day?* *Across the river thy soft breezes blow* *Sweet with the scent of breezes far away.* *Above our heads rustle the aspens grey,* *Calm is the sky with harmless clouds beset.* WILLIAM MORRIS.	**This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are for an average season.**				1. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6″ or 7″ pots, or when headed out will make stems about 3′ long with good sized flowers.	2. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.
3. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.	4. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.	5. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.	6. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.	7. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.	8. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.	9. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.
10. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.	11. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.	12. Tall flowers such as bollybocks, delphiniums, belianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.	13. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.	14. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.	15. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.	16. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they batch.
17. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.	18. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.	19. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4″ apart. From here they can be moved into the garden later.	20. Keep a sharp lookout for aphis of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the under sides.	21. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.	22. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.	23. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.
24. Onion maggots are very destructive at this season of the year. It is good practice to top dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.	25. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early morning are the best time for this work. Cultivation should follow so as to reestablish the dust mulch.	26. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.	27. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.	28. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Intercropping may be resorted to in many cases with the purpose of increasing the yield.	29. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.	30. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.



MRS. FRANCIS KING

Having great affection for her subject, Mrs. King finds herself on intimate terms with all the affairs of gardening, and writes simply and gracefully about them



A. CLUTTON-BROCK

This brilliant Englishessayist writes on music, morals, pictures and poems, then with equal fluency, in "Studies in Gardening," treats of flowers and garden design



MRS. EDITH WHARTON

In "Italian Villas and Their Gardens" the author of "Ethan Frome" has written one of the finest books on the subject—sympathetic, intelligent, and extremely interesting

The men and women pictured on this page, with their chief interests for the most part widely varied, have come upon common ground in that all of them have produced notable garden literature. Miss Jekyll, an unequaled designer in plant arrangement, has written books on garden color, on the various types of gardens, and on garden ornament. Mrs. King, one of our most enthusiastic amateur horticulturists, has written delightfully on gardens and designed them. Dr. Bailey, a teacher, has written enough to more than fill a five-foot shelf with volumes that keep many an amateur, as well as professional, from floundering. Mrs. Wharton, a novelist, has done one of the best books on Italian gardens in existence. Mr. Clutton-Brock, whose portrait here, by the way, was drawn by his friend William Rothenstein, writes on almost any subject under the sun, but on none of them more entertainingly or sensibly than gardening; while Mr. Finck steps outside music criticism to write on gardening with the same wide knowledge that he brings to music and with the same affection for poppies and pansies which he has for the works of Edvard Grieg.



HENRY T. FINCK

The dean of New York music critics, the author, also, of "Gardening With Brains," will cover this summer his fifty-first annual gardening festival



MISS GERTRUDE JEKYLL

This portrait of the distinguished garden author and designer was painted by William Nicholson and is reproduced by courtesy of Country Life (London)

Pleasure Island
Romance in Chocolates

Plunder from the Spanish Main! Modern treasure ships bring back from those tropic isles sugar, spices, vanilla, chocolate, nuts and fruits. The charm of far-off, forgotten shores and storied seas is expressed in this pirate's chest of delectable sweets. The very fragrance of the opened box prepares one for the feast in store.

Delving into the treasures is a delight to any candy lover. Beneath the top trays of unusual chocolates are money bags filled with gold and silver wrapped pieces, the finest coinage of the candy maker's art.

And then as you settle back to revel in these luxuries, here are the Whitman's masterpieces you will find:



Majestic, Minty Mallow, Plum Pudding, Temptation, Messenger, Mellowmint, Fancies, Milk Cocoanut Cream, Cocoanette, Pecan Marshmallow, Double Walnut, Jordan Almond, Filbert Clusters, Liquid Raisin, Liquid Pineapple, Liquid Cherry, Amaracene, Milk Chocolate Blossoms, Peanut Caramel, Marshmallow Block, Dollar Mints, Honey White Nougat, Brazil Nut and Fudge-Marshmallow.

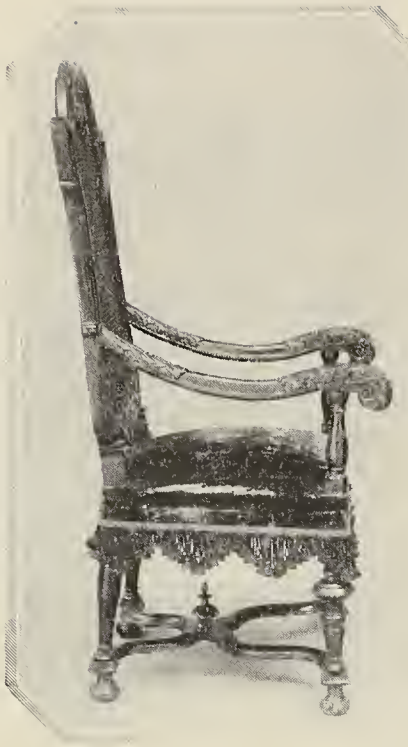
Truly a treasure-trove is this picturesque package, so reminiscent of the brave tale of Robert Louis Stevenson!

"Pleasure Island" is sold by those good stores selected as agents for Whitman's. There is one in your neighborhood.

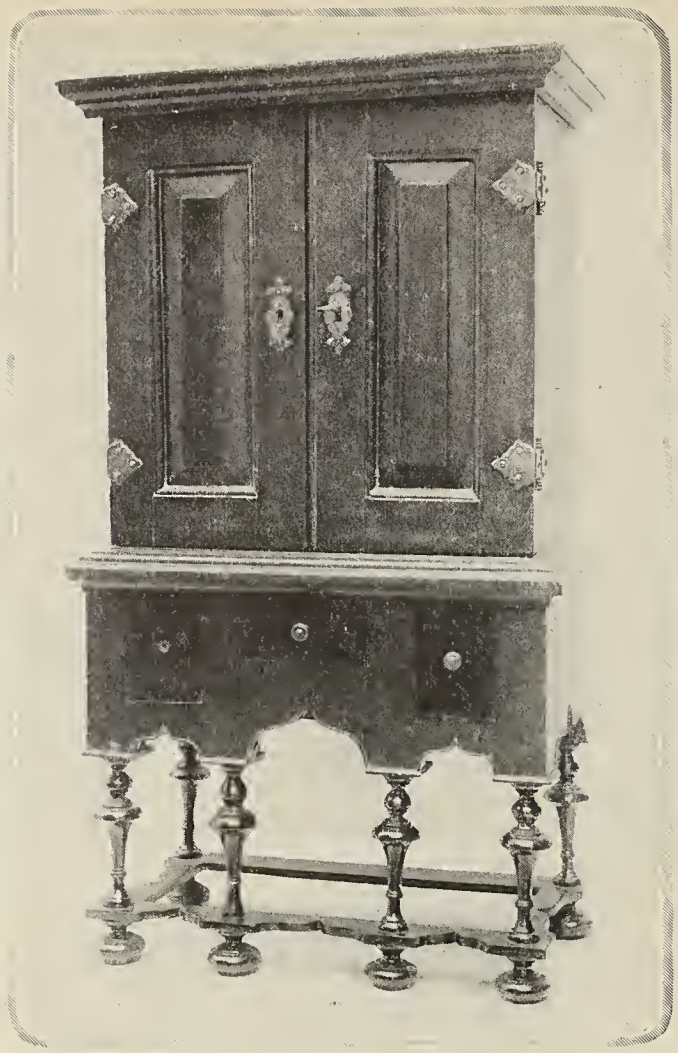
STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.

Also makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip

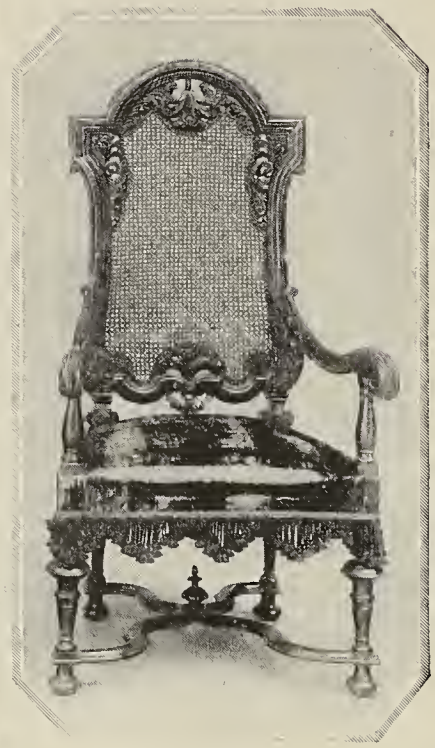




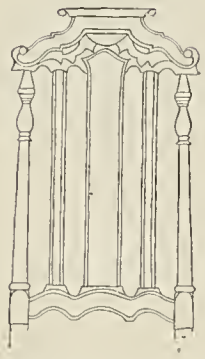
An armchair of the period, showing the profile and the curved and crossed underbracing with its finial reminiscent of Italian Renaissance models



A cabinet of rectangular construction with panels and moldings. Note the pointed arched cutting of the apron, the shape of which is repeated below in the flat underbracing



Some of the armchairs have finely carved "mirror backs", so called because they are framed like a mirror with exquisite, deep carving of leaf motifs



Another back shows turned and slat members

THE CHARACTERISTICS *of* WILLIAM *and* MARY FURNITURE

WITH William and Mary furniture in England we feel a domestic quality well named by this royal husband, William III., and Mary his docile and beautiful wife. The furniture is typical of the more homelike and modern way of living brought to England from the older nations of the world at the close of the 17th Century. Because of this change in the home and the house, which was built with higher ceilings, the 18th Century in England opens an era of furniture making unrivalled for its peculiar quality and suitability. We are to-day striving to recall and equal it. The dates of the period are 1689 to 1702.

One point, constantly brought to our attention, is that the more elaborate William and Mary pieces take their inspiration from the Italian Renaissance, albeit qualified in its transportation through Flanders and Holland via France.

The simple pieces however are the special accomplishment of this period. Whether in plain little tables, in chairs or benches, in cabinets and beds, the beautiful surface of plain wood in nature's wonderful markings competes successfully with carving from the hand of man. The designing of what we would call practical furniture, light enough to be easily moved and simple enough to be easily cleaned and cared for, is a quality of William and Mary furniture for which the housewife is grateful.

Interior decoration as an art had its beginnings in England at this time. William and Mary were interested in making palaces and gardens into attractive homes.

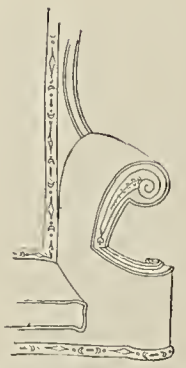
These are the marked characteristics of William and Mary furniture:

Construction: Rectangular forms, but lighter and also higher than earlier styles. Underbracing variously curved, crossed and ornamented, often decidedly Renaissance in character.

Ornament: Dutch designs, often harking back to Italian Renaissance motifs, especially in marquetry which becomes exquisite. The typical cockleshell motif is traceable also to Italy. Chinese decoration comes to England with the incomparable China teas and porcelains. Veneer, marquetry, inlay, carving, coloring, gilding and lacquer. Upholstery of cross-stitch embroidery, damask, velvet, leather and caning. Vase-forms supported by curved, crossed underbracing of Italian Renaissance type very characteristic.

Tops: Arched hood and double hood; crested; double chair topped settees; straight

(*Cont. on page* 114)



A chair arm with carving and upholstery as well



A typical handle and drawer pull of this period

(Right) A characteristic hinge mount

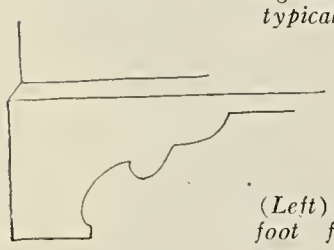


(Below) Design of a painted cabinet panel





(Right) A table leg showing the typical turning



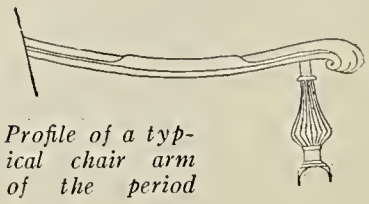
(Left) A bracket foot found on many cabinets



A Spanish scroll foot of the same period



A turned and finely carved chair leg



Profile of a typical chair arm of the period

GORHAM

STERLING SILVERWARE

STERLING SILVER brings sincerity into family life, and dignity and graciousness to its entertainments. Sterling Silver should be used by everybody. And Gorham as the maker adds the final touch of correctness and elegance—the highest in quality, not the highest in price.

Established responsible jewelers everywhere sell Gorham productions.

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(*TRADE MARKS*)



GORHAM ETRUSCAN PITCHER, GOBLETS AND TRAY

with simple classic ornament

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YOU can give every room in your home that delightful air of immaculate cleanliness—You can rejuvenate your furniture, wood-work, floors and linoleum—You can take the drudgery from dusting—By just going over all finished surfaces occasionally with Johnson's Polishing Wax.

JOHNSON'S
Paste - Liquid - Powdered
POLISHING WAX

Johnson's Wax imparts a hard, dry, oil-less polish which will not collect dust or show finger prints. It quickly polishes to a velvety, artistic lustre of great beauty and durability.

Johnson's Polishing Wax comes in three convenient forms—Paste, Liquid and Powdered. Use the ***Paste*** Wax for polishing floors of all kinds. Use Johnson's ***Liquid*** Wax for polishing furniture, woodwork, linoleum, leather, shoes and automobiles. Johnson's ***Powdered*** Wax makes perfect dancing floors.

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How to make your home artistic, cheery and inviting.

How to put and keep floors, woodwork and furniture in perfect condition.

How to finish soft and hard woods.

How to refinish old wood in stained and enameled effects.

How to fill unsightly, germ-catching cracks.

How to stain wood artistically.



Johnson's Polishing Wax covers up mars and surface scratches and prevents checking. Protects and preserves the varnish.



Johnson's Liquid Wax is the ideal furniture polish. It cleans, polishes, preserves and protects—all in one operation.



Your linoleum will last longer and look better if you polish it occasionally with Johnson's Prepared Wax. It protects from wear and makes cleaning easy.

Our Book Tells 100 Ways to Brighten Up Your Home. Use the Coupon

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WHAT AMATEUR GARDENERS CAN DO

(*Continued from page* 50)

A man sent a plate of apples to a show and a nurseryman seeing them, decided that they were an acquisition and worthy of propagation. In some way the name of the exhibitor was lost and the only thing to do was to wait another year to see if the same man would show again. Fortunately, he did and the nurseryman was on hand to get his name and immediately proceeded to secure the tree and all rights to propagate it. In this way the Delicious apple was saved. The wonderful McIntosh apple which perpetuates the name of its discoverer, was a thrifty young seedling tree in the Canadian wilderness a hundred years ago, and attracted the attention of the owner who was clearing the forest, so that he saved it. It has shown remarkable ability to transmit its hardiness and desirable characteristics to its offspring, so much so that 50% of its seedlings are worthy of propagation, and it is the parent of a new race of apples which will have a remarkable influence on apple production in northeastern America in the next fifty years.

We do not need to defend the position of the amateur in American horticulture, but as I read over the few illustrations cited, I feel they are so pitifully small compared with what he has done, that they but illustrate the opportunities before us. Furthermore, I have taken up but one small part of the work—the study of the variation in the plants themselves. Those working with them will have all the inspiration which comes from doing the work in the best possible manner. The one who grows flowers, fruits and vegetables, should devote his energies to the production of varieties of high quality which cannot be purchased. It is not wise to grow Baldwin, Rome or Ben Davis apples, when there are such varieties as Primate, Early Joe, Cox Orange, Fall Strawberry, Mother, McIntosh, Melon and a long list of desirables which few people know; it is not worth while to grow Lombard plums and neglect Imperial Epineuse, Miller's Superb, Sannois, and a whole list of Gage plums; a few canners have recently discovered what a wonderful preserve can be made from ripe red English gooseberries, such as Industry, but the home garden should furnish them for eating out of hand for a month.

Who is going to push our native fruits?

There is one great force which is going to take hold of American horticulture and place it on a standard higher than our commercial horticulture can attain, that will lead to advances unparalleled. That force is the amateur. The joy of achievement will be his incentive. The inherent love for out-of-doors will be his impelling force. With these at liberty to function, we may stage exhibitions of fruits, vegetables and flowers second to none. We are not getting the fun out of showing that we might; we have too much of the attitude of the theatre where we go to witness a few perform, rather than the spirit of the drama where we all join in the play. The remedy lies with the amateur, and not alone with those who have means to employ experts to produce this or that, but with those men and women who get out and personally work with the plants and take joy in it.

SAMUEL FRASER

THE EVOLUTION *of* SHRUB PLANTING

(*Continued from page* 68)

Japanese quince. Complicated, if you like, but one or two of a kind will give the effect.

Another early picture is that of double white peach and white flowering almonds standing out against the green of the hemlocks. Planted for shade under the existing maples are the very early fragrant bush honeysuckle and Forsythia with under-drifts of daffodils. The yellow-root, planned to face the somewhat leggy flowering almonds, might be happily displaced by ferns and wild flowers, provided the trouble of collecting them can be spared.

In May the center of interest shifts. The giant pine which shades the house determines the character of the nearby planting. Directly beneath, where the grass is sparse, is a ground cover of dwarf spreading Japanese yew, or for economy's sake, the less compact native yew. With the yews are evergreen euonymus clipped to keep it low like a ground cover, and the still lower herbaceous evergreen pachysanda.

An upright Japanese yew accents the corner of the porch, forming a rich dark background for the pale pink Azalea Vaseyi and the fragrant Korean viburnum with blossoms like huge clustered mayflowers. This daintier spring effect was introduced near the house because the dashing scarlet and gold of the far border precluded the use of pink. As fitting companions to the veteran pine two magnificent specimens of large-flowered pink magnolia were chosen to flank the front walk. To bloom with these, but on the other side of the house, unchallenged by the scarlet quince, we intend to plant a red-bud at some future date.

Blooming later (about the end of May) are two double pink Bechtel's crabs, standing alone in the lawn as if escaped from the border. Placed where they will somewhat soften the corners of the house and at the same time enclose the flower border, are some gardenesque, domestic spring shrubs, like lilacs, diervilla and the drooping Spiraea Van Houtteii, which, though most fitting companions to the iris and tulips, would look decidedly out of place in the more woodsy atmosphere of the far border.

To return to the latter—the element of form now enters strongly into the composition. On the end next the sidewalk something was needed low enough not to cut off the view down the street which at the same time would thrive under the large street maple. The following low-growing shrubs were chosen as much for their attractive foliage and twig texture as for their flowers and fruit—hybrid syringas, fragrant white in June, pink flowering raspberry with its luxuriant green leaves just where the shade is deepest, and where they will excite admiration in midsummer when flowering shrubs are seldom seen, spicy sweet pepper bush, spiraea callosa alba and hyperieum of the clustered golden stamens. Of interest later on are snowberry, coral berry, and the purple-fruited callicarpia.

This low point having been arranged satisfactorily, the remainder of the border was allowed to vary in height, being tallest at the far end.

In early summer a mass of pink

(*Continued on page* 90)



If you were to ask the woman who owns a Cadillac which of its attributes she values most she doubtless would answer, its dependability.

But she would also inform you that its other qualities likewise engage her admiration, and none more so than its dignified and distinctive appearance.

She realizes that the car is representative of her taste and judgment, and she takes much the same pride in it as she does in a beautiful and well ordered home.

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IT is when June comes 'round again that the charm of gifts, such as the pieces pictured above, is peculiarly manifest. For wedding or graduation, or simply as a gift whose unexpectedness enhances its value, they are equally delightful.

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THE EVOLUTION *of* SHRUB PLANTING

(*Continued from page* 88)

weigelia, effective at a distance though somewhat coarse nearby, faces the ailanthus trees. In one place a white fringe contrasts with dark foliage of a copper beech, so placed as to allow for its fullest splendid development. In another spot the Harrison's yellow rose gleams against the hemlocks, followed in July by the gorgeous single pink prairie rose, likewise too coarse for intimate planting. To afford variety of contour, little trees are interspersed here and there, not planned to reach their ultimate fullest development, but to mingle with the rest. Some of these have been already mentioned. Others are the thorns, valuable alike for flowers and late-hanging fruit, and the little-used Kohlreuteria, whose graceful panicles of yellow flowers hang for several weeks in July.

Other midsummer effects have been mentioned in passing, when describing the low planting next the street. Next to this is a combination planned for September—the feathery-fruited groundsel tree, the lilac tassels of the buddleia, and the flaming red foliage of the Euonymus alatus. Other fruits are seen as well, blue-berried dogwood, orange bittersweet climbing the poplars, red chokeberry and the uncommon photina or Christmas berry. Vines drape the fence, white clematis, flaming foliage of Virginia creeper and gleaming lapis lazuli of the turquoise berry. Nor must we omit to mention the little yellow flowers of witch-hazel appearing in late November.

The little flower border against the big gray house is just about the last word for ease of maintenance and succession of effective color. Purple crocus in large masses, followed by tulips of rose and primrose yellow, the big porcelain-blue iris pallida, creamy pink peonies early and late, and deep rose-colored phlox—the whole edged with aromatic gray-leaved Nepeta Mussini with its lavender blossoms, and built up higher at the ends next the shrubs with purple asters and white boltonias staked erect, have proved a durable and beautiful selection.

A careful study of the plan and list, the latter listed according to season, will reveal the exact arrangement. Though the same conditions would seldom be duplicated, and thence deviations would have to be made in carrying out such a border, it should prove full of suggestions. Keep in mind, in seeking to evolve such a plan, that every tree or shrub is selected to fill a definite place and is put in in exactly that place both on paper, and on the actual ground.

THE COLONIAL GARDENS *of* MEXICO

(*Continued from page* 67)

the former colony. Spain builds for eternity, and while these truly palatial mansions remain, no one may dispute how great is Mexico's indebtedness to the Mother Country. But the Conquerors seem distinctly to have bestowed less pains upon their country residences. From the architectural point of view they are simplicity itself. Built in nearly every case much after the same pattern, they are rarely more than one story high. There is invariably a large central courtyard, the "patio", enclosed on all four sides by vast pillared corridors which, in their turn, give access to the adjacent rooms. The owner's coat-of-arms, elaborately carved in stone, was placed over the "zahuan", or entrance way, upon the side facing the street; another porch opened out from the patio on to the garden, which often lay behind. Towards the declining years of the colony, there would generally be a handsome fountain of glazed tiles from Puebla in the centre of the courtyard, whilst Maiolica pots, similarly of Mexican manufacture, and, like the tiles, betraying a strong Moorish influence in coloring and design, would be lined up between the pillars or else completely within the corridors and close to the walls. Iron rings, let into the columns, were used for tethering horses in the day-time and supporting torches at night. At later dates it became the fashion to place structures, like well curbs holding trees and flowers and generally built of tiles matching those of the central fountain, in each of the four corners of the "patio".

We know very little about the gardens of the earlier days, but the principal country houses of the 16th Century were those lying in the suburb which to this day retains its original name of "La Tlaxpana", and owned by Cortés himself and another Spaniard named Cantabrana, both renowned for their lavish hospitality. Soon, however, the place was to a certain extent forsaken for the more picturesque villages occupying the southern part of the valley. We may take it for certain that fruit trees were liberally employed from the outset, lawns and large open spaces being carefuly avoided: the latter is a distinctive feature of Mexican gardens, for it must be remembered that the scorching suns of Castille had taught her sons to look upon shade as one of the primal blessings. A regular plan was rarely adhered to, at any rate on an extensive scale, and all these peculiar characteristics combine to imbue the gardens of the whole colonial epoch with a pronounced oriental aspect.

Some of the finest gardens and orchards belonged to the Church, perhaps the most famous being those attached to the celebrated Convento del Carmen in San Angel. These seem to have appealed strongly to Gemelli Careri, an Italian traveller of the 17th Century who visited New Spain whilst engaged upon a tour round the world. He solemnly assures us that the amount of fruit collected by the good friars of this one monastery alone provided them with an annual income not short of thirteen thousand pesos. But the orchard was not only profitable from the financial point of view: it contained several copiously stocked ponds, and a variety of curiously fashioned fountains whence, we are no less gravely informed by the same authority, the holy men derived uninterrupted recreation. The same order had a no less fruitful domain in La Puebla, fruit here being produced in such fabulous quantities that a lay-brother had to be especially told off to attend to all the prospective purchasers who flocked to the gates. Carmelite gardens had generally one distinctive feature in common: the so-called "Chamber of Secrets", which consisted of a small vaulted building, open on all sides, and so constructed that words barely whispered in one corner would be clearly audible in the opposite. One is to be found at San Angel to the present day.

The 18th Century was undoubtedly the Golden Age for the orchard-gardens

(*Continued on page* 92)

PACKARD



A S K T H E M A N W H O O W N S O N E

Nearly three years' production of the Packard Single-Six has now gone into the hands of the owner.

It seems fitting in this connection, to recall the expectation aroused in the earliest of our Single-Six announcements, and inquire into its fulfillment.

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Single-Six Touring Car, Five-Passenger, $2485
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Since 1837
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Haviland & Co
11 East 36th Street, New York

THE COLONIAL GARDENS *of* MEXICO

(*Continued from page* 90)

of Mexico: hitherto they had been little save an indiscriminate jumble of trees and flowers, showing little attempt at unity or regularity. But now the influences at work in France and Italy began to creep slowly into the colony, and most of the gardens dating from this period have a short space laid out in the formal manner then prevalent in those countries, subject of course, to local interpretation. It generally assumed the shape of a square with a fountain in the centre, and shut off from the rest of the grounds by a low parapet 2′ or 3′ high. The flower beds were similarly enclosed, and the whole ground resembles a tile from Puebla reproduced on a gigantic scale. A strict symmetry was rigorously adhered to, and the central fountain surrounded by statues, seats, and jardinières. Pots containing a few choice plants were placed upon pedestals especially set astride the parapet for this particular purpose.

It was here that guests were generally received: festivities chiefly entailed the slow sipping of chocolate from enameled cups especially fashioned in China,—strange receptacles called "mancerinas"—the proceedings being enlivened by low music from a string band. Reproducing, as they invariably do, many of the shapes and forms employed in the contemporary "churrigueresque" style of architecture, so rich in daring motifs, these gardens possess a peculiar charm all of their own, and I have no hesitation in commending then unreservedly for reproduction to all lovers of the old-fashioned.

An old colonial garden still existed in Tulancingo about the year 1840. Madame Calderón de la Barca, whose "Life in Mexico" has of recent years been accorded universal recognition as a classic, visited it at the time, and I cannot refrain from quoting her admirable description. "It was singularly pretty", she writes, "and kept in beautiful order, with gravel walks and fine trees, clear tanks and sparkling fountains, and an extraordinary profusion of the most beautiful flowers, roses especially. There is something extremely oriental in its appearance, and the fountains are ornamented with China vases and Chinese figures of great value. Walking along under arches formed by rose bushes, a small column of water spouted forth from each bush, sprinkling us all over with its shower. But the prettiest thing in the garden is a great tank of clear water, inclosed on three sides by a Chinese building, round which runs a piazza with stone pillars, shaded by a drapery of white curtains. Comfortable well-cushioned sofas are arranged along this piazza, which opens into a large room, where one may dress after bathing. It is the prettiest and coolest retreat possible, and entirely surrounded by trees and roses. Here one may lie at noon-day, with the sun and the world completely shut out."

Unfortunately, few such gardens remain at the present time, and those are mostly in a sad state of neglect. The "Pensil", established in the neighbouring town of Tacuba by Don Manuel Marco de Ibarra in 1767, is little better than a ruin, though what still remains amply justifies a visit, notably the fountains, garden seats, and arcades, fantastically carved in stone or provided with quaint designs in plaster.

Last, but not least, amongst colonial gardens comes the famous "jardîn de Borda" in Cuernavaca. Some of its admirers—their number is legion—enthusiastically hold that it can bear comparison with the far-famed Genenlarlife of Granada, to which it bears a marked resemblance in many respects. "Enclosed by walls," writes Mr. Baxter, "it spreads over a large sloping area with a westerly exposure, and commands a wide prospect over the glorious landscape; from the extinct volcano or Ajusco, that towers just above the city to the northward, around the far-reaching vistas of the ample Morelos valleys that descends gently southwards into the hot-lands. It is still very beautiful with its terraces, arcades, pergolas, arbors, basins and fountains. One of the latter is a very gem of its simple kind. It has an exquisite charm of classic elegance, and effect of poetic antiquity in its dark and moss-grown stone, the sun-light shifting down upon it through the rich and glossy leafage of the great mango trees that shade it."

Originally layed out by Don Manuel de la Borda, in the last quarter of the 18th Century, it is said to have cost its owner more than a million pesos. The sum is no doubt exaggerated, but the impression the visitor receives is one not likely to be forgotten.

CURIOS *in* PROVINCIAL ENGLAND

(*Continued from page* 64)

in the handle; price, five dollars for the two. In a remote small town, such as Spalding, there is almost sure to be a man who buys at local auctions, stores his purchases, avoids the running expenses of a shop, and sells "to the trade", as he calls it—that is, to buyers for London curio-dealers who regularly visit him on their rounds. That you are not " in the trade" need not be a barrier insurmountable, and he will sell to you at something like trade prices, which are low.

For fine antique furniture, if I wished to furnish or re-furnish, at reasonable cost, I should go to the principal dealer at Dorchester, returning to London *via* Yeovil and Salisbury where, especially at the latter, collectors may agreeably hunt. Spare half hours of a business visit to Nottingham, Birmingham, Newcastle-on-Tyne, Bristol, Cardiff, Leeds, Sheffield, Northampton, Leicester, Manchester, may be similarly occupied with advantage. The spas—Harrogate, Malvern, and Bath in particular—and the seaside places,—Brighton, Folkestone, Eastbourne,—and old port-towns such as Rye, Falmouth, Poole, Kings Lynn, offer a collector many chances. So do the county towns, such as Guildford, Hereford, Monmouth, Maidstone, Lancaster, Colchester. In short, the list is long.

A MARKETPLACE on marketday should always be visited scrutinizingly, the bookstalls especially; at Truro I found in a "ten cent box" a copy of the first edition of Charles Wesley's Hymns. Better book bargains may be discovered in a broker's shop or small auction room than at a second hand bookseller's, and old pictures at a miscellaneous furniture store are cheaper than at a picture-dealer's. Richmond, half an hour by train from Charing Cross, offers you a dozen small dealer's and a dozen broker's shops to search

(*Continued on page* 94)



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WITH vacation time drawing near, a wardrobe trunk is practically a necessity. And once you see the new Belber Safe-Lock Wardrobe Trunk, no other will satisfy you. Every convenience that will add to your comfort or to the safe carrying of your clothes, is included in this handsome trunk.

First of all, it has the new patented Safe-lock, which with one turn, unlocks or locks the trunk in all four places. No need of stooping over to open the lower catches; no digging your finger nails in to pry them apart.

And what a fascinating array of drawers and pockets inside! There's a big drawer for hats; a place for shoes; a laundry bag; ironing-board with iron-holder; and thoughtfully designed hangers for gowns as well as business suits.

We suggest that you select your wardrobe trunk carefully. Our booklet, "The Style in Wardrobe Trunks—and how to pack!", will help you choose the one you want. Write for it—FREE.

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SAFE-LOCK WARDROBE TRUNK

THE BELBER TRUNK & BAG COMPANY, Philadelphia

World's largest manufacturer of fine traveling goods

CURIOS *in* PROVINCIAL ENGLAND

(*Continued from page* 92)

in, and it is, as a rule, in the humbler establishments that you get the most exciting hunts and finds. In a couple of hours an automobile will bring you from the heart of London to Hitchin and to St. Neots, quite fertile places for our purpose; Kingston, St. Alban's, and ring of old towns just outside Greater London are nearer still.

England in the 18th Century was the wealthiest of countries; the workmanship then was both exquisite and durable; and there has always been conservative care. Both quality and quantity in the home products, and much bringing of treasure from abroad by people who made the Grand Tour, or returned from long sojourns in the East, filled England with the kind of thing now desired by collectors. And deaths, the division of estates, the ending of families and the dispersal of heirlooms, have diffused the ownership of antiques. In a Richmond shop-window I saw, and I bought for two dollars a biscuit-porcelain flower-placque with the arms of a Duke on it, made for a Ducal House, at Bristol in 1768; its West-end value is over a hundred. You, too, may have the same luck!

THE CHINA *on the* SHELF

(*Continued from page* 77)

for instance, a shiny black set off with an apricot lining. Extra china and linen could be stored in the large compartment underneath the shelves, as shown in the illustration accompanying this article.

Frequently the architectural scheme of the dining room or breakfast room demands a closed china closet. The cupboard illustrated is built into the corner, but would also be attractive set into a straight wall. A charming glimpse may be had, when the door is ajar, of an interesting grouping of china. The studied decorative arrangement of the dishes on the open shelves need not be adhered to here as the quaint miscellaneous arrangement is in harmony with the Colonial lines of this feature.

The china of every day use, which is generally kept in cupboards in either the pantry or kitchen, may be interestingly arranged behind glass doors. The latter are advised because one can easily see the china that is needed, and they serve to protect it from dust. Closed compartments at either side will be found useful in taking care of the odd pieces of china, and small drawers immediately under the shelves may be used for keeping table silver.

For the pieces of china which are merely ornamental there are many places where they may be placed to good advantage. Plates of peasant or primitive design, for example, are effectively used on the shelves over doors of the Dutch type. In an old-fashioned room plates and jugs may be effectively arranged on the mantel and on the wooden panel over the Colonial mantel a few large plates, providing they are of the corresponding period and hung in a dignified pattern will make a striking and appropriate decoration for a dining room.

WALLPAPERS *for* DINING ROOMS

(*Continued from page* 65)

important even if more difficult to understand and use. These are the elements of Pattern and Form.

The latter we use in the themes of our furniture. The delicate proportions and quiet restraint of line in the pieces of Sheraton inspiration establish an atmosphere just as distinctive and marked as the gray green of the walls. The larger, rounder, more robust and florid fancies of Chippendale give a totally different aspect to the room, one of solidity and dignity, with a just amount of rather austere playfulness. Or to go back still further to the rich heavy ornateness of the earlier Jacobean furniture, this at once creates an effect of sumptuousness owing to its richness of tone and color and the depth and beauty of its carving and modeling. Furniture of a simpler line and direct color appeal typified by our modern painted pieces with their straight silhouettes and easy proportions is more suited to the average American home.

Quite as important as the style of the furniture is the style of all the pattern used in the room. Pattern is but flattened form seen in two dimensions instead of three. Have you ever noted how differently the large, flowing Renaissance scroll on the Chesterfield sofa makes you feel as compared with the neat, compact, conventional little figure on the Sheraton chair? Or the wall paper in an open spaced landscape design as against the one in a small conventional pattern?

Wall paper is essentially a pattern product. For every type and kind of furniture, for every sort and shape of interior, there is a paper that tells the same story that the furniture is telling, that decorates enough and not too much, that suits the character, size, and shape of the room.

Picture to yourself a modern house with a deep reception hall, stairs leading up from the back, a small front reception room and a big dining room with an arched opening out into the hall. The wall spaces in this room are much broken and cut up by a fireplace, doors to pantry, bay window and cupboards. The furniture is good mahogany on simple lines. What do the walls need? A plain paper? No, for then the few remaining wall spots will be lost and the woodwork in the room will stand out with annoying plainness. A small figured paper? No, for the sweep of line in the architectural finish and the weight of the furniture would both make it look insignificant. A flowered pattern would be also out of place with the severity of the furniture and the strictly formal character of the trim. There are but two things left, the formal leather pattern and the landscape. And of these two, the latter is by far the better. The remaining wall spaces are long and narrow vertically, and the sweep of tree trunks and foliage lend themselves admirably to them. So it becomes a landscape with tall tree trunks and nodding

(*Continued on page* 96)



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"If big car owners could only realize the advantage of owning a Lincoln car in a drive across country, Lincoln sales would surely surpass those of all other big cars. Reliable Ford Dealers are so well established in all towns and cities that Lincoln car owners can rest assured that no matter where they may need service, a responsible Dealer is near at hand to render that service and at a reasonable cost."

Every day the mails bring us added evidence like the above that owners of Lincoln cars are experiencing a new degree of motor car satisfaction.

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The Seven Passenger Touring Car

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When there shall be no more Marthas

Every town has its Marys and Marthas. Mary is freed from household drudgery; Martha is "cumbered about much serving."

Some day all the world will realize that most house work can be done by little electric motors, costing 3 cents an hour to run. Then there will be no more Marthas.

This monogram is the symbol of General Electric Company, an organization of 100,000 men and women engaged in producing and improving the tools by which electricity does *your* work.

GENERAL ELECTRIC

WALLPAPERS *for* DINING ROOMS

(*Continued from page* 94)

bunches of foliage echoing the lines and spaces made by the woodwork and repeating the simplicity and dignity of the furniture.

This is only one case, but often the cut-up room presents a similar problem and this solution will be found most satisfactory. Landscape paper still further serves the purpose of making each wall space "count" for itself and at the same time tends to open up the space and make it take on a most pleasing air of largeness and dignity.

For the room that is cut up horizontally by high wainscoting or plate rail, this is not so satisfactory. It is better to use here a paper with a good all-over movement or else one in tapestry effect, well covered in foliage that makes a rather solid mass of mildly varied tone and shape above the wood, lighter or darker according to the particular needs of the room. In the smaller rooms, the low ceiled country house dining room with white woodwork and wainscoting, the lighter papers in less formal style make a happy, cheerful setting quite in keeping with the character of the room. The older chintzes in gay reds and greens, birds, flowers, and foliage, the newer more lightly drawn and varied effects, are all good; and the reproductions of old scenic papers are especially adapted to rooms of this kind. Choose something with character and snap, something interesting. Avoid the simple little blends and all-overs which sink back innocuously into the background and present no spark of entertainment or interest.

For the ordinary dining room with one or more fair-sized, unbroken wall spaces and an average amount of light there is nothing better than the tapestry or foliage paper, provided the furniture is not too delicate and restrained. If furniture on Sheraton or Adam lines is used, then the lighter, smaller, more conventional figures or the period papers would be the best choice. For the majority of our dining room furniture, however, the Chippendale, Hepplewhite or Windsor styles, or the ordinary straight line pieces, the tapestry and foliage papers in cool grays or greens offer a happy solution and make a background interesting and pleasing.

The breakfast room with its painted furniture presents another problem. This type of room may be as gay and joyous as one desires, and some of the papers designed for these rooms are positively alluring in their color and pattern. Rich gold backgrounds with red, orange, blue and deep purple flowers on them, cool grays with birds and flowers in pastel tones suggest a multitude of possibilities for the decoration of the furniture and woodwork. If the space be small, these papers may be used over the whole surface, but they are better put into panels with the moldings colored in the ground tone of the paper and the accent color of the paper suggested in a thin line or band on one of the flat surfaces of the molding.

The paneling of the dining room gives a splendid opportunity, even in the larger rooms, for these handsome bits of color and design. Used over the entire wall surface, they would make too much decoration. But placed within the frames, they serve, as the tapestries served in olden days, as rich and satisfying glints of color, texture, and pattern to brighten and beautify the room. For these larger rooms, the formal scroll, the tapestry, the heavier bird and flower, the scenic and the conventional period designs all panel well and make fitting pictures for the frames that await them.

There is no reason to be afraid of pattern. Many people are fearful of its not being restful. Try it out in your dining room and rediscover for yourself that restfulness does not mean inactivity, apathy, stupidity. It means beautiful, rich and interesting combinations that please the eye and stimulate the imagination. This is far more satisfying and in the end restful than blank spaces that show no originality of thought and usually suggest a lazy attitude of mind.



Imagine this amusing Persian design in a small breakfast room. The colors are old blue, rose, yellow, green and mauve on white. From Robert Graves



A charming paper for a small breakfast room is this Chinese design in green or blue on a white ground. Courtesy of the Thomas Strahan Company



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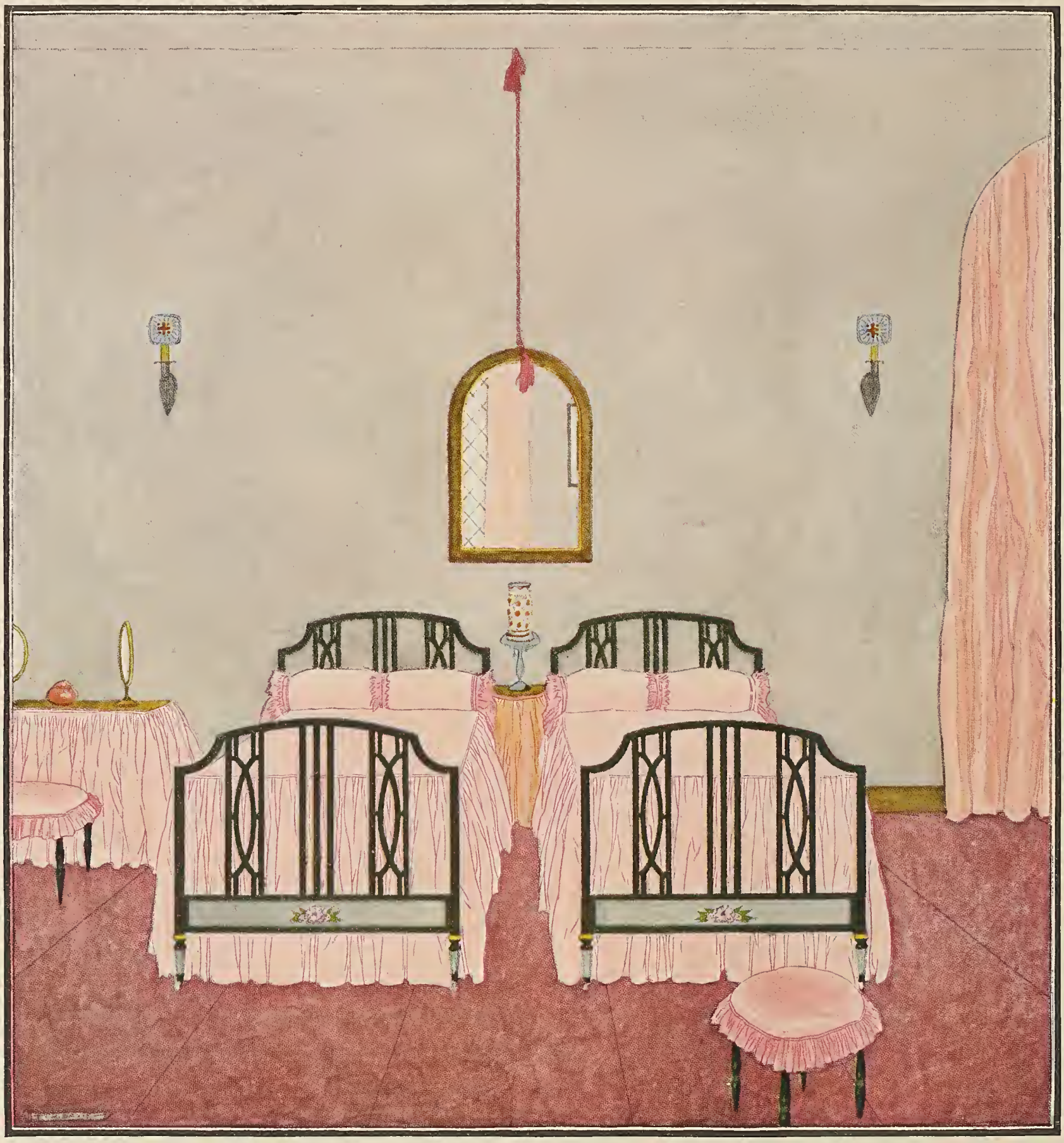
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French gray walls in rough plaster, curtains and bed covers in ashes-of-roses and carpet in deep raspberry establish the color harmony of this charming and individual chamber. The draperies are silk taffeta: checked gingham or chambray might be used with happy effect. Beds are by Simmons, in the spirit of Hepplewhite, finished in deep green-blue enamel, panels in pale gray-blue. May be had also in soft old blue, jade green or ivory. Colonial mirror frame in antique gilt.

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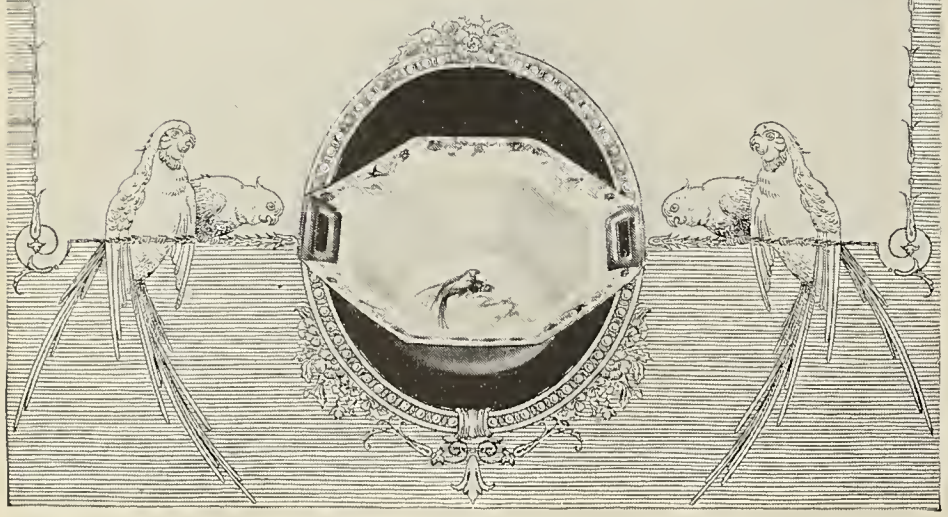
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The end of a paved path has been marked by a recess in the garden wall, across which a plank or slab is fixed to form an effective seat

GARDEN SEATS *and* SHELTERS

(*Continued from page* 47)

with a niche or recessed space. Once placed in such a situation they should be given some sort of background. Whether this background is a wall, hedge or lattice it should serve to set off the seat to the best advantage both in the matters of line and color. It must be remembered that to be effective from a distance there should be a certain amount of contrast in color between the seat and its background. Nothing could be more stunning, for example, than the sight of a beautifully designed white seat in stone or wood set against the glossy green of a hemlock hedge.

It will be found that seats in various parts of the garden are not equally delightful at all hours of the day. When the view from a particular seat is especially fine during certain hours a shelter might be arranged which will make those hours completely comfortable. Where seats face away from the sun during their best hours a tall background hedge or lattice is generally sufficient to give them shade. Where they face toward the sun, on the other hand, they will need an overhanging shelter of some kind—an arbor, beach-umbrella or small wide-branching tree.

It must not be supposed, by the way, that seats which face the sun in the garden are less desirable than those which have the sun at their backs. If the sitter is protected from the direct glare, the garden, filtered through with sunlight, will lie amazingly brilliant before him while from the opposite side of the garden the whole effect will be different. Where the first glimpse was an effective bit of hazy impressionism, the latter, with every plant standing out clearly in full sunlight, will be beautifully realistic.

These two aspects suggest only faintly the great variety of effects of which a garden is capable. But somehow these effects are seldom fully noticed or completely appreciated until they are seen from a comfortable and well placed seat. The comfort of the seat itself and its position in the scheme of the garden have been considered; the question of shelter remains.

In this article it is proposed to discuss only those shelters which are incidental to the seat. Pergolas and arbors—all garden houses, in fact, rightly assume a greater importance than seats, and are a subject to themselves. The smaller types of shelters consist usually of a post and lattice framework in which the seat is placed. These may be arched over, as in the example shown at the top of page 45, or the upright sections may be joined by slender crossbeams in pergola-fashion. Depending upon their position in the garden these shelters are built either with seats at the sides or with a seat across the back. When the seats are placed at an entrance to the garden their shelter becomes a passageway, and the distance between the facing seats must be determined by the width of the path. When the seat-shelter is placed at the end of a path the seat, against its lattice background, faces the path by which it is approached. Shelters of this kind, with seats built into them, can be constructed by a carpenter from photographs, or they

(*Continued on page* 100)



This garden bench is not only trim in its simple, direct lines, but its slatted and slightly sloped seat makes it unusually comfortable

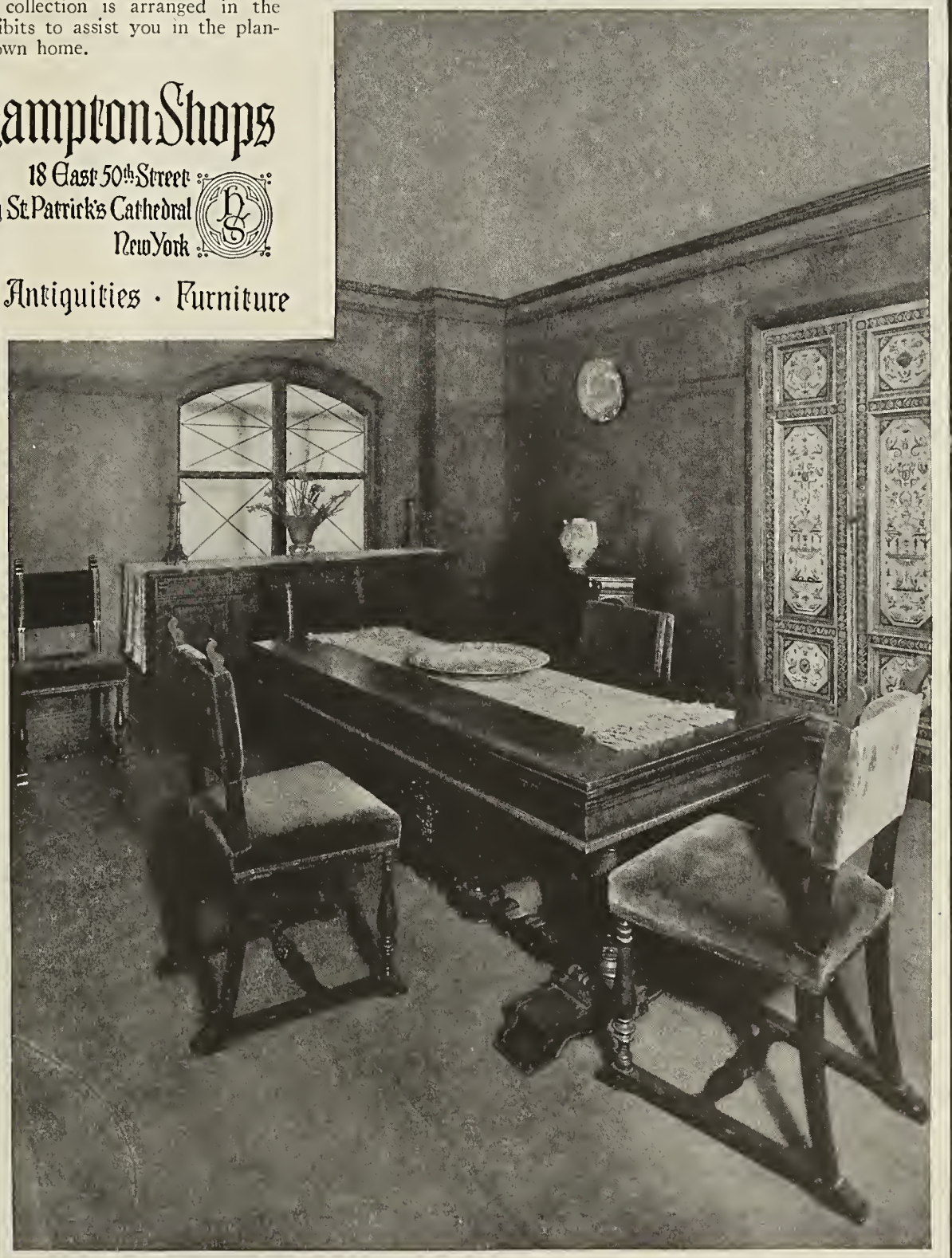
Country House Dining Rooms at the Hampton Shops

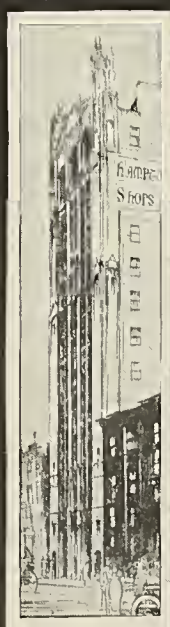
PLASTER walls finished in blue-green glaze with beautiful old XVIII Century Italian doors form an interesting setting for this simple furniture, adapted from the XVI Century Italian to the requirements of a small dining room. Hand carved and hand made from dark toned, soft finished walnut; the draw-top table and long sideboard have been designed for convenience as well as beauty of proportion and permanent value.

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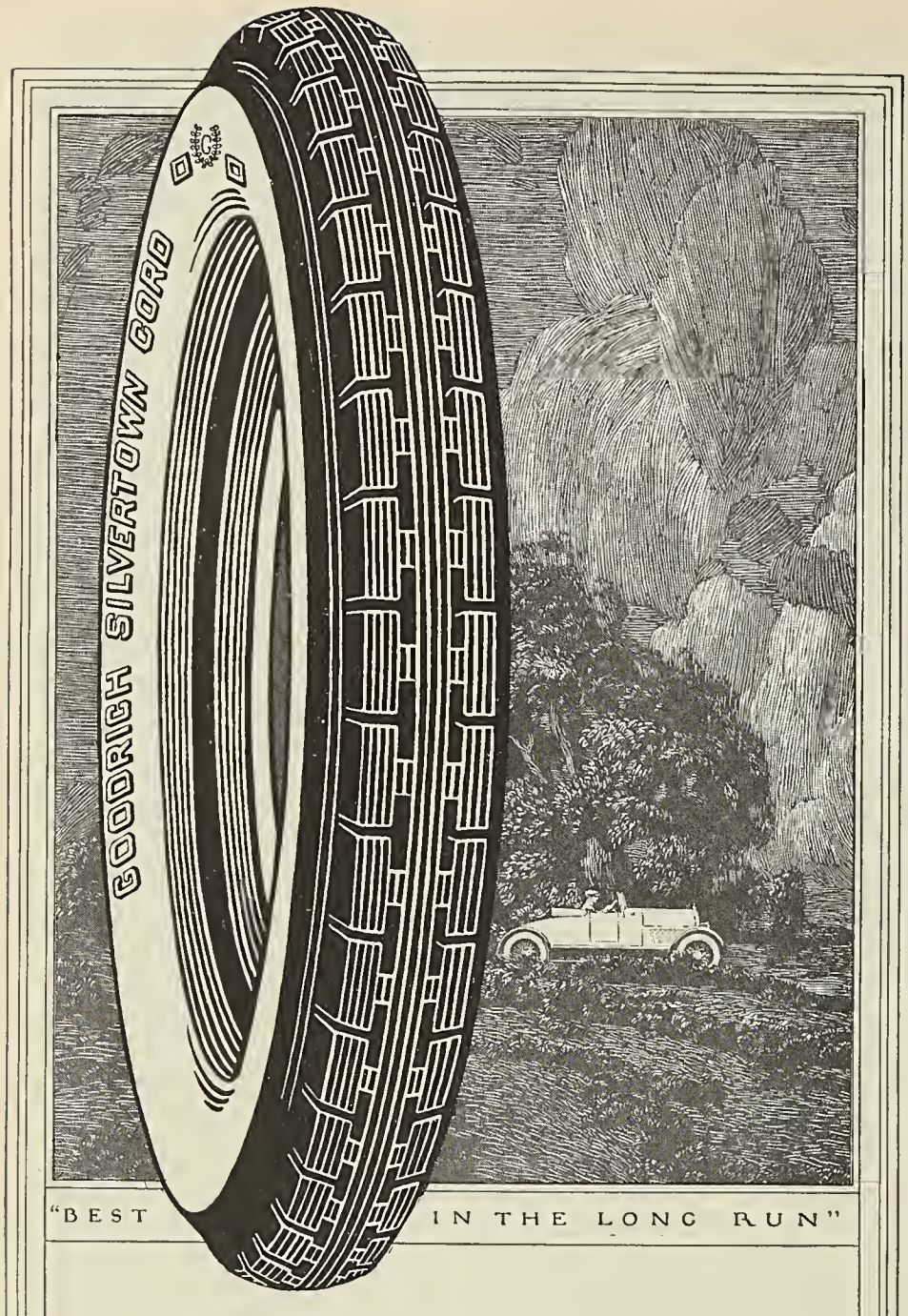
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This solid but gracefully curving seat, with its comfortably raked back and rounded arms, is made of old battleship timbers

GARDEN SEATS *and* SHELTERS

(*Continued from page* 98)

may be purchased ready made. The supports need be no greater than 3″ or 4″ square and the lattice strips from 1½″ x ¼″ to 2″ x ½″, depending upon the design. The supports should extend to a depth of 30″ into the ground and be held there by concrete footings; the lower sections of the supports being thoroughly creosoted in advance to retard decay.

Another type of seat-shelter, and one which derives much of its charm from its colorful and temporary nature, is the garden umbrella. By means of this device any seat in the garden can be shaded at any time simply by raising it over the desired spot. The "handle" of one of these gargantuan parasols is provided with a detachable socket that is sunk in the ground and serves as a permanent place in which to fit it. Other types are used in connection with a table, as in the group on page 47, in which case they are fitted into a socket in the table top.

In the placing and arrangement of all garden seats and shelters it is a good plan to provide a substantial paving under and immediately about them. By doing this one may be sure of having at least these places in the garden dry and firm underfoot at all times. This paving, which may be either of brick or flagstone, will give stability to the seats and keep them level. It will also improve the appearance of each setting by making it completely evident that the seat belongs in that particular place.

Thus far we have considered only those seats which serve as permanent fixtures in the garden. As integral parts of the scheme they must remain exactly where they were originally placed, in positions determined, of course, by the necessity for balance, symmetry and the ending of a vista, as well as for the desire for leisure at those points. Whether these seats are movable or not they must seem so much an actual part of the garden that the thought of moving them would never come up. The other type of seats is that which can be used to form a sociable cluster under an arbor or pergola or on a paved space elsewhere in the garden.

The furniture of a living room furnishes a direct parallel to these two types of seats in the garden. A library table, a sofa, or any other large pieces would be regarded as a fixture, and the balance and symmetry of the room would depend upon the permanence of their proper positions. The locations of occasional chairs and tables are to a certain extent more flexible. And so it is in the garden. Small seats, chairs and tables may be grouped in suitable locations and be rather incidental to the permanent scheme of the garden. If they are slightly re-arranged at any time it will hardly matter, and if they are removed altogether the effect of the garden will not be very much disturbed. Furniture of this kind, in wicker, iron and light wood construction, is easily obtainable in many attractive styles, and where there is a place for it in the garden it will be found to add astonishingly to the garden's comfort and appearance.



A Chinese feeling is noticeable in the design of the back and struts of this garden seat that will hold eight persons comfortably

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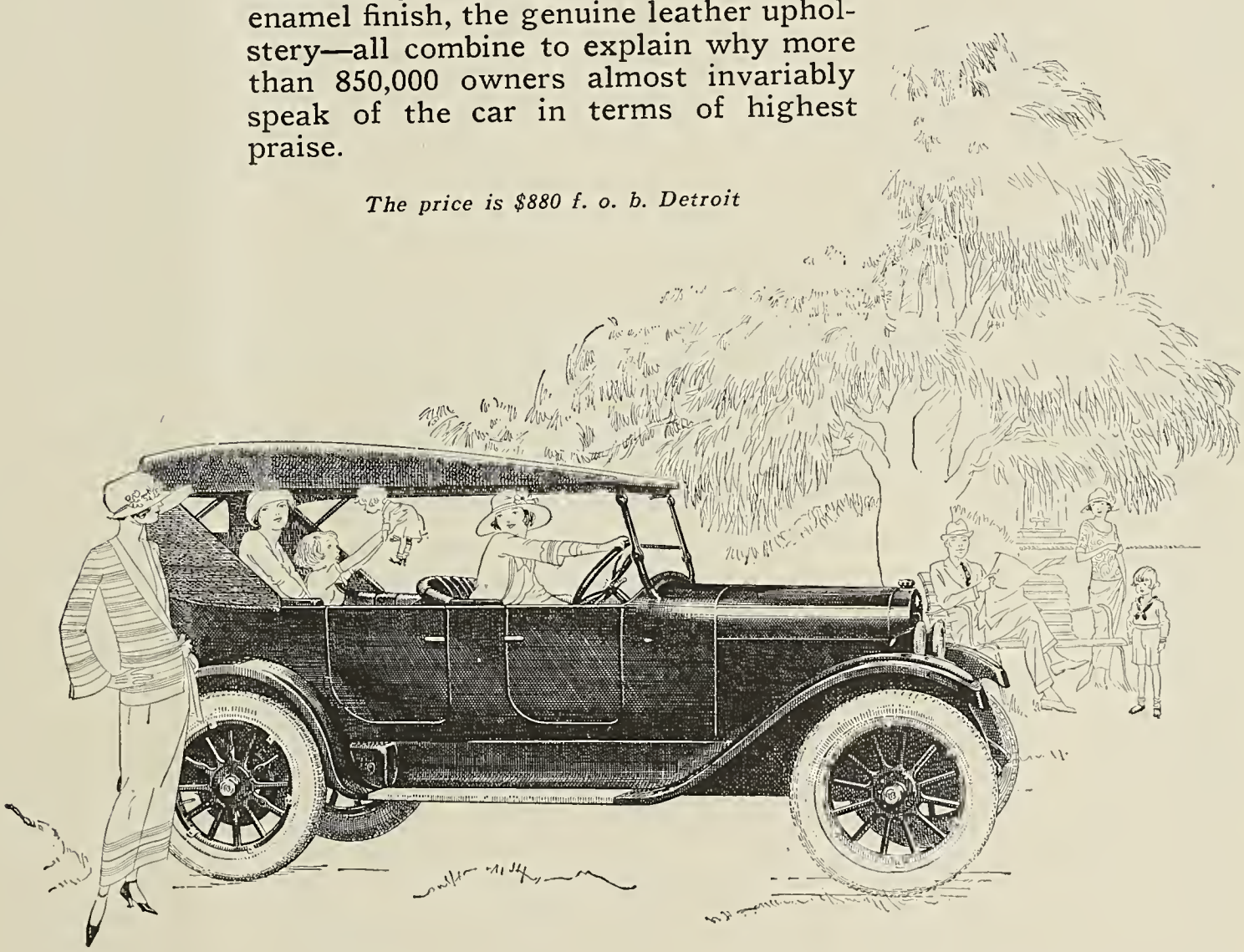
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THE TRUTH ABOUT TEXTURE

(*Continued from page* 75)

the natural textures and characteristics of building materials were better than any artificial "textures" or faked "characteristics" which could be arbitrarily applied to them, and all about our countrysides began to appear houses which seemed to possess a kind of intrinsic merit which would last.

Any idea, however, in building or anything else, is susceptible to the abuse of exaggeration, and it is against this that we must guard in the matter of textures. "Rock-faced" masonry is an example of bad art in the form of an artificial imitation of a natural effect, or at least of what was believed to be a natural effect. Considering here certain materials commonly used in the exterior construction of houses, instances are not far to seek wherein the architect, or artisan, or both have shown too much zeal in the "back to nature" swing of the architectural pendulum.

Brickwork in which rough brick-ends are deliberately projected two inches or so from the face of the wall is on the danger line of affectation. It undeniably produces an effect of texture, but by means too self-conscious and insistent. The architect may say "I got rather an amusing effect here with the brickwork"—and the expression which he means to sound pleasantly blasé comes nearer to being literally true.

STUCCO AND WOOD

There are even more affectations in stucco finishes. Texture is all very well, and even a variety of more or less tricky kinds of trowel work, but the kind of stucco finish which looks as though it had been thrown on in handfuls is as bad, in its way, as the stucco coat which is troweled as smooth as a piece of sheet metal. "The mark of the tool," the fetich of all the ardent believers in the gospel according to William Morris is all very well, if the tool is used in a normal and natural manner.

If a piece of wood is roughed to shape with an adze, the marks of this tool unquestionably add a pleasing hand-wrought character which greatly aids the expression of ruggedness and vigor in half-timber work, or in the jambs and lintel of a doorway in the informal type of house. But a distinct degree of insincerity is reached when a piece of mill lumber, which has never seen an adze, is deliberately roughed up with a plane or a broad gouge so that it has an effect of being scalloped or even marcelled. The mark of the tool is there, but it is the mark of the wrong tool, wrongly used.

The rough slate roof has added greatly to the vocabulary of our country house architects—but it, too, is susceptible to abuse and exaggeration. It is well enough, and admirably picturesque when it is in scale and character with its house, but it becomes grotesque when it is made to look as though it had been laid by the Druids, after they got through building Stonehenge.

DANGEROUS EMPHASIS

So much for the danger of exaggeration and insincerity in over-emphasizing textures in materials. It is a real danger, and one which might go far toward discrediting a number of excellent and honest materials; it might even give the pendulum a push backward to the point where textures were ignored and disguised. There are plenty of examples of greatly exaggerated textures in motion picture "sets", and these should be seen as a sort of warning to such architects and prospective builders as entertain the belief that if rough woodwork is good, mutilated woodwork is better.

From which observations I do not by any means want it to be supposed that texture in building materials is not an admirable and highly desirable thing. The illustrations of this article have been chosen with considerable care to show good expressions of texture in several commonly used materials, and to show, in several instances, the limit to which the texture should be developed.

HANDLING STONE

Texture in stone masonry is a particularly delicate matter, because a stone wall combines nature and artifice. The stones themselves are natural, the mortar jointing is artifice, and this should always be very sympathetically done. Few natural stones are suitable for building in their natural state, and must be "rough dressed," which means in some cases having merely their ends roughly squared up and in others, the rough splitting of the stones as well. The amount and color of the mortar used depends upon the effect desired. In one illustration the horizontal shapes of the stones are so pleasing that the architect has emphasized the stones as units by means of white mortar joints. In another example, where the edges of the stones are not so precise, a unity has been given to the wall by the use of more mortar, and little contrast in color between mortar and stone.

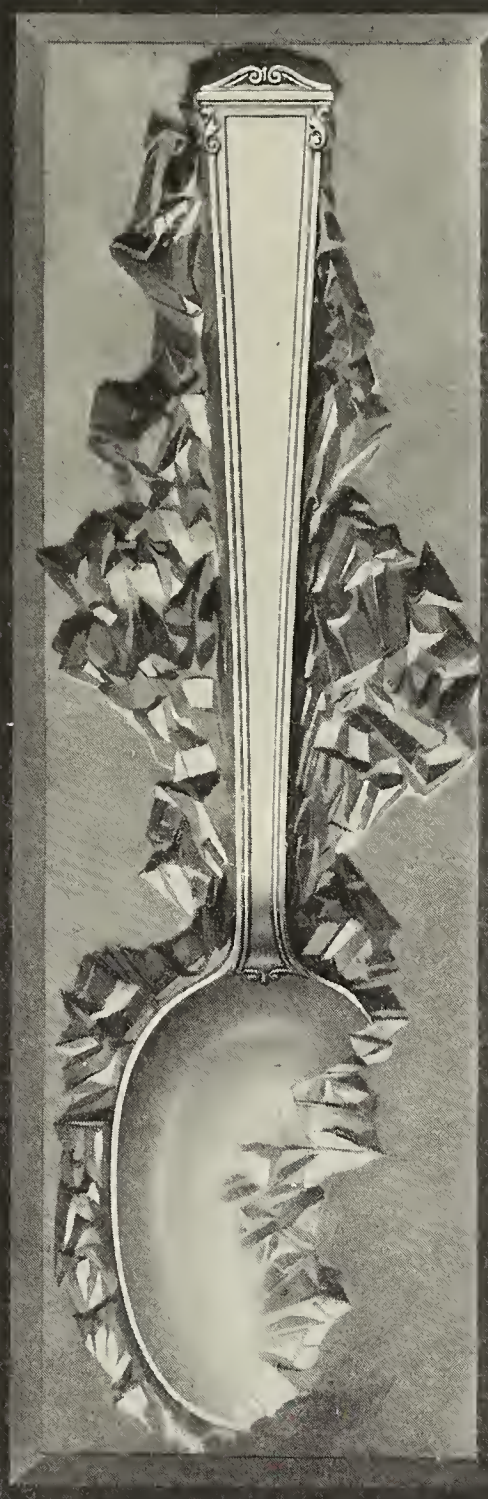
In stucco finishes there is a good deal of latitude, because stucco is a mixed material, with no prototype or precedent in nature to tell us what its natural texture should be. Common sense and good taste ought to help in determining the best stucco texture in any given instance, but unfortunately these aids are frequently absent. There can be no general rule, because a good and effective finish for one house might be atrocious on another. Certainly the addition of coloring matter and the development of troweled or rough-cast finishes can add greatly to the picturesque effect of this material, and so long as the treatment is a means and not an end, unusual stucco effects can safely remain on the right side of undue exaggeration.

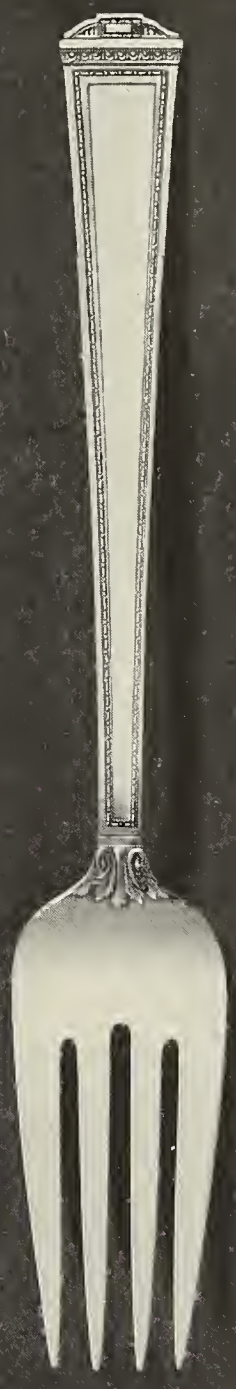
BRICK TEXTURE

Texture in brickwork has been aided, if not entirely recreated by the enlightenment of the manufacturers in providing face brick in a wide range of excellent natural colors and textures. The only way in which these modern bricks can be spoiled is in the manner in which they are laid up. Three things, here, must be right: the color of the mortar, the width of the mortar joint and the kind of mortar joint. Attractive brickwork has been done with white mortar, used in wide flush joints. There is less emphasis of the pattern formed by the individual bricks as units when neutral colored mortar is used, and perhaps the most effective (and the safest) method of brick building is with neutral colored mortar, in a raked joint of medium width—not more than three eighths of an inch. The slight shadow cast by each brick sufficiently emphasizes the fundamental identity of the brick as a unit, and produces a pleasant and not exaggerated effect of texture in the whole wall. Even common brick, laid up in

(*Continued on page* 104)

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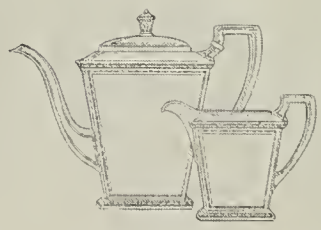


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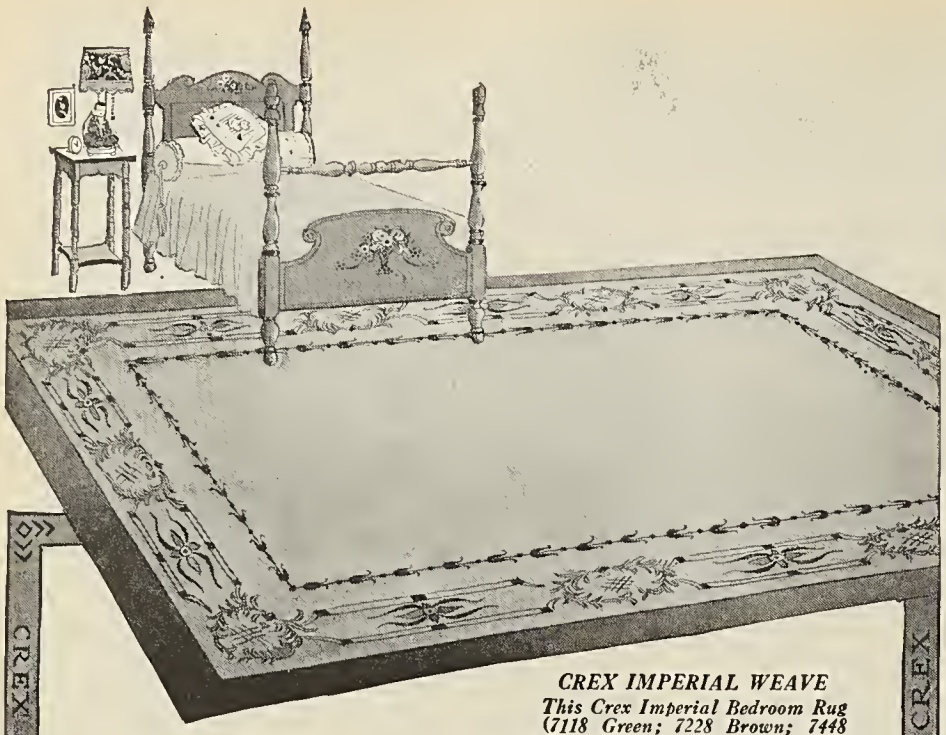
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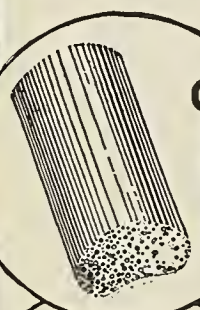
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THE TRUTH ABOUT TEXTURE

(*Continued from page* 102)

this manner, will make a very attractive wall.

Of exterior woodwork, enough, perhaps, was said in earlier paragraphs. Where wood is used in close conjunction with stone, brick or stucco, it is desirable that it should look strong and rugged. Smooth mill finishes on wood so used make an unpleasing contrast, as they tend to make the stone, brick or stucco look rough and unfinished, while they make the wood seem too smooth. For the same reason it is better to stain than to paint wood which is used closely with stone, brick or stucco, because paint is too smooth, while stain allows the natural roughness of the wood to assert itself. The thing to beware of is the temptation to make the wood too rough, to deliberately make it more rough, more primitive than it would have been made by the crude tools and unskilled hands of a pioneer homesteader. This exaggerated roughness "screens" well in a motion picture, but is tiresome to live with, and some day may even come to look downright silly.

Most natural building materials are naturally interesting, and are generally seen at their best in the oldest buildings, when builders were not self-consciously striving for effects. Natural textures will take care of themselves, and are very responsive to mild but sincere encouragement and appreciation. They should not be forced, and when they are exploited by means of insincerity, and the exaggeration which is one of the earmarks of uncultivated taste, their revenge falls heavily upon the builder, and puts him on record as having built not better, but worse than he knew.

ROSES *to the* SKY

(*Continued from page* 56)

second terrace, three feet above the first, is also higher in key when it blossoms with the bright yellows of Mrs. Wemyss Quin and Daily Mail. The next note in this chromatic scale of roses is the pink of Lady Hillington and Mme. Ravoury on the third terrace. On the fourth the rosy salmon of Mme. Abel Chatenay has been combined with the white of Frau Karl Druschki. On the fifth terrace Mrs. Streatfeild has done an effective thing by planting only one variety of rose, and that the white Mme. Caroline Testout, then using with it in the beds the blue of Canterbury bells. On the sixth and last purely decorative terrace the rosy salmon Mrs. Wakefield Christie-Miller has been used in two of the panels, and the similarly colored Mme. Leon Pain in the remaining two.

By alternating the varieties in this way and by keeping each terrace limited to one or two colors, the designer of the garden has achieved a finely ordered composition through which one's progress takes on a vividly interesting quality. In other words, when you have made the ascent to the top of the garden you arrive with no chaotic jumble in your mind of a merely great array of roses, but with a definite picture of each rose-paneled space and its place in the general scheme.

The incidental decoration of the garden is also handled in an interesting fashion. Below the stone retaining walls which separate each terrace, borders of polyanthas have been planted, softening the breaks in levels with thickly clustered pads of pink. Low hedges and borders of this rose are used with great effect not only in this Surrey garden but in many of the rose gardens in England. Planted closely it remains a sheet of bloom through the entire summer. Many of the rose beds here are edged with nepeta cataria, or catnip, and with lavender, both of which plants are neat in habit and bloom from spring until fall.

ENCLOSED GARDENS

(*Continued from page* 54)

garden but its effect can be spoiled very easily by closing in the exposed sides with something which might not continue the architectural feeling. A lattice, in this instance, painted to match the trim, would be splendid, whereas even a low stuccoed wall might seem too heavy; and while a low, loose-growing hedge would be inadequate, a fairly tall, clipped hedge would have the proper touch of formality and an appropriate size.

In gardens whose surroundings are too lovely to be lost and in which, even when they are left fairly open, there is not apt to be any unwelcome intrusion, the enclosure need be indicated only as a sort of framework. In cases of this kind a low hedge would be entirely adequate. It might be barberry, box, or low-trimmed privet. A low wall, brought to a comfortable sitting height, would give the feeling of a substantial enclosure without being one that might shut out a desirable view, and it might also be arranged to serve at certain points as a seat. Gardens which are sunk no more than a foot or two give a fine sense of seclusion without having any more of an enclosure than their surrounding slope or retaining wall. A type of enclosure which has not yet been touched upon is the "post and chain." It consists, as the name implies, of posts, 6′ to 7′ tall, spaced from 6′ to 10′ apart, and connected by chains which hang between the posts in a graceful curve. This device, even when it is hung with climbing roses, does not obscure the view beyond the garden, but breaks it up into a series of decorative panels.







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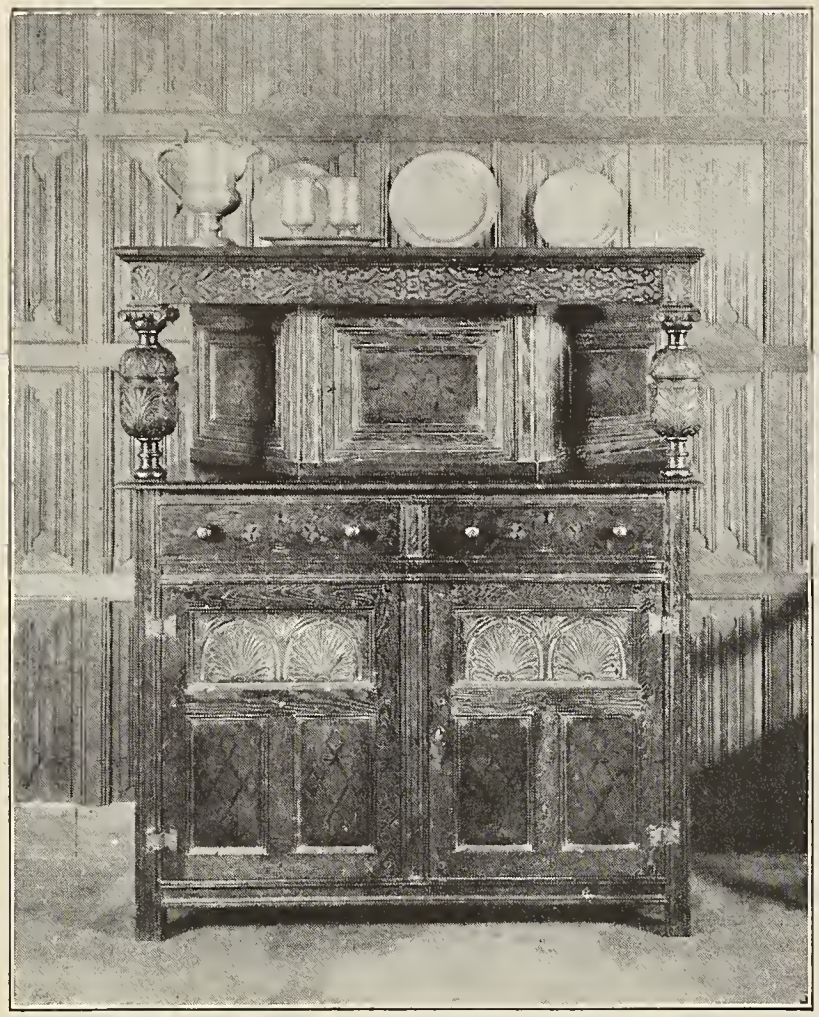
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Windsor chairs are found among the early American designs. Here are two types—hoop-back and loop-back. Maple, ash, hickory and pine were the woods used

EARLY AMERICAN CHAIRS

(*Continued from page* 58)

Dutch, and, later, French furniture into their communities, for they did not scorn European "wooden wares". On the other hand they industriously produced pieces of their own, inspired by European furniture forms, but not lacking in definitely original local developments.

NATIVE WOODS

The abundance of woods at hand for furniture construction was put to good account in Massachusetts, Connecticut, Rhode Island, New York, New Jersey and Pennsylvania by the home craftsmen in Colonial days. The Massachusetts colonists encouraged cabinet-making and chair-making. The early Massachusetts wainscot chairs were turned and carved, massive but along good lines, following the furniture of the England of the period, although dispensing with much of the carving of Charles I reign. Oak, ash, elm, walnut, maple, pine and red cedar were the woods at hand for the American chair-makers, and well they wrought. Early in the century the chair in Northern America was, more or less, a patriarchal prerogative, a seat for the head of the family, when he had time to sit down: the others, for the most part could content themselves with stools. By the end of the century chairs came into general use and wood workers multiplied. In Boston in 1680 or thereabouts John Clarke, cabinet-maker, Ebenezer Savage, William Killcupp, turner, and Thomas Stapleford, chairmaker were plying their honorable trades. Not only were there chairs for grown-ups, but children's chairs became common articles of furniture in New England homes.

In the later years of the 17th Century black walnut began to replace oak in the construction of chairs. By the end of the century rigidity in design gave way to the influence of less formal lines. Seats of rush, reed, sedge and the inner bark of basswood were in vogue. Broadly speaking, the period 1700-1720 was the American walnut period; Turkey-work, Russia leather and cane were used in their construction.

NEW ENGLAND CRAFTSMEN

From 1700 until the Revolutionary War, New England locally produced more furniture than she imported. At the dawn of the 18th Century the excellence of her craftsmen was known throughout the Colonies. In 1700, for instance, Edward Drinker, Jr. of Pennsylvania, journeyed all the way from Philadelphia to Boston to learn cabinet-making. Lynn, Marblehead, Salem, Newburyport, Bradford and other towns all had chair-makers who did a rushing business. Even gentleman amateurs took a hand at the game as when the Rev. Theophilus Pickering built two chairs (perhaps more) for his Salem house in 1724, and when Benjamin Franklin designed his famous folding step-ladder chair for his library in 1761.

The New England chairs from 1700 to 1720 were mainly of the slat-back order and then till 1750 the black or white cane back chairs were very popular. Very little mahogany was used in New England as early as 1750 but maple had come into more or less vogue. American slat-back rockers came into vogue about 1725. About 1700 the bannister back chair was introduced from England. Some twenty-five years later its Spanish foot was discarded and the balusters and uprights were flattened on both sides.

THE NEW YORK MARKET

New York was a rich market in Colonial days for both imported and locally made furniture. There were of course, many Dutch chairs brought over in the New Amsterdam days, and as early as 1656, nine years after the arrival of Governor Peter Stuyvesant, the Burgomasters of Amsterdam had stipulated that the West India Company should give colonists going to America suitable transportation with their families and household furniture and other necessaries. The Dutch chairs brought over in the early days were painted black, with rush bottoms, jar shaped slats, and bow-shaped top rails. The legs were turned and they terminated in the characteristic hoof feet. While oak chairs were still the sort most generally found in the South, other woods were employed for the chairs brought into New York or possibly made there. Probably the eighteen Turkey-work, twenty-four single-nailed and twelve double-nailed leather chairs which Captain Kidd acquired in 1692 through marriage with John Ort's widow were of the old type; by 1690 the bombe lines and cabriole legged chairs had superseded the more stately oak chairs of the earlier days of life on Manhattan Island.

By 1730 English and other chair-makers, cabinet-makers, joiners, and carvers were establishing themselves in New York and also in Philadelphia. Mahogany, though very expensive, was coming into use. The Dutch taste, so popular in England was naturally

(*Continued on page* 108)

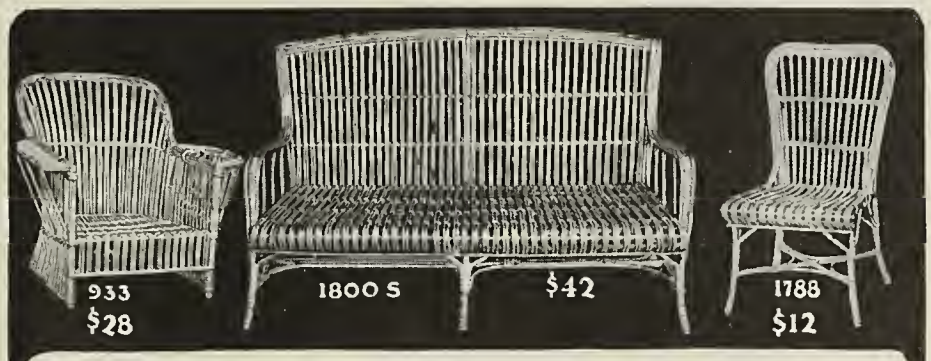
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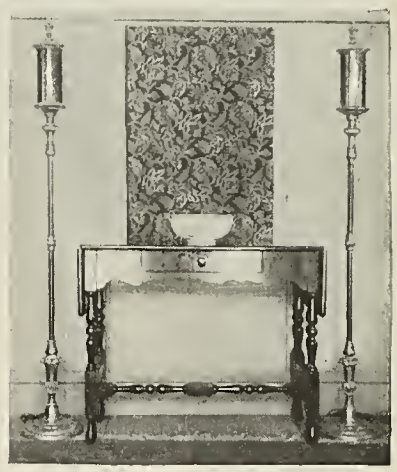
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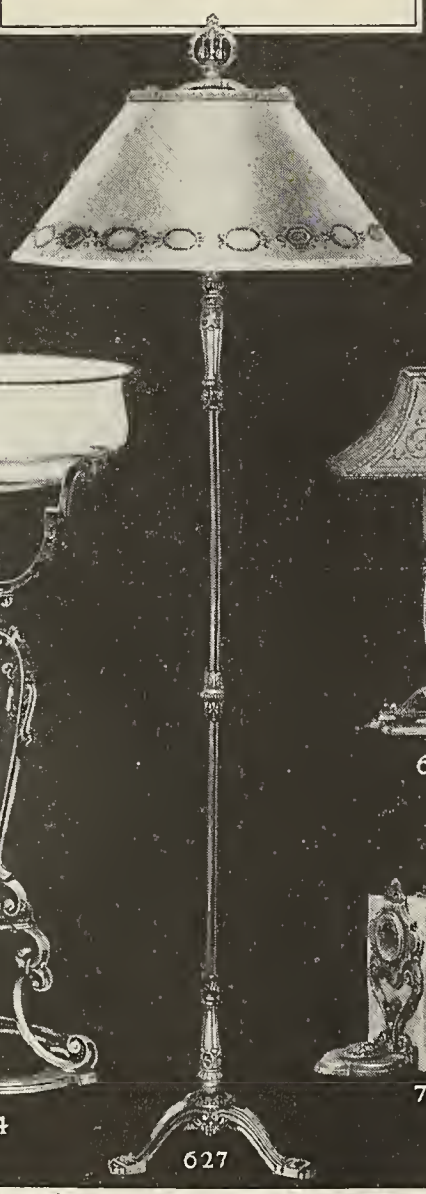
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634


634


636


601


627


8214


600


7219

EARLY AMERICAN CHAIRS

(*Continued from page* 106)

reflected in American furniture. In 1758 Theophilus Hardenbrook, a teacher of architectural design, was one, if not the first, of the American pioneers in advocating furniture along the lines of exotic design—Chinese, Persian, Roman, Egyptian were but a few of his enthusiasms, though they do not seem to have awakened a response in the chair-makers. In 1756 Robert Wallace, a "joyner" was making "chairs of any fashion" in his shop on the corner of Beaver and New Streets, while some five years later John Brimmer, a London chair-maker has come to New York and holds forth "At the sign of the Chair" opposite Flatten Barrack Hill, Broadway. Two years before (1760) James Rivington, the famous New York printer was offering for sale "Books for architects, builders, joiners, etc." containing designs for furniture. Such books naturally gave impetus to chair-making in the colonies. They were comparatively inexpensive and therefore within reach of nearly every master-craftsman in the new world.

At this time the South was making somewhat feeble efforts at furniture construction. In 1757 George Washington wrote to London to ask Richard Washington to procure for him a dozen strong chairs, remarking that he had "one dozen chairs that were made in this country; (presumably in Virginia) neat, but too weak for common sitting".

"The Gentleman's and Cabinet Maker's Directory" by Thomas Chippendale (1762) and the Batty Langley books of design came into the Colonies so American cabinet-makers and chair-makers had plenty of "inspiration" from outside sources.

THE WINDSOR CHAIR

One of the most interesting developments of the mid-18th Century in American furniture was the Windsor chair. Although its origin is unkown, probably its history begins in the English countryside, and that examples of the English forms inspired American chair-makers to adopt and to improve upon it. By 1745, the Windsor chair was firmly established in Philadelphia and by 1760 was popular in New York. New England, too, was famous for its Windsor chairs. There were some thirty Windsor chairs on Washington's veranda at Mt. Vernon. Thomas Jefferson sat in a revolving Windsor chair while writing out his draft of the Declaration of Independence. In New York, Perry Hayes and Sherbroke were advertising "Philadelphia made Windsor chairs" in 1763. The Philadelphia Journal carried Jediah Snowden's Windsor chair advertisement in 1773. The first New York Directory (1786) names Thomas Ash and also Leacock and Intle as Windsor chair makers. Three years later nine Windsor chair makers and ten other chair makers were mentioned in the 1789 Directory. In 1787 Philadelphia boasted of no less than fifty-six cabinet-makers, twelve Windsor chair-makers and seven chair-makers, among whom William Savery, supreme furniture craftsman of his day was figured.

The period of the Revolutionary War interfered with American handicraft in many localities as might be expected, but the post-war activities of American chair-makers were unflagging. Hepplewhite's Sheratons' Robert and James Adams' and other furniture designs had been published and brought to the new nation. French furniture too was receiving consideration. A Louis Seize chair was placed by Washington in the President's House in Philadelphia, and the President presented a white and gold Sheraton style chair to his friend George Read (signer of the Declaration of Independence). In 1791 Alexander Hamilton was insisting that American "cabinet-wares are generally made little, if at all, inferior to those of Europe". Exportation of American made pieces was considerably extended. In 1795 appeared the second edition of "The Journeyman's Cabinet and Chairmakers' Philadelphia Book of Prices" and from the sixty or more entries concerning chairs therein, we may derive some idea of the importance to which chairmaking had then attained.

THE "FANCY" CHAIR

About 1797 William Challen, formerly of London but then established in New York, introduced what was known as the "Fancy" chair to America. These were black, white, green, or yellow, with yellow or gilt decoration. In 1802 William Palmer of 2 Nassau Street, New York was advertising the black and gold sorts; in 1806 William Mott of 51 Broadway stocked green, white and gilt fancy chairs; in 1812 Asa Holden of 32 Broad Street sold ball and spindle fancy chairs and in 1817 Wharton and Davies were selling other fancy chairs. Fancy chairs remained in vogue till 1830.

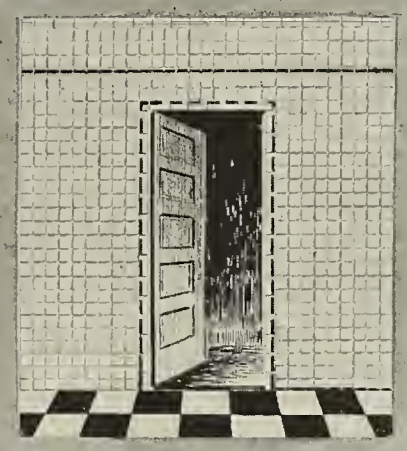
The influence of Sheraton design is found in the best American chair work of the early part of the 19th Century, an influence to be noted in the best work of Duncan Phyfe of New York.

James Monroe brought home with him from France twelve chairs in Empire style. From 1810 on the taste for Empire furniture supplanted the taste for Sheraton pieces. Duncan Phyfe and other craftsmen helped foster this misfortune and it all led to the development of the "American Empire" pieces, rampant in veneer from 1830 to 1840, so often proving to be atrocities of the first water.

As the 19th Century grew apace, furniture-making extended throughout the land. Dewitt Clinton was writing of the industrious chair-makers of Candaigna, New York State as early as 1820. It was in this year, also, that someone discovered the advantage of lengthening the rockers of rocking chairs by a rear extension which added to their safety. The frequenters of 20th Century summer resorts should erect a monument to the memory of this unknown benefactor.

With the mid-19th Century our little flight into the lore of American chair-making may come to a pause as we will find ourselves sure, if taking wing for a league further, alighting on the haircloth chair which added to the horrors of the Civil War, although just a hundred years before Mrs. Benjamin Franklin wrote to her celebrated husband who was then in London "The chairs are plain horse hair, and look as well as Paduasoy, and are admired by all." We try not to doubt her credulity!

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HOW *to* CHOOSE *a* HEATING SYSTEM

THE heating system is as essential to a home as the foundation, and whether the family lives in comfort or exists in discomfort, for six months or more during the year, is determined by the correct functioning of this highly important part of the household equipment. Every one wants comfort and there is always a "best system" to produce this condition. There is always a reason for the remark that is so often overheard, namely, "I'd never live in that house of Jane's, it is never comfortable." One or more of several causes may be responsible, including: faulty design or operation, inferior materials or construction conditions of an unusual character.

Haphazard rules have had full sway in the selection of house heating systems, as the previously mentioned statement attests, and the one and only safe rule for choosing the right method of heating has been lost sight of or ignored, namely, economy of operation. A mistake in the choice of the heating plant is never ending in its penalties to the person who must live in the house, and a remedy is possible only with considerable expense.

Profiting by the mistakes of others and observing a few simple rules will assure the home builder permanent comfort, better health, and an increased value for his property.

THE HEATER'S PURPOSE

A heating plant's efficiency or ability to maintain a comfortable temperature under all conditions is determined by the selection of the proper heating medium, design of equipment, installation and operation, size, type, location and construction of the house. Every house is a separate problem, so that brick, frame, hollow-tile, or stucco buildings require different treatment, and special consideration must be given to structures of compact or rambling character.

Matters of practical design may well be left to the architect or heating contractor, who make a specialty of this work, but it is best to be assured of a guaranteed temperature of 70° in the house, when it is zero or below, outside. This matter should be handled in accordance with local conditions. It is a mistake, when planning to build, to arbitrarily set an amount for the heating work and then make the bid come within that figure. A better plan is to have bids submitted on a uniform standard of material, for while all heaters may look alike, there is as much difference in their quality as there is in automobiles. The lowest bid might well be the subject of greater suspicion than the highest.

THE FOUR METHODS

Four methods of heating are recognized as being the best for homes and in the order of the initial cost they are: warm air, steam, vapor-vacuum and hot-water. Each has its merits in specific cases and bearing in mind that economy of operation should be the the basis for selecting the plant, the particular advantages of the four systems are:

1. Warm-air—lowest initial cost, clean, healthful heat, easily adjustable to meet changing weather conditions.
2. Steam-powerful, quick responding heat, suitable for almost every building, easily regulated and flexible.
3. Vapor-vacuum—steady, perfectly controlled heat, economical and noiseless.
4. Hot-water—most economical in fuel consumption where unvarying temperature is required for long periods, noiseless in operation.

In comparing the various systems, it is evident that, where intermittent service is wanted, the warm air furnace is the most satisfactory, for as soon as a fire is started, heat is immediately available. It is also preferred by some people because they consider that the radiators, used with steam and hot water systems, are unsightly. Better ventilation and humidity control are possible with furnace heat, room registers are small and inconspicuous, operation is noiseless and odorless.

Steam, vapor-vacuum and hot water systems will operate for longer periods without attention, and experience has shown that for equal results they show greater coal economy, though care in operation will largely govern this item. Smaller pipes and radiators are used with steam and vacuum plants than with hot water, while more even and lower temperatures are possible with vacuum and hot water plants than with steam.

The successful operation of the warm air system of heating depends upon the natural laws of heated air rising and cold air descending. It consists of a heater enclosed within a sheet iron casing, a supply connection for cold air, leader pipes to convey the warmed air to wall stacks and room registers. The warm air circulating in the rooms overcomes the heat losses from windows and walls.

THE HEATER AND FURNACE

A furnace's efficiency is determined by the amount of properly heated air it will supply in a given time, and the success of the whole system depends upon the scientific proportioning of the various parts. In this connection the area of the cold air supply duct should be equal to the area of the warm air pipe of the furnace, in order to furnish an adequate volume of air to the heater. It is customary to take the air from three places, namely all from outside, all from inside or part from each place. The latter two methods show great savings of fuel over the first method as the air can be more quickly heated. When an inside air supply or the recirculation method is used, air is taken from the coolest parts of the house, such as halls.

In the heater proper, the relation of the grate surface, heating surface, size of fire-pot, ash-pit and fire travel are important for satisfactory service. A large grate surface and small heating surface would mean burning a great quantity of coal, a large fire and a weak flow of air to the rooms. Grate and fire-pot construction govern the amount of coal burned and the proper burning of the gases, so that all of the available heat units are extracted and put to work. Tight joints between the castings are of the greatest importance, so there will be no possibility of dust or gases to filter into the warm air chamber. A generously proportioned ash-pit saves grate bars and provides a better air supply for combustion.

In placing the furnace, preference should be given to a central location and in piping, favor should be shown to the north and west sides. Pipes and stacks should be pitched and shaped so that the flow of air will not be retarded and upper floor wall stacks should be run up inside walls so wind and other weather conditions will not affect the circulation of air. Registers should have free area in proportion and should be above the floor line so that they will not catch dirt and spoil the quality of the air supplied for heating.

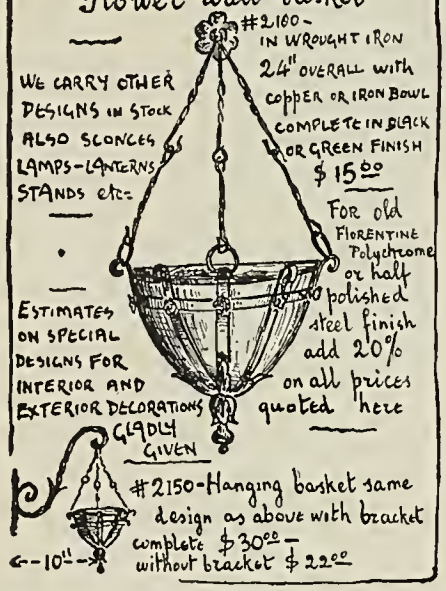
With the average house construction of today, to maintain a temperature of 70° in zero weather, about 5 lbs. of coal per square foot of grate surface,

(*Continued on page* 112)

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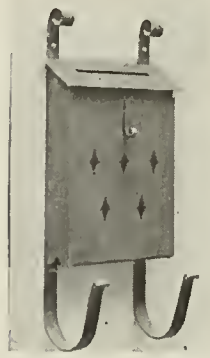


UNFINISHED FURNITURE

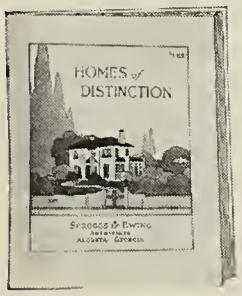


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Directors: Harold Donaldson Eberlein and Nancy V. McClelland

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ARTS & DECORATION
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Ivy holder with wrought iron stand (green or black finish) and hand hammered copper bowl—size of the bowl 6" deep x 9" diameter—

Price—$7.00 each

House & Garden Shopping Service
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For Shoes and Slippers

Men and Women alike appreciate the convenience of the

Footwear Valet

Solves the problem of keeping footwear in orderly manner. Simply place shoes and slippers on rack out of the way where they remain undamaged and handy. An attractive piece of furniture, finished in dull mahogany or walnut. 8½" wide, 19" high, 26" long.

Only $6.50.

Order from this ad. at once. Send check or money order for $6.50 and rack will come to you quickly by express. Money refunded if not satisfied.

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Can be moved from place to place easily while cleaning or dusting.



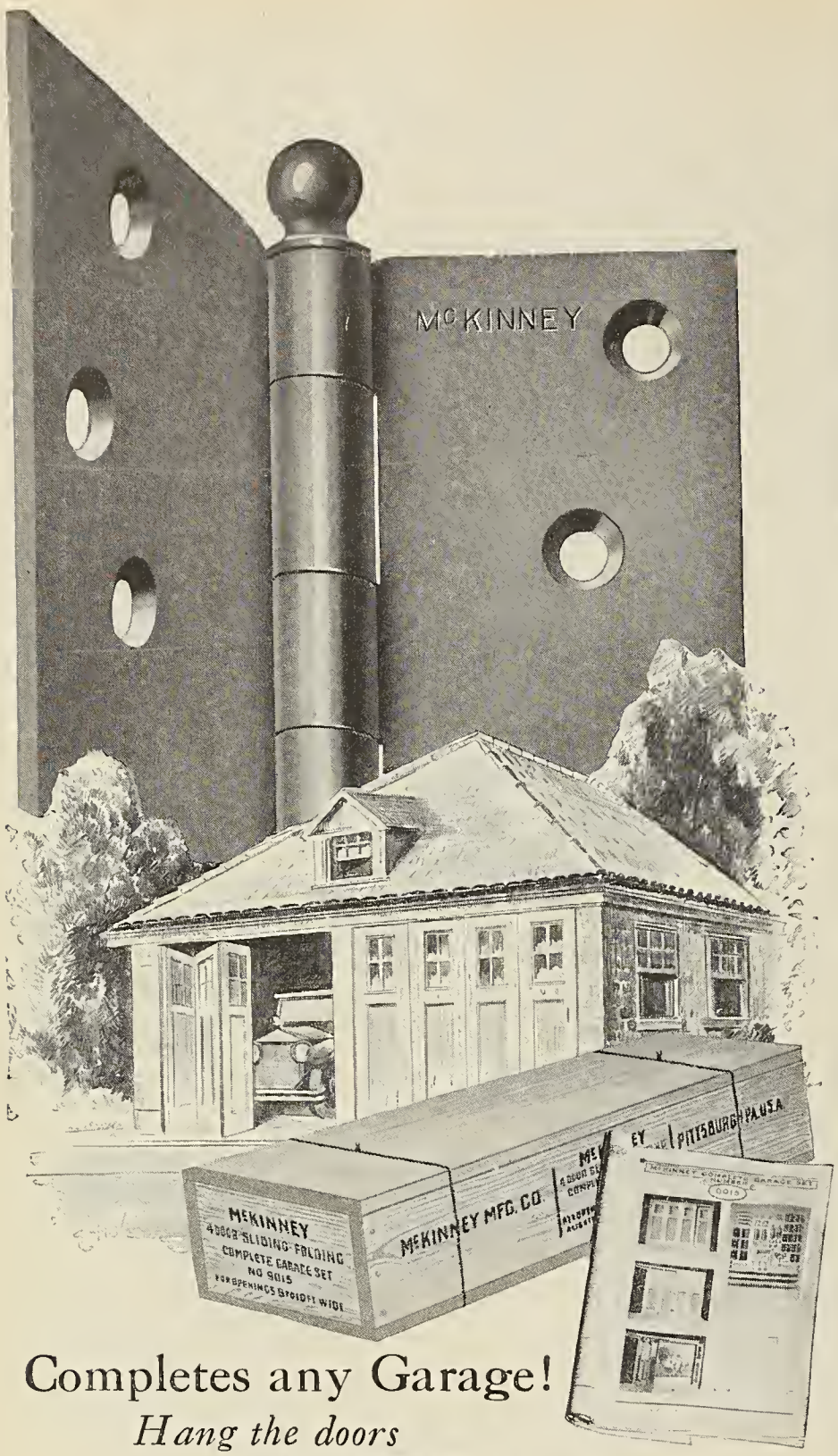
Fits neatly against baseboard and wall closet, bedroom or elsewhere.

SERVICE TABLE WAGON
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(1) Has large broad Table Top (20x30 in.)
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(3) Large center pull-out Drawer.
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Hang the doors
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EVERYTHING needed to hang garage doors right is in the box which holds a McKinney Complete Garage Set. From the track to the least screw, every unit is there—and so easily assembled even an amateur can do a fine job, McKinney-fashion.

As long as the garage stands, its McKinney-hung doors will hang true. Designed to perfect a garage entrance, McKinney-hung doors glide smoothly, shut firmly and never grow obstinate.

Doors easily operated, an entrance really artistic—not only the garage just building can have this requisite, but it is readily added to your present garage, at slight effort and little cost. Leading hardware stores sell McKinney Complete Garage Sets for only a trifle more than ordinary hardware unassembled!

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McKINNEY
Complete Garage Door Sets

HOW *to* CHOOSE *a* HEATING SYSTEM

(*Continued from page* 110)

will be consumed per hour. During the average heating season, authorities estimate the coal needed will be about 2 lbs. per hour, per square foot of grate surface. The amount of coal used can be cut down by careful firing, recirculation of inside air and use of regulating draft and check dampers. Ease of operation, low first cost, flexibility, economy and durability are the reasons for the popularity of the warm-air system of heating.

OTHER HEATING METHODS

Modifications of the furnace system are possible and their use will depend upon local conditions. For instance, a new addition or distant room can be heated by a direct radiator, if a water coil is placed in the fire-pot of the furnace. In natural gas regions, gas burners can be used very economically and as thermostatic control is possible, the owner can forget that he has a furnace. Another great advantage is that there will be no coal or ashes to shovel. In large homes, where the owner demands a furnace heating plant, his wishes can be complied with by using a battery of two furnaces or the trunk line system, which is rarer. With the latter system the air is taken from the top of the furnace and conveyed by one or more main ducts from which smaller branches to the rooms are taken.

Where first cost is the main consideration, in houses of compact style, small mountain or seashore cottages, the pipeless furnace has been used with satisfaction. By this method the warm air is discharged through one large register in a central location. The greatest disadvantage of this type of heater is that privacy is impossible, proper circulation of air and in addition the bathroom will never be comfortable without an auxiliary heater.

THE STEAM SYSTEM

The steam heating system is adaptable to any size or type of house, as the pressure of the steam will insure a positive circulation and an even temperature in all parts of the house. Steam is generated in the boiler, which can be located in any part of the basement, and is distributed to the radiators in the various rooms. As the steam gives up its heat it condenses and the water flows back to the boiler.

Self-feeding boilers are on the market so that personal attention is cut down to a minimum. In the morning, by thermostatic control of the dampers, quick heating up is possible, an advantage that many people want.

As the boiler is the heart of the plant, its design is important in order that the maximum amount of heat is secured from the fuel burned. The size and arrangement of the water passages, length of fire travel, fire-pot construction and ash-pit size are large factors in the economical and successful operation of the plant. A boiler's ability is based on the amount of water it will convert into steam, per pound of coal burned, in a given time. It is rated by the amount of radiation it will supply.

VAPOR—VACUUM

The same kind of boiler is used with the vapor-vacuum system, which can be used in practically the same places as steam. It has a quicker response than steam, has the same flexibility and the further advantages of being noiseless in operation and able to maintain a more even temperature. By eliminating the air from pipes and radiators, vapor will be generated at a lower temperature and with no pressure to contend with an immediate and more rapid circulation results. Piping for a vapor-vacuum system is not as large as for steam or hot water and the small additional cost over a steam system, for a few more fittings is negligible. In first cost this system of heating stands between steam and hot water.

Hot water heating has the advantage of lower temperature as well as an even level. Its demand on the coal bin is small and its operation is without noise. A good boiler, connecting with a piping and radiator system properly sized and balanced is a most desirable combination and will give satisfaction for it is easy to operate and can go for considerable periods without attention. It is best in homes where it can be carefully operated for the pipes and radiators are filled with water at all times, and should it happen that the fire went out for a rather long time, during severe weather, a freeze-up might occur that would cause water damage to floors and walls as well as to the radiators and pipes.

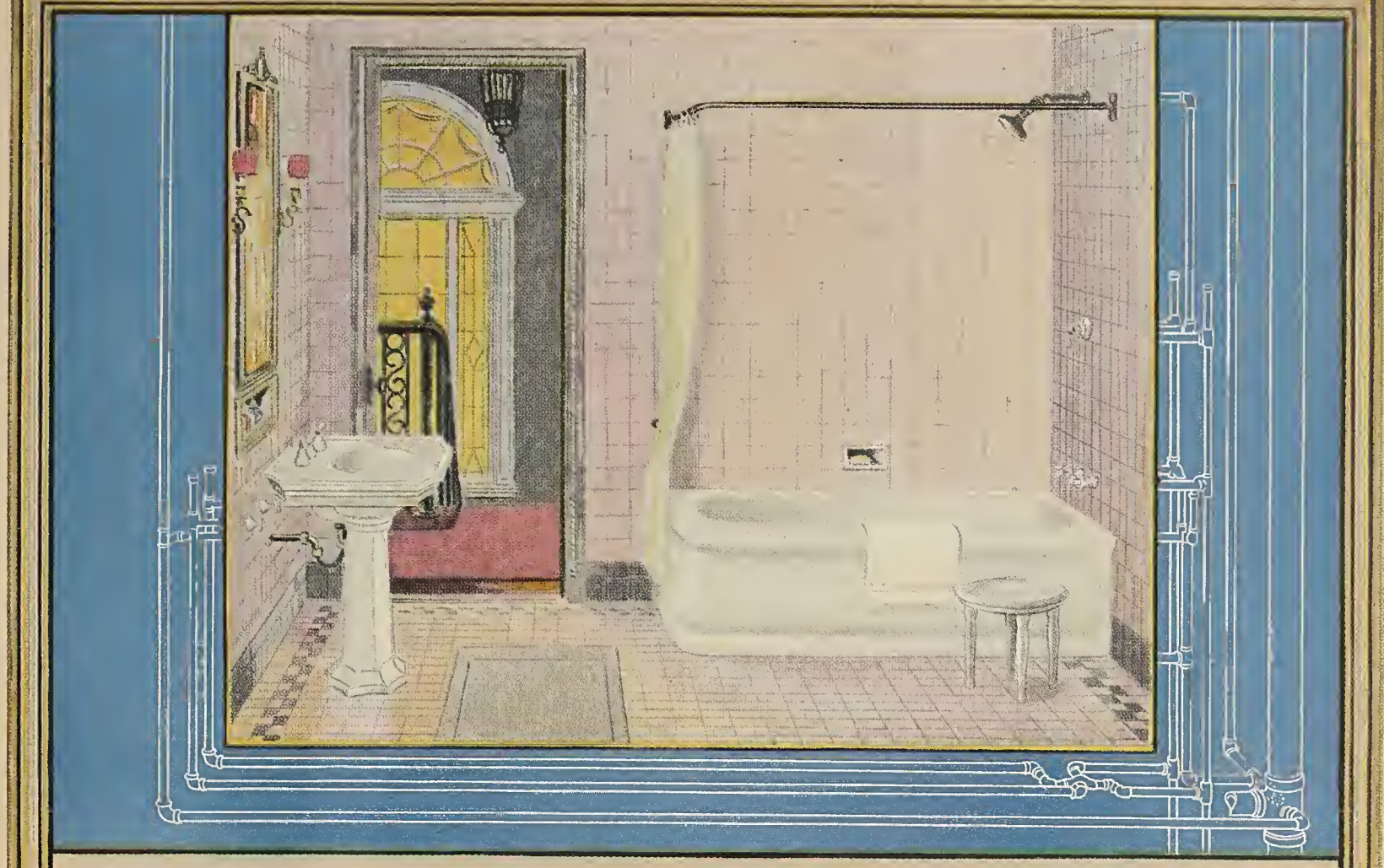
SAVING COAL

Coal can be saved in good quantities, if boilers and cellar pipes are insulated. When high priced fuel is used, careful attention to firing will also show surprising results over the period of the heating season. It has been found that the average efficiency obtained from house heating plants ranges between 40 and 60 per cent and careless operating methods are held responsible. This means a great annual waste that could be corrected by a little expenditure of time and would also add to the comfort of many homes. This is particularly true in the case of small plants where attention is given only as the spirit or feeling dictates.

Careful cleaning of the furnace or boiler at the end of the season will add to its life and decrease repair expense. Following the suggestions of the boiler makers is the best way to get the most from any heating plant, that is correctly designed and installed and experience will teach the peculiarities of each plant. All things being in proportion, the items of fuel economy and service should dictate the choice of a heating system for the home.

A. V. Hutchinson





CRANE BEAUTY IN THE OPEN ; CRANE QUALITY IN ALL HIDDEN FITTINGS

The world-wide use of Crane products under varying and difficult conditions for upwards of sixty seven years, is an indication of the universal acceptance and approval of Crane standards of design and quality.

Since 1855, Crane engineers and designers have labored to promote the progress of the various industries and arts which Crane products serve. The Crane name on valves, fittings and piping specialties used in industrial power, refrigeration, water, oil and gas installations, has become the mark of uniform and dependable quality.

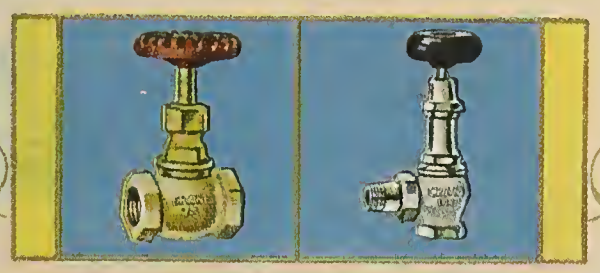
This prestige extends to Crane sanitation and heating fixtures for the home. Meeting the needs of the smallest dwelling, Crane equipment also satisfies the exacting requirements of great town and country houses, towering office and apartment buildings, huge hotels, hospitals, schools and clubs.

CRANE

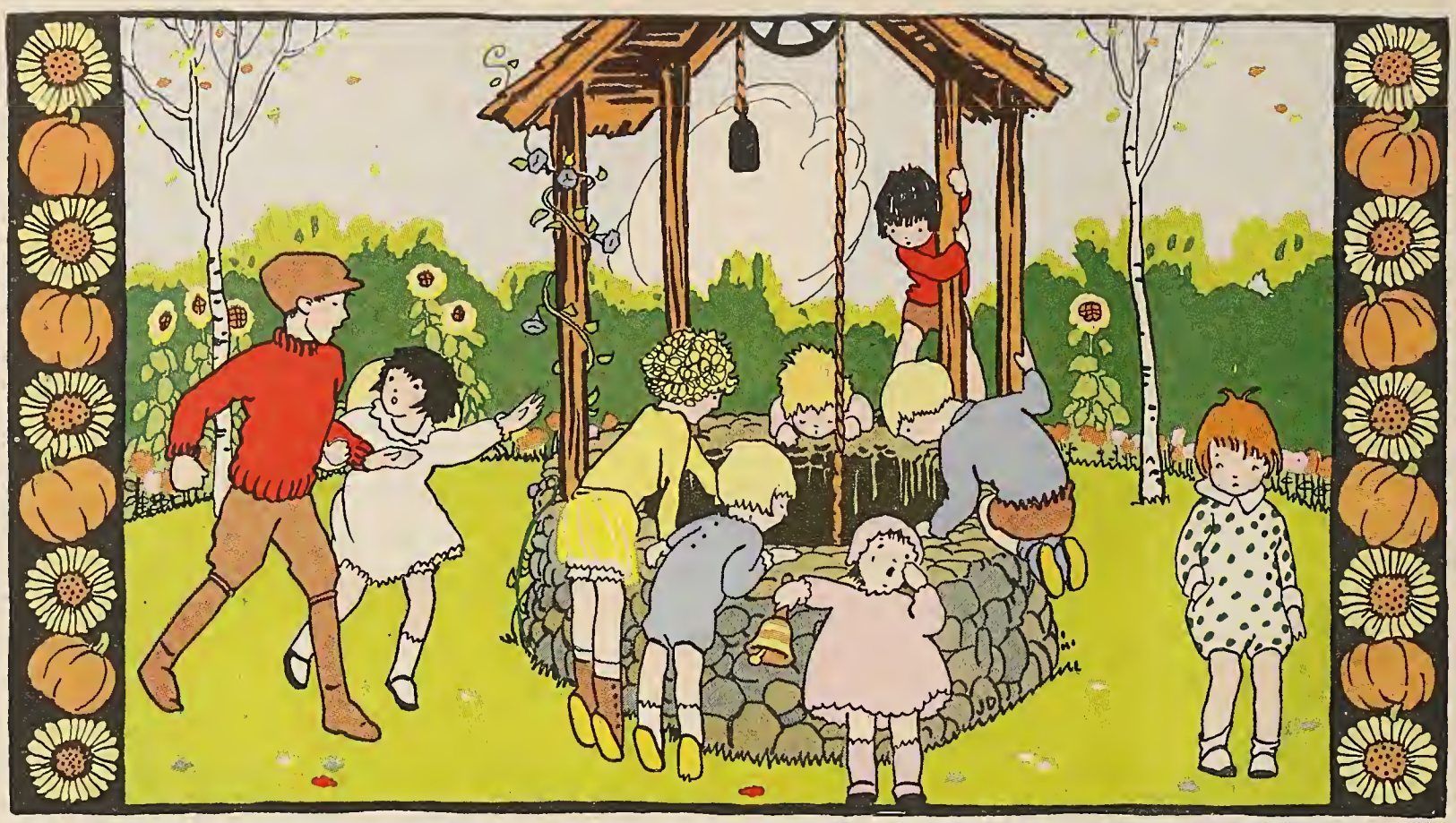
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DING DONG BELL!

FROM this first imaginary ding, dong bell of Mother Goose days ringing fine frenzy for pussy's rescue, to the noble, mellowed tones of "In Memoriam," much of our poetry—all our life—has been measured by Bells.

Did men get the motive of Bells out of the garden? The reader knows much better than we do how the glorious "bells" of Lily of the Valley surprise during the happy May days; how the still more glorious Easter Lily "Bells" turn the June garden into a veritable fairyland; how throughout the summer the Canterbury Bells ring benedictions of a slowly maturing season.

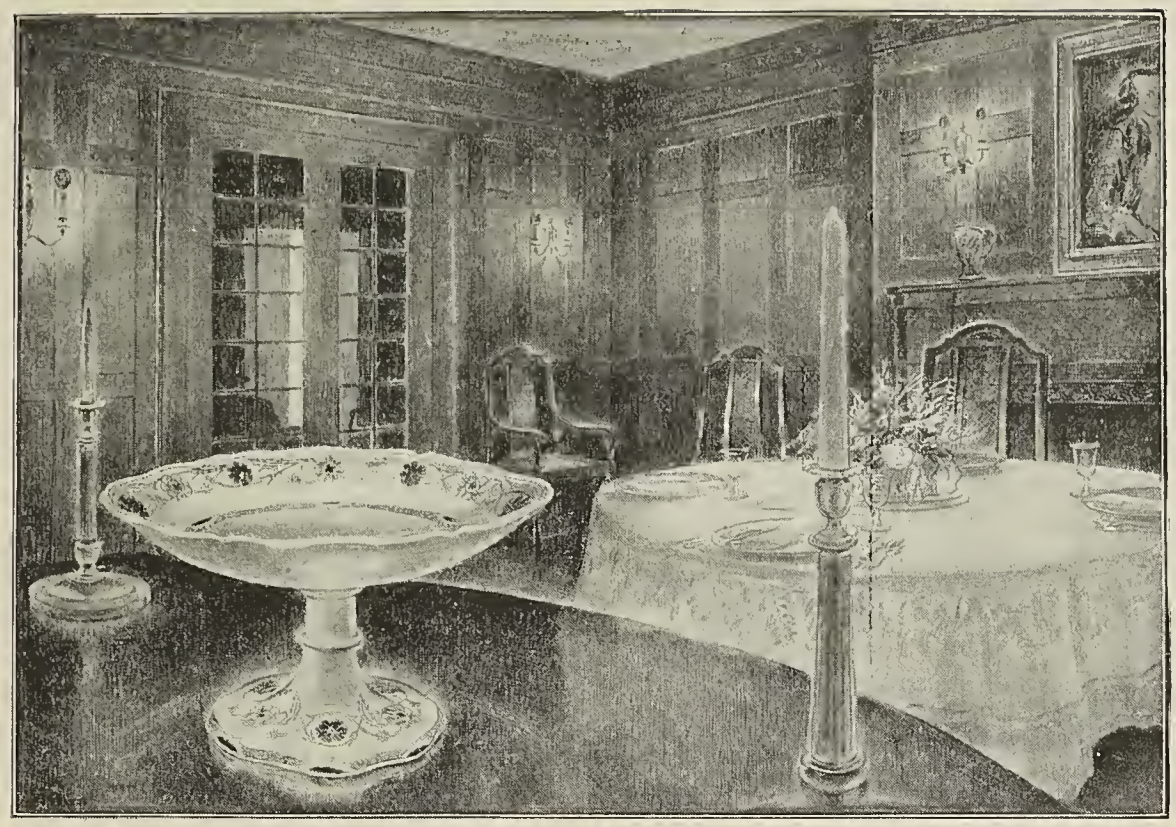
All these bells stand for "nature-in-bloom" and yet, they also carry the subtle message that, with their disappearance, we are approaching the season's end, the period of rest, slumber. Whatever other message they may have carried, give thought to those most intimate and dear to you, so that the future years may hold for them happy bells, in the garden as well as in daily life.



The Prudential
Insurance Company of America

EDWARD D. DUFFIELD, *President*
Home Office, NEWARK, *New Jersey*

IF EVERY WIFE KNEW WHAT EVERY WIDOW KNOWS—EVERY HUSBAND WOULD BE INSURED



Dinner Service of Decorated "Queen's Ware", by Wedgwood.

"IT should not be forgotten that the vast majority of the objects turned out from Wedgwood's factory belonged to the class which he designated 'useful ware'. For their complete adaptation to their intended uses, perfect regularity in form and substance were most desirable qualities. Dozens of his plates can be piled up without exerting unequal pressure. The lids of his jugs and tea pots fit perfectly; his handles can be really held, his spouts pour. Thus while in the domain of fine art mechanical perfection often proves incompatible with vitality of expression, it is otherwise in the case of work which lacks its full measure of utility if it be not wrought with careful finish."
—("Josiah Wedgwood, Master Potter," by A. H. Church, F. R. S., MacMillan, 1903.)

Cream colored ware or, as it is generally called, "Queen's Ware" was brought to a high degree of perfection by Josiah Wedgwood more than a century and a half ago. It is to be had today in many of the original designs, and the skilled hand-processes employed in its making remain, for the most part, unchanged.

"Queen's Ware", like many other Wedgwood products, has been widely copied and imitated, and the purchaser should not fail to see that the ware is stamped with the genuine mark of Wedgwood.

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Individualism— in Good Furniture



FEW THINGS give so distinctive a note to a room as a genuine reproduction of some old American piece, or one carrying the flavor of historic interest.

For instance, the chair on the left is an exact replica of one made for Thomas Jefferson, and on the right, the chair used by the poet Oliver Goldsmith at his desk.

Here, as in all modern pieces or period reproductions under the trade-mark of Elgin A. Simonds Company, one will find *truly excellent value.*—To be found at all good dealers.

Suggestions on interior decoration will be sent to you upon request for our illustrated booklet "H."

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The Elgin A. Simonds Company Furniture Syracuse N.Y.

ROPER

Every Roper Gas Range is inspected by a woman

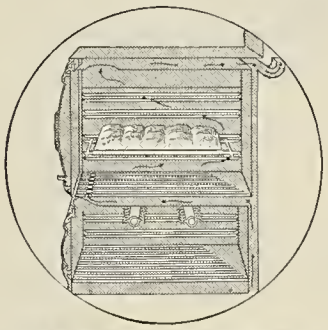


before it is certified by the Roper quality-mark—the Roper purple line



THE ROPER OVEN CONTROL WILL HAVE DINNER READY ON HER RETURN

Inevitably those who appreciate the value of living well, realize the benefit of cheerful and efficient kitchens. For 38 years Roper has fulfilled the highest expectation of those fortunate thousands whose choice is dictated by the keenest discrimination. This record is at once a pride and a responsibility. But it is responsibility in perfect harmony with Roper ideas and ideals.



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Measuring up to the higher standard of efficiency and convenience attained by exclusive betterments, is the distinctive beauty which captivates and charms.

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ROPER
GAS RANGES
(*formerly* ECLIPSE)

BE SURE THE ROPER PURPLE LINE ▬ AND THE ROPER OVEN CONTROL ARE ON THE GAS RANGE YOU BUY
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THE CHARACTERISTICS *of* WILLIAM *and* MARY FURNITURE

(*Continued from page* 86)



Marquetry was often employed on cabinet and table decoration in this period. This sea-weed design is splendid

Back: High backs typical; straight, slightly raked or shaped. Entire frame filled with openwork carving, or caned panels with detached supports; balustered; upholstered.

Arm: Curved or straight.

Seat: Nearly square, narrower at back, upholstered or caned.

Leg: Turned in characteristic inverted cup, pear shape or spindle. Scroll, spiral, molded, octagonal, carved, Flemish scroll.

Foot: Bun, ball or hoof. Flemish or Spanish scroll.

Mounts: The elaboration of metal mounts reached its zenith in this period, as illustrated by the beautiful example of a key plate on a red lacquer cabinet, shown at the top of page.

On the high-backed chair shown below, the carving resembles the clean cutting of the goldsmith's work. Note the characteristic cresting which covers the entire chair top, instead of being fitted inside the projecting side supports as with Jacobean types. Note also the scrolled leg, set sidewise, foreshadowing the cabriole leg typical of the following period, Queen Anne.

The miniature cabinet on page 86 is of typical rectangular construction with panels and moldings. The apron below the cabinet is broken with a pointed arched cutting, the shape of which is repeated in the front and sides of the flat underbracing near the floor. Characteristic vase or trumpet-shaped turned legs, and bun feet below a slender support are shown in this piece. The mounts are interesting and conspicuous.

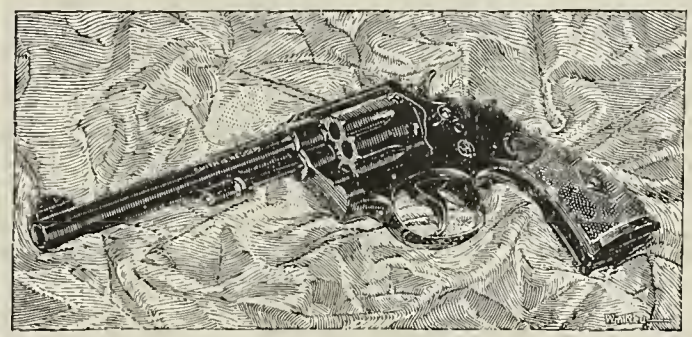
In the two views of the armchair shown on page 86 one can see the finely caned "mirror backs", so-called because framed like a mirror, are ornamented with exquisite carved acanthus leaf motifs, which also decorate the scrolled arms, with their vase-shaped turned supports. The underbracing, curved and crossed below a turned finial, recalls typical Italian Renaissance models. The legs are turned and the feet bun-shaped.

The cabinet shown above has marquetry in the scrolled "sea-weed" design which is evidently derived from the scrolled acanthus leaf and stem

(*Continued on page* 116)



This William and Mary high back side chair is remarkable for the intricacy of its carving



BUT it is the interior qualities of a Smith and Wesson revolver, not its outside appearance, which justify its reputation as "Superior." Any dealer will let you thoroughly examine one. Only then will the dependability and accuracy of the arm be apparent. By comparison, you will also realize why it costs slightly more than others.

SMITH & WESSON

Manufacturers of Superior Revolvers

SPRINGFIELD
MASSACHUSETTS

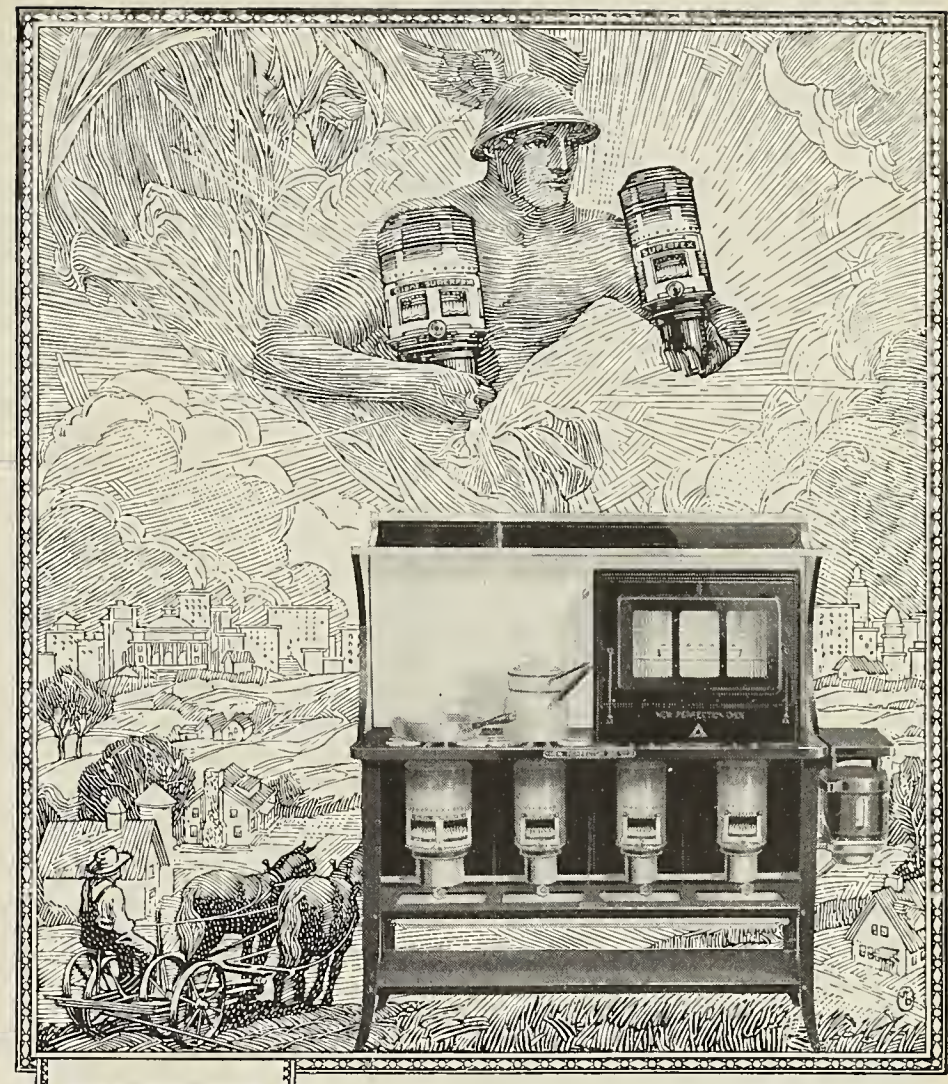
Catalogue sent on request. Address Department F

No arms are genuine Smith & Wesson Arms unless they bear, plainly marked on the barrel, the name

SMITH & WESSON, SPRINGFIELD, MASS.

Branch Offices: Los Angeles, Cal., Seattle, Wash.

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Unsurpassed Cooking Speed

This latest NEW PERFECTION range is equipped exclusively with SUPERFEX Burners.

The standard SUPERFEX equals the cooking speed of the ordinary gas burner and is faster than any other oil burner, except its own big brother the GIANT SUPERFEX. And the big GIANT itself is unsurpassed even by the giant gas burner.

Price of range illustrated - - $80.15
Stove, without cabinet and oven $58.50
(Prices are slightly higher in far West, Southwest and Canada.)

Answers the Call for Greater Cooking Speed

THOUSANDS of busy women who for years had been eager to cook faster are now finding complete satisfaction in the NEW PERFECTION Oil Range with newly invented SUPERFEX Burners, announced scarcely a year ago.

To suburban and country homes it brings at last the longed-for speed of gas. In the town house it affords the added advantage of a fuel costing less than eighty-five-cent gas.

Let your dealer demonstrate how tne powerful SUPERFEX Burners answer the speed-call, then look at the other features (many new this year) that fit this range for year-'round use in the finest homes. Priced in numerous models at from $36 to $145.

In addition to the new SUPERFEX Models our long established Blue Chimney Models of the NEW PERFECTION line used in 4,000,000 homes, continue to be the world's most satisfactory oil stoves at their lower range of prices.

THE CLEVELAND METAL PRODUCTS CO.
7186 Platt Avenue CLEVELAND, OHIO

Also Makers of PERFECTION Oil Heaters.
Sold in Canada by Perfection Stove Co., Ltd., Sarnia, Ont.

NEW PERFECTION
Oil Range with SUPERFEX Burners



Richards-Wilcox

Vanishing Doors



MORE and more the newer homes—from tiny bungalow to smart apartment and stately mansion—are being planned with *Vanishing Doors* in place of old-fashioned swinging doors. *Vanishing Doors* save space by permitting furniture to be placed on either side of the doorway, abolish the unharmonious effect of doors opening into rooms of conflicting finish, and prevent painful door accidents. Because they cannot blow shut, *Vanishing Doors* may be left open for ventilation at any width desired.

When hung on *R-W Vanishing Door Hardware*, the door to any room, closet or pantry disappears easily and silently into the wall. The adjustable ball-bearing hangers prevent sticking and thus save after-expense. *Vanishing Doors* not only insure greater privacy but vastly improve the appearance of both rooms and doorways.

Our illustrated catalog, "Modern Hardware for Your Home," contains detailed information regarding Vanishing Doors, as well as other items of hardware for the up-to-date home. Just ask for a copy of Catalog M-28.

Richards-Wilcox Mfg. Co.

"A Hanger for any Door that Slides."

AURORA, ILLINOIS, U.S.A.

Minneapolis Chicago New York Omaha Cleveland Los Angeles
Philadelphia Boston St. Louis Kansas City Indianapolis San Francisco

RICHARDS-WILCOX CANADIAN CO. Ltd.
Winnipeg LONDON, ONT. Montreal

The elaboration of mounts reached its zenith in this period, as can be seen by this key plate



THE CHARACTERISTICS *of* WILLIAM *and* MARY FURNITURE

(*Continued from page* 114)

motif. Note the characteristic drop-shaped pendant handles. The four-sided tapering legs and flat curved underbracing resemble Italian Renaissance models. The feet are a variation of the characteristic single bun. The underbracing is typical of the period. These illustrations are by courtesy of the Metropolitan Museum of Art.

William and Mary furniture is especially suitable for the home, being particularly adapted to sleeping rooms and sitting rooms and much used for dining rooms. Elaborate pieces are splendid in the drawing room. Hotels and clubs appropriate them successfully. Museums hunger and thirst for them. But my lady at home is never more content than when she places the peonies from her garden in a perfect Chinese vase on her plain William and Mary tea table, recalled that the Chinese peonies signify affection.

MR. AND MRS. G. GLEN GOULD

SOLVING *the* HARD WATER PROBLEM

(*Continued from page* 78)

sodium again to be useful, so salt (which is chlorine plus sodium) gets busy and remarries the zeolite to its original mate sodium and the zeolite is again ready to make the exchange with the water and its lime or magnesia mate. Thus each week, the Reverend Salt performs this marriage, then the divorce follows and, in true fashionable progression, these marital storms and calms take place one after another, making of the cellar a place of social distinction indeed, if marital change makes for this coveted state.

The main water supply, of whatever hardness it is, passes through the main pipe as it enters the house, then it goes into the water softener and, without extra chemical pumping or furbelows, flows through your faucets as soft water. It is simplicity itself.

Probably more water is used in the kitchen and laundry than in any other place in the home. It is here that our foods are cooked and our clothes are rendered usable after they are soiled. Therefore much soap and plumbing are used in these two departments. When you use soap with hard water, a soap curd is formed and you waste the soap, your temper and your time trying to make a lather. If your water is softened on its entrance to your home, you will save 50% of your soap bill, to say nothing of your hands which we will discuss further on.

Beside the soap waste, you will have to scrape out your kettles because of the lime stone lining that it forms, and you will have to scrape out your boiler, for even when you have the most modern installation of pipes and plumbing you will have no comfort if they become clogged with solid lime or whatever your "promiscuous" water supply has attached unto itself.

So not only in the kitchen itself but throughout your whole house you will save many a plumbing bill by the fact that your water softener in your cellar is carrying on its marital exchange with the least possible expense and no noise. In fact our own divorce courts would do well to pattern themselves upon this quiet and courteous exchange of hostilities and amicabilities.

I have seen pipes in which, due to hard water, one eighth of their space was lined skillfully with solid stone! Many a time your plumber and plumbing has been blamed for this—because you didn't get enough water! Oh friends! Oh Domiologists! Look further than your pipes or pans, look into water itself which runs into your house, find out its constituency and then talk to a water expert.

Even if you should enjoy paving your pipes, remember that cookery itself is improved a millionfold by soft water. It is amusing to know that the reason why Boston has elevated the bean to aristocracy is basically because of its supply of soft water!

Out west the bean is merely ammunition and used only in bean blowers and in bean bags! As a food it is null and void, for those folk who know not the magic of soft water still look on the bean as a hard proposition whereas it is the water that is the hard proposition. Yet with small expense (the softeners cost from $200 upward and the needed salt about 2 to 3 cents a day) they could revel in the bean and meet Boston on its own high water mark! In some advertisements very familiar to us all, the manufacturer of a brand of canned baked beans always mentions the fact that his baked beans are cooked in water that is divorced of all unnecessary matter. I happen to know that he uses a zeolite water softener.

And by the way, although not an indulger in batik, I feel sure that with soft water, you Batikers will have much better results with your dyes and with the fabric conditions if you are sure your water is soft, because all textile and silk and dyeing factories use the softener to render water absolutely soft or zero.

Vegetables cooked in hard water absorb the mineral matter in solution and if you like to have your insides become a lime mine, use your hard water. Anyhow if you like to keep "up" on fine cookery, here is one way to have your

(*Continued on page* 120)



Don't build your home without considering

Frigidaire

THE ELECTRIC REFRIGERATOR *for* MODERN HOMES

When you build your new home is an ideal time for you to consider Frigidaire.

Then you can do away with the necessity of planning and building a place for a refrigerator, which often saves considerable expense. Frigidaire can be placed anywhere in the home at the convenience of the housewife rather than the convenience of the ice man. Moreover, Frigidaire can be put right into the plans and specifications and financed along with the entire house.

Frigidaire is just as important a piece of modern home equipment as the vacuum cleaner or the washing machine. Indeed, is even of more importance because it affords increased safeguard for the health of the family. Frigidaire can be operated on your home electric current at a cost usually much less than ice—but it does more than ice can ever hope to do in that it keeps a temperature constantly below 48°, provides a *dry* atmosphere and thorough cleanliness—the only proper conditions for the healthful preservation of food. Of course, it does away with all of the muss and nuisance of ice.

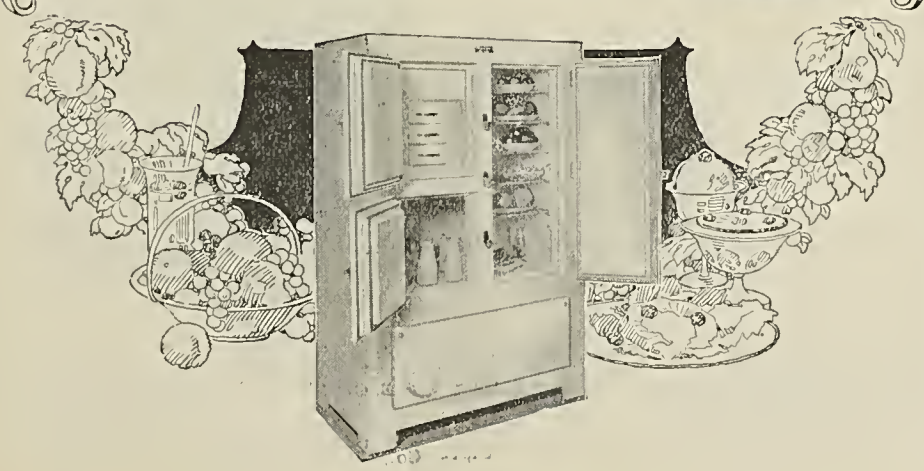
Plan to have this up-to-date, superior method of refrigeration in your new home. Write today for booklet H.G.7

DELCO-LIGHT COMPANY

Subsidiary of General Motors Corporation

Dayton, Ohio

Subsidiary GENERAL MOTORS





Ask yourself this question

"Am I *perfectly satisfied* with my present hot water supply?"

Do you have all the hot water you want whenever you want it? Is there always plenty for every purpose, night and day?

Do you have to wait for it or does it come the instant you turn a hot water faucet anywhere in the house—kitchen, laundry, lavatory or bath?

Is it the cause of drudgery—dirt—annoyance—waiting—occasionally even "doing without?"

Do you know the *actual cost* of your hot water and are you satisfied with that?

Considering all of these things can you say you are *perfectly satisfied* with your present hot water supply?

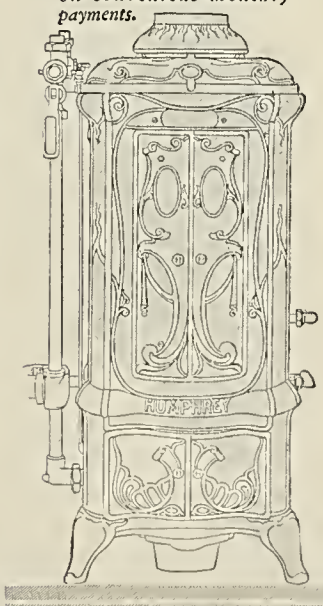
If you can say "Yes," you are fortunate. If not, let us earnestly urge you to go immediately to the nearest dealer and ask him to show you

HUMPHREY

AUTOMATIC GAS WATER HEATERS

Time Payment Plan

Any Gas Company, Gas Appliance or Plumbing Dealer will gladly explain how you can buy a Humphrey Heater on convenient monthly payments.



Humphrey Heaters are *guaranteed* to supply all the hot water you need at any and all times—instantaneously—without any effort on your part except turning a faucet—and ***at less cost per gallon of hot water than any other way.***

You may believe it impossible to obtain such wonderful hot water satisfaction in your home—but just ask any of your neighbors who own Humphrey Heaters. Compare their experience with your own.

They will tell you that they never enjoyed real hot water service until Humphrey came into their homes. Thousands of them every year write to us saying, "*We could not live without our Humphrey Heater.*"

Put a Humphrey in your home and learn the meaning of complete hot water satisfaction.

A copy of our booklet, "Humphrey Hot Water Service" will be sent to you on receipt of the attached coupon. Mail today.

HUMPHREY COMPANY

Kalamazoo, Michigan

(Div. Ruud Mfg. Co.)

"BE SURE IT'S A HUMPHREY"

HUMPHREY COMPANY, Kalamazoo, Michigan.
Please send me a copy of your booklet, "Humphrey Hot Water Service" without obligation.

Name _____

Address _____



And add to these retired Leisure,
That in trim gardens takes his pleasure.
—Milton.



No. 303
The self-same lasting qualities and beauties characteristic of all Fiske handwrought garden furniture is in this beautiful apple-green garden table. And the price is special
30" diameter—$27.00
23" diameter—$22.00

For Garden Furniture Of Course, FISKE

FOR the days and evenings in the garden this summer, have you enough of those conveniences which make your garden a place of pleasant leisure—metal garden furniture made by Fiske?

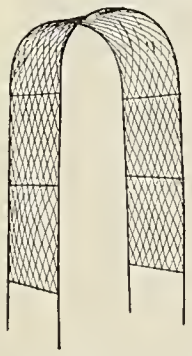
And is your garden fenced the Fiske way—that is, for beauty as well as protection? This fencing is not only made by Fiske, but made as only Fiske' s generations of experience can make such fencing—rust and weather-proof.

Fiske makes garden furniture of every kind—tables, chairs, benches, fountains, each in a wide variety of designs and all at very modest prices.

Fiske Fencing and ornamental gates are equally varied in design and rational in price.



No. 332
This Fiske Garden Chair matches the table in design and color, and in quality of craftsmanship—the sort of chair which far outlasts the usual and ordinary. It Is quite impossible to make a garden chair better.
Priced—$15.00



Fiske Archways
All span a four-foot walk and are seven feet high. Galvanized after they are made. Absolutely rust-proof.
Special sizes made to order.
30 inches wide $17.00
18 inches wide $15.00

For the Month of Roses —An Arbor, made by FISKE

There is still time to get your rose arbor. And what could add more to the charm of your garden than an arbor of roses? Fiske arbors have the advantage of being also both rust and weather-proof.

Send for Fiske Catalog 16 of garden things, specifying in your request what you are interested in.

J.W.Fiske IRON WORKS
ORNAMENTAL IRON WORK
80 Park Place ~ New York
ESTABLISHED 1858







Plenty of Running Water

No matter where your home is located, you now can have an abundance of running water, *under pressure,* for house, outbuildings and grounds. There is no need longer to endure the annoyance of an inadequate water supply or make-shift methods. The Fairbanks-Morse Home Water Plant provides plenty of water wherever and whenever you want it. Simple, easy to install, economical to operate and completely automatic.

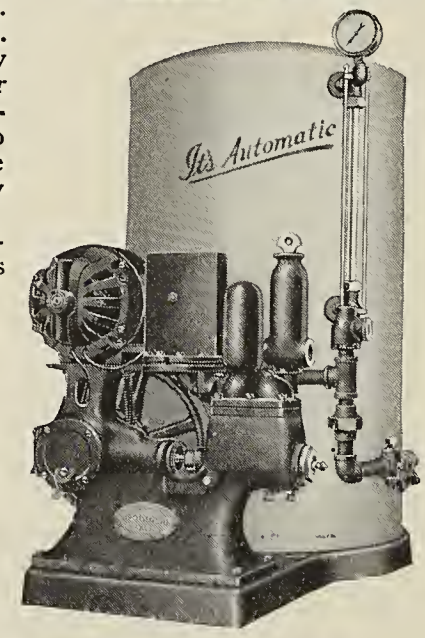
It's Automatic FAIRBANKS-MORSE HOME WATER PLANT

It is a private pumping station. Operates from any electric circuit. Pumps water from cistern, shallow well, spring, stream or lake, *under pressure.* Practically noiseless. Pressure automatically maintained. No switch to turn. Water for the whole family and for every need at a few cents a week.

If you do not know the local Fairbanks-Morse representative, write us for his name and our literature.

Plant Illustrated
with 35-Gallon Galvanized Tank and Pump
Capacity of 200 gals. per hour

$125
f.o.b. factory



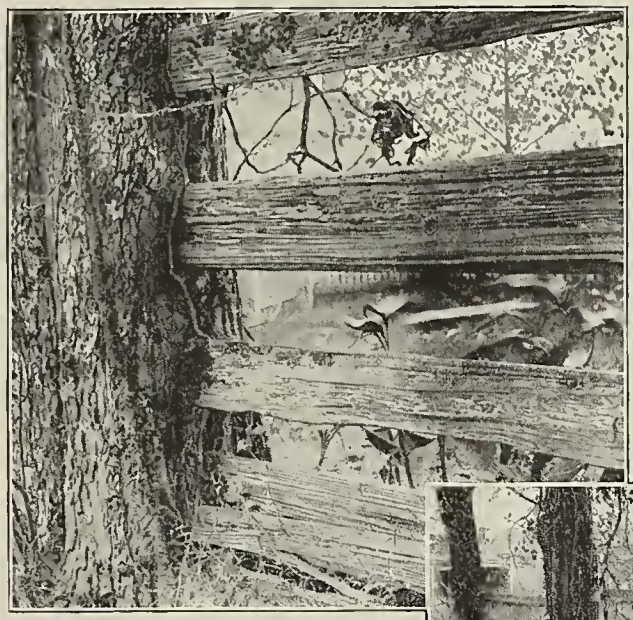
FAIRBANKS, MORSE & CO.
Manufacturers **Chicago**
The Canadian Fairbanks-Morse Co., Ltd., Montreal

Does Cypress "The Wood Eternal" Last?!

Study These Photographs of an "Ingrowing Fence"

WITHOUT A NAIL OR PEG IN IT.

Below is a glimpse down a country highway ("de big road," as Uncle Remus called it) near Monroe, Louisiana. That fence has no posts. It was built by forcing split Cypress boards between saplings. This occurred so many years ago that nobody knows when it was, nor who was the labor-saving genius who did it. Then the trees grew, and grew, and grew.



NOW, PLEASE, study the larger photograph and see



"THE PROOF OF THE FENCING IS IN THE LASTING."

in detail how the fence looks today. Note the size of the tree, and how deeply are embedded the ends of those old Cypress rails—no one can tell how deep they extend in. Note, also, how weathered they are, yet they ring true and sound under a hammer as though just hewn. Were those old Cypress boards somebody's money's worth? Why should not YOU do as well with *your* lumber money—whether you are building a beautiful home or just patching up the old place? (USE CYPRESS.)

"Build of Cypress Lumber and You Build but Once."

It is possible that we might have a booklet you could use to advantage—we have 44 of them in the internationally famous Cypress Pocket Library. Volume 18 contains complete specifications and FULL-SIZE WORKING PLANS to build "California bungalow". It was designed especially for us and our friends by one of America's cleverest architects, who knows how small homes should be. You will be delighted with it. Write for this ***FREE VOLUME 18*** today.

Let our "ALL-ROUND HELPS DEPARTMENT" help YOU. Our entire resources are at your service with Reliable Counsel.

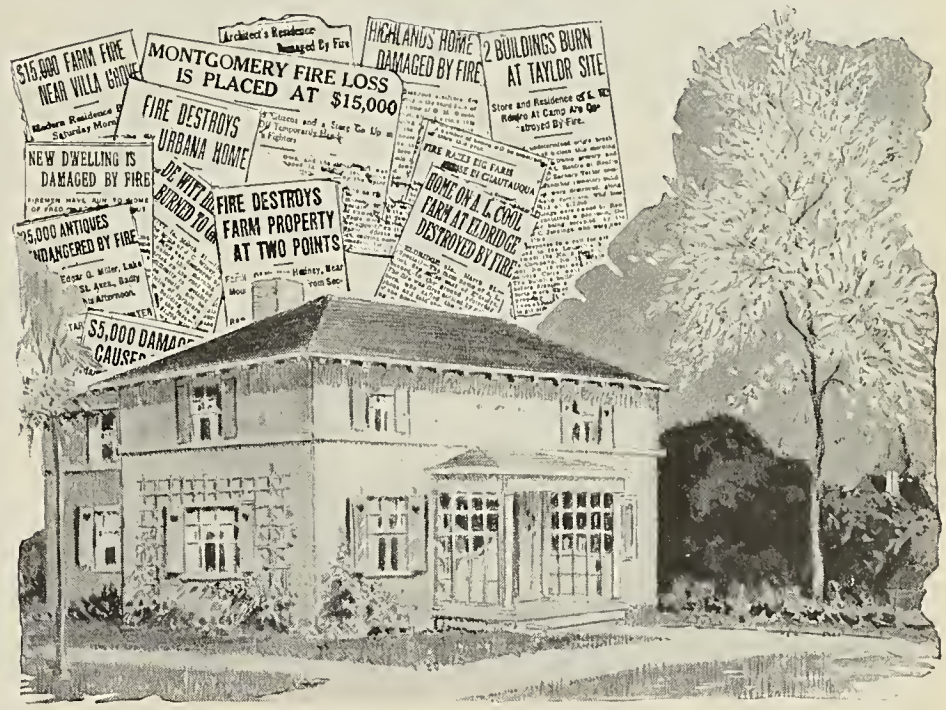
SOUTHERN CYPRESS MANUFACTURERS' ASSOCIATION

1210 Pogdras Building, New Orleans, La., or 1210 Graham Building Jacksonville, Fla.

INSIST ON TRADE-MARKED CYPRESS AT YOUR LOCAL LUMBER DEALER'S. IF HE HASN'T IT, *LET US KNOW IMMEDIATELY.*

Kno-Burn Metal Lath

"The Steel Heart of Plaster" — *Stops Fire—Prevents Cracks*



"Better be Safe than Sorry"

Your frame house can be made practically fire proof by protecting the vulnerable points with *Kno-Burn* Metal Lath.

Incombustible plaster, laid over this diagonal steel mesh, makes a fire-resisting wall that will bar the path of the hottest flame. Such construction has been given a one-hour fire rating by the Underwriters' Laboratories.

Your ceilings and walls won't crack if you use

Kno-Burn
METAL LATH
"The steel heart of plaster"

instead of ordinary lath. You can enjoy that pleasure and pride in your home's perfection for years and years. Free from cracked plaster and falling ceilings, your upkeep cost is lower.

Information for prospective home builders *free* in booklet form. Better be *safe* than sorry. Write for it today.

Ask Your Builder or Architect

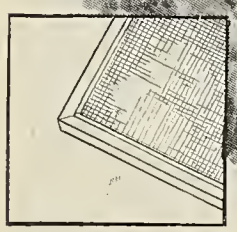
to explain how *Kno-Burn* Expanded Steel Mesh reinforces the plaster in all directions and prevents cracks. How, stucco over *Kno-Burn* steel, is best for safety sake and reduces fire risk. Or send for free booklet that explains in every detail.



NORTHWESTERN EXPANDED METAL CO.

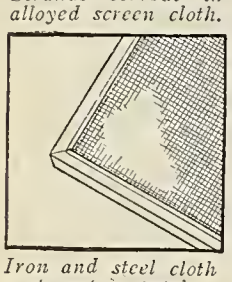
1237 Old Colony Bldg. *Chicago, Ill.*



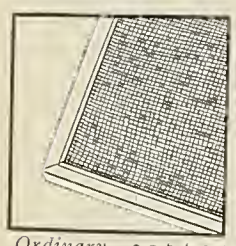


A Durable Screen Cloth

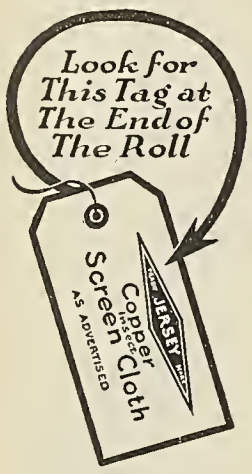
Strands corrode in alloyed screen cloth.



Iron and steel cloth rusts out in patches.



Ordinary copper screen cloth is very pliant.



If you need to renew the cloth in your insect screens this spring, buy Jersey Copper Screen Cloth. It will save you money in the long run because of its great durability. Iron and steel screen cloth, no matter whether painted or metal coated, will rust out. Brass or bronze screen cloth is sometimes made of such an uneven alloy of copper that strands somewhere will break after short usage and then the screen is doomed.

Jersey Copper Screen Cloth, on the other hand, will last almost indefinitely under normal conditions. It is made of copper 99.8% pure. But is not soft and pliable like ordinary copper. Due to a special Roebling process, this copper is given a tensile strength and stiffness comparable with that of steel.

Use Jersey Copper Screen Cloth (16 mesh, dark finish) for your door, window and porch screens. Look for the red and black tag when you buy custom made screens or screen cloth from the roll.

If you cannot readily obtain Jersey Copper Screen Cloth locally, write us. We will send you on request a booklet, "A Matter of Health and Comfort", regarding screen cloth which you will find worth reading.

THE NEW JERSEY WIRE CLOTH COMPANY
South Broad Street
Trenton New Jersey

JERSEY

Copper Screen Cloth

Made of Copper 99.8% Pure

SOLVING *the* HARD WATER PROBLEM

(*Continued from page* 116)

family say, "How tender these peas are!" Buy the finest vegetables and cook them according to the best authority, and yet you cannot beat the ravages of hard water on their delicate tissues and still have an epicurean result.

Furthermore to a slight degree the color of vegetables deteriorates in water that is hard, so why handicap your work by poor materials?

Linens

Now for the laundry. A very large hotel system and this will seem incredible, decided to try an experiment and find out whether soft or hard water had the best effect on the durability of linens, napery, blankets etc. After a period of one year, experimenting with water softeners, and the gathering up of data and comparisons in about ten of its hotels, it was found they had saved, by the use of the softeners, 33-⅓ % of repurchase cost for household linens, napery, bed clothes, etc. etc. Why? Simply this: The soft water carried no mineral to form soap curds that clog the fibres of the fabric, which when ironed actually bake into hardness, and of course, wherever the material is folded the stone (formerly the soap curd) battles against the insult and for its humiliation breaks through as would a spear, the fibre of the fabric. Thus you can see how the longevity of a piece of linen or silk or any fabric depends on the way it is washed and, as water is the main solvent not only in the home but in industry and in the laboratory, the moral is certainly: She who uses hard water is lost, but she who uses soft water is fortunate.

Some people wonder why their linen cracks and why their blankets are so hard and unfluffy after washing. Many times, of course, not always, hard water is the basic cause. So it behooves you to find out a thing or two about your water supply. Doesn't it?

Saving Your Skins

The use of soft water is not only an economy in saving, plumbing and kettle costs and waste in bad cookery, it is, also a saving in health as well.

When you wash in hard water and use soap, the soap curd forms and stops up the pores. Now you know when the pores are clogged up part of the bodily vents are closed, the waste material cannot get out and you may become ill in some way or another. The classic example of disaster to the pores is found in the story of the page in Florence, I think, in the times of the glory of the Popes and Doges. There was to be a great religious glorification and to this end a little boy was gilded from head to toe to imitate an angel. Shortly afterward the child died because of the stopping up of his pores with mineral matter. Of course, this is not so drastically the case with hard water, yet you will get the point that if clogging all the pores lead to death, a slight clogging will leave ill effects, probably ugly skin and a bad complexion.

Cosmetics help the skin but hard water acts as a retardent to the best of cosmetics.

To bathe babies in hard water would be to start them wrong, because their sensitive skins should be treated with best materials.

There is no doubt that soft water in the shaving process as well as in the laving of the face makes the face feel better and look better. The fact is that plenty of the facial upheavals, pimples and blackheads, are due to the clogging of the pores. Why then do you want to plaster over the vent holes in your skin to make an ugly world uglier? For there are few things so ingratiating in man, woman or child than pleasant-to-behold skins! And as for the roughened hand. . . .! All the rubber gloves and salves and lotions cannot make up for the inconvenience of hard water coming into the house and coating it with discomfort.

You know, I feel sure, that the refrigeration which is done without ice is due to the process of evaporation. You know that when you feel water leaving your hand, or in other words, when your hand is drying, you feel cooler? Now suppose those pores are clogged by the generosity of hard water leaving you with its permanent souvenir of soap curd? You cannot feel as cool in summer because the perspiration will not pass off through the stoned-up pores, and you get that sticky, messy feeling, an unnecessary addition to the list of hot weather agonies.

In the shampoo, even as in silks and fabrics, the soap curd again makes the hair stony and when it is brittle, it breaks and cracks. Most hair dressing establishments and barbers know these things and are careful to have their work abetted by a softener.

The soft water supply is better than rain water because it is drinkable and is freed from all impurities. It can be installed by any plumber, there are no tanks, cisterns, pumps, motors, no extra piping, nothing at all to do but connect it anywhere on your water supply. If extra filtering is needed, filters are installed as sister companions at the same time.

Therefore, before you build have your water supply tested and analyzed. If you are away from a perfected water system, put some water in a bottle, tightly sealed, and pack it safely and mail to a chemical laboratory for analysis. Then write all about your cellar to the softener-maker and he will give you the necessary directions. If you are in a town with a public water supply, ask the water authorities the composition of your water, then write to a water softener manufacturer.

To Summarize

To give you a birdseye view of a water softener's great charm briefly, here it is:

You will save 50%-60% in soap.

You will save 50% in the cost of household linen and napery.

You will save untold money in plumbing bills.

You will save money in kitchen pots and pans.

You will save your skins and your health.

You will lessen engine trouble in your car.

You will preserve comfort, energy and time.

You will save babies' skin and health.

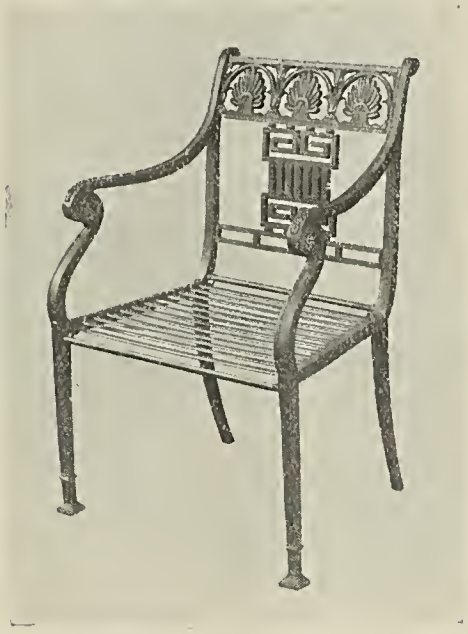
You will save the finer properties of your foods.

And best of all you will not need to cogitate on the fact that all your expenditures for foods, utensils and piping are not in every way proving worth while.

It is hard to think that water our benefactor can be a bane, it is hard to think that this elemental everyday Godsend needs correction, but it does and the only way to do it is to soften it.

P. JACKSON HIGGS

Works of Art *Furniture* *Decoration*



Iron Garden Chair

An original XVIII Century Iron Garden Chair.

Accurate replicas may be had.

11 East 54th Street
New York City

B. Altman & Co.

Interior Decorators and Upholsterers

Cabinet Making
Panelled Rooms
Lamps
Objects of Art
Tapestries
Curtains and Draperies
Easy Chairs and Settees
Carpets and Rugs
Architectural Interiors

Fifth Avenue-Madison Avenue
34th Street **New York** 35th Street



IN perfect harmony with the cheerful, sunny out-of doors are these light and airy lace curtains for summer. Made of Fine Drawn White Voile, finished with 3-inch ruffle in Blue, Yellow, Rose or Green Voile, 2½ yards long, 39 inches wide, with bands to match.

Curtains and bands, per pair.... $6.75
Valance of Colored Voile, each.. 1.85

We shall be pleased to quote prices on other sizes made to order.

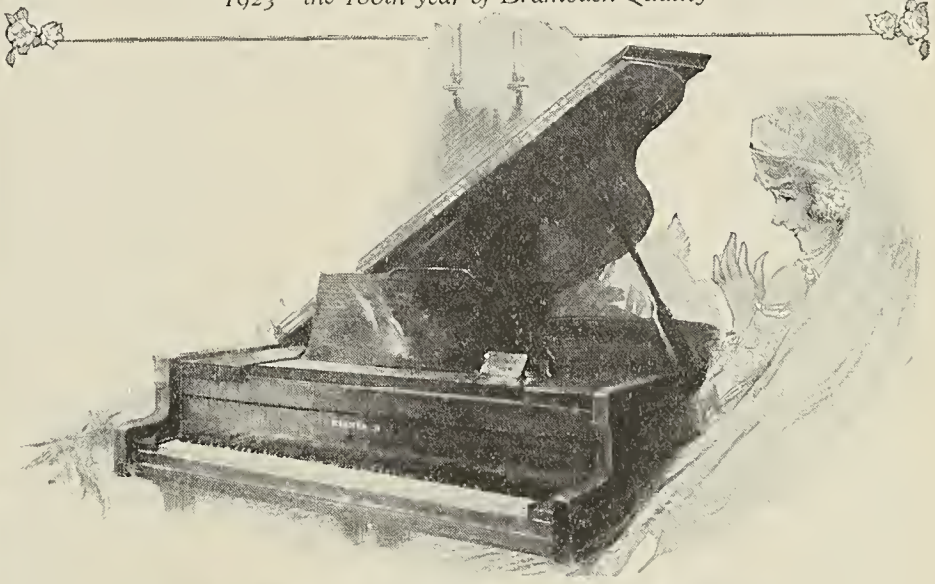
Write for our Illustrated Booklet No. 62
DEPARTMENT OF INTERIOR DECORATION

McGibbon & Co.

3 West 37th Street ~ New York

NEAR FIFTH AVENUE

"1923—the 100th year of Brambach Quality"



A Gift for Future Years

THROUGH the years she will cherish it, as its delightful mellow tone responds to the touch of her fingers. And the Brambach Baby Grand is equally as appropriate, whether her home be a small apartment or a pretentious house, for this charming instrument requires only the space of an upright piano. The Brambach is sold by leading dealers everywhere. Mail the coupon for Brochure and pattern showing the space the Brambach requires.

At the cost of an upright **$635** *and up plus freight*

The BRAMBACH *Baby Grand*

THE BRAMBACH PIANO CO.
645 West 49th Street, New York City

Makers of Baby Grand Pianos of Quality Exclusively

Fill in and mail this coupon

BRAMBACH PIANO CO.
Mark P. Campbell, President
45 West 49th St., New York City

Please send me paper pattern showing size of the Brambach Baby Grand.

*Name*_____

*Address*_____





Slate Meets These Insulation Extremes

THE protection of electrical slate is as essential in the tiny bungalow as on the mighty "Leviathan"; the office building, the factory.

Because slate possesses unusual mechanical strength, does not discolor, is readily worked into any size and thickness and insures uniform appearance and insulation, it is the preferred material for all electrical protective purposes. For mounting electrical control apparatus in homes or industrial plants there is no worthy substitute for slate.

So slate is used in great quantities by large manufacturers of electrical equipment and is specified for both small and large installations wherever a dependable non-conductor is needed.

Panel boards, switchboards, switch bases, and the like, when of slate, are safe, economical and enduring. It is unsurpassed for insulating walls and floors. Slate makes remarkably effective bases for electroliers; table, floor and newel lamps, for which slate may be had in a wide variety of colors or as beautifully variegated as agate or onyx, with the added benefits of reasonable price, durability and protection.

It will be well for you to check up to see that your electrical equipment is properly mounted — on slate. When replacements are necessary your electrical supply dealer can furnish slate. In the meantime, may we send you our interesting booklet on the history and uses of slate? Please write for it.

Other Uses For Slate

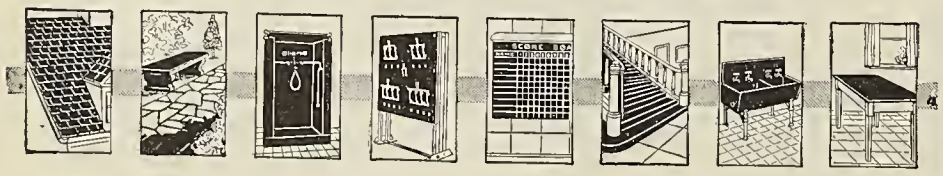
Roofs
Hearths
Mantels
Sills
Wainscoting
Bases
Steps
Coping
Walks
Garden Seats
Floors
Stairs
Paving
Shower Stalls
Partitions
Sinks
Shelves
Blackboards
Work Benches
Damp Proofing
Mixing Boards
Chemical Vats

SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA

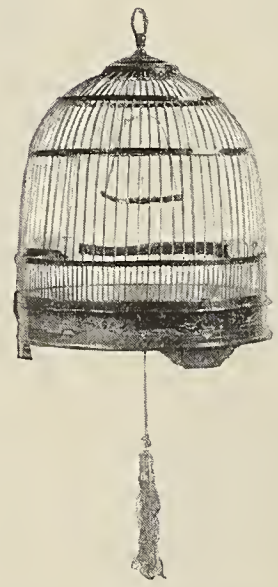




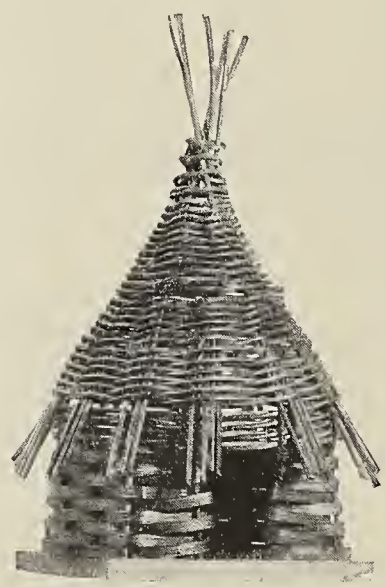
This sheltered shelf is intended for the many birds who will not build their nests in houses. It should be hung in shrubbery or under eaves. 14½" high, 14" wide, $1.75

SHELTERS *and* BIRD CAGES

The House & Garden Shopping Service Will Be Glad To Purchase For The Reader Any of the Articles on This Page if They Are Not Available in the Local Shops



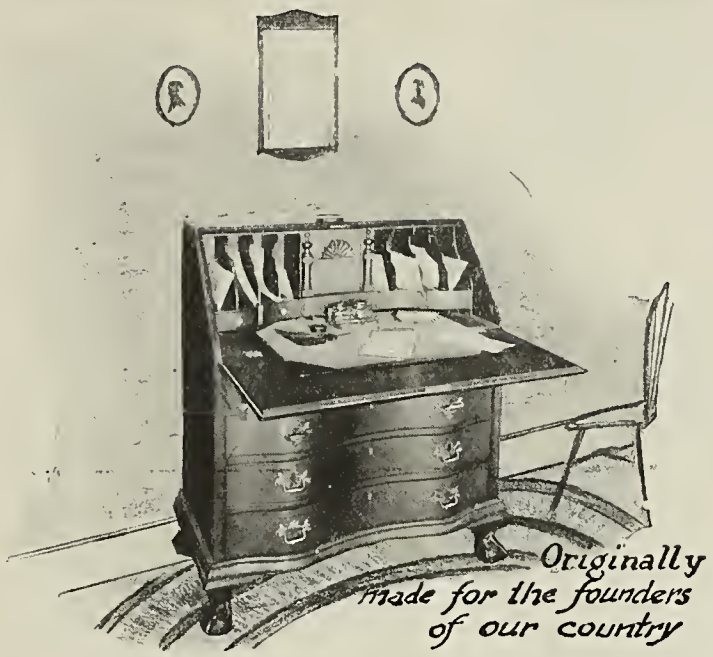
A Japanese bird cage finished in black lacquer decorated in gold has yellow bars and pottery cups. 17" high, $18



The bird house above, made of flat and round reed, can be stained any color. 6" wide, 9½" high, costs $4.50



Drinking cups of blue and white Japanese ware and a removable enameled gravel pan make this reed bird cage desirable. 16" high, $18



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Governor Winthrop Desk

Who is there, among those who really appreciate fine furniture, that does not admire the beauty and Colonial dignity of a Governor Winthrop desk? This correct copy of the old **original** piece is custom built of selected genuine mahogany by skilled cabinet makers. It has a hand rubbed finish, dust proof drawers, two secret drawers and solid brass fittings. There is nothing finer made. We guarantee it as represented or money will be refunded. Sent on receipt of price or C. O. D. with $20 deposit. Plates of other antique reproductions on request.

38 inches long, 20 inches deep, 42 inches wide.

This is our feature piece especially priced **$105** Carefully boxed for shipment, safe delivery

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The nailheads at the corners are really screws made to reproduce old hand-forged nails. They come with every W. Irving fixture or may be bought separately.

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BY way of paraphrase, all is not always hardware that is labeled "hand-forged". Be it fittings or fixtures, to be true Colonial HAND-FORGED HARDWARE, it must bear the stamp of W. Irving.

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LET US HELP—We will gladly send without charge—our booklet of Unusual Decorative Effects for Bookcases. Please address Dept. B3-6 at Cincinnati.



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CASSIDY COMPANY

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Designers and Manufacturers of Lighting Fixtures

Since 1867

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VOSE

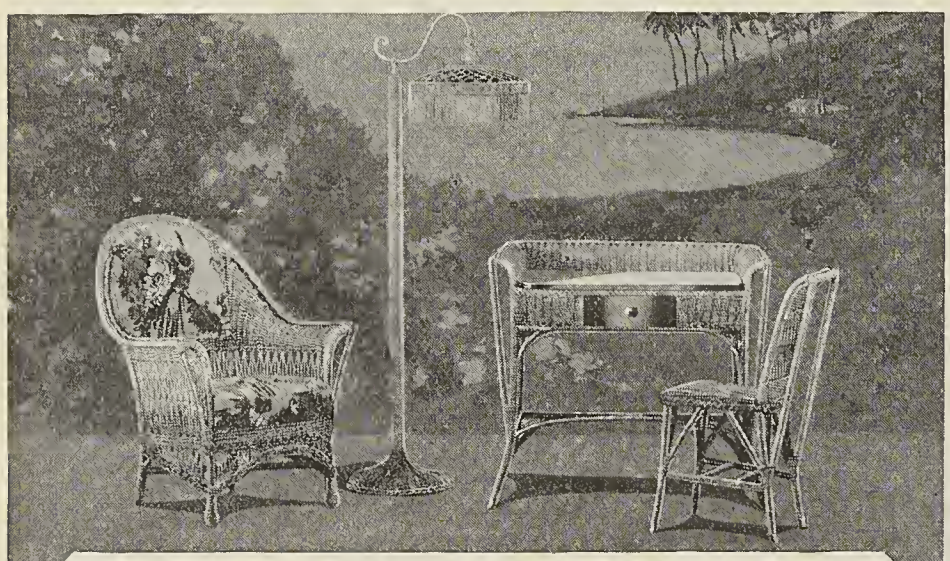
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The Vose Grand Piano

is in harmony with luxurious surroundings. Its incomparable Tone distinguishes it from all other Pianos, and yet its price is moderate. We challenge comparisons. Write for beautifully illustrated catalog and floor pattern, also easy payment plan.

VOSE & SONS PIANO COMPANY
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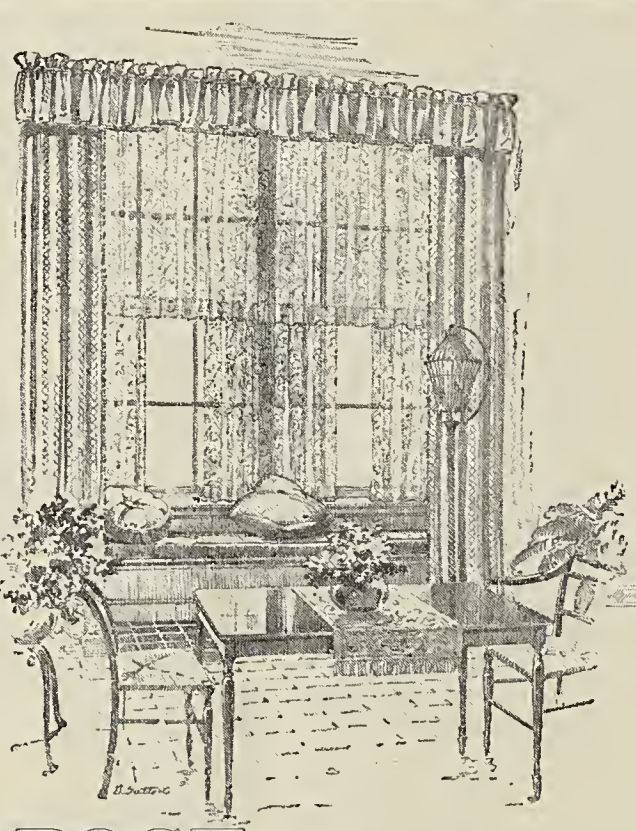


Ypsilanti Furniture is designed and made to fit charmingly into every room in the house. Whatever your furniture needs, you will find articles in the Ypsilanti line to completely satisfy them. The wide variety gives unmatched selection.

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KAPOCK
GUARANTEED
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Inspired by the Spanish Renaissance

THIS DELIGHTFUL WALL SCONCE reflects the glamour of the Cloistered Walks in the Monasteries of Fifteenth Century Spain.

Pictured for use in Groined Vestibules, Stair Landings, or Hallways of Caen Stone or rough plaster.

Coloured in Rusty Gold and Rusty Iron with time-worn Reds as relief; Cathedral Amber-toned Glass Panels and Antique Ivory Drip Candle.

Visit our Studios where you may view a comprehensive Collection of artistic Fitments covering every lighting requirement.

Prices on request

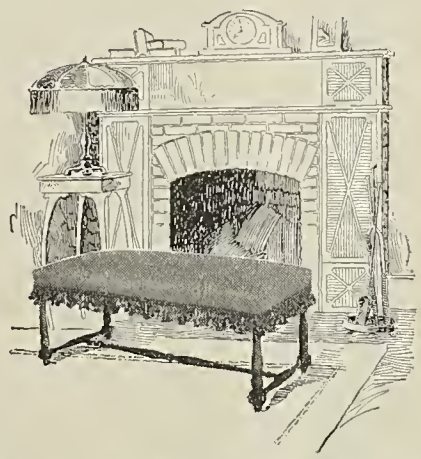


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Height 11 inches

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Artisans in all Metals

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This Handsome Fireside Bench—$26.50

A most charming fireside seat—40 inches long and 18 inches wide—in vogue also in reception rooms and as a table-seat in the living room or den.

Exquisitely fashioned in dainty Colonial period design, finished in hand-rubbed mahogany and richly upholstered in one-tone Repp—taupe, blue or old rose, as preferred. Trimmed with hand-tied fringe to match.

For the purpose of introducing Deinzer arteraft furniture more widely throughout America, this de luxe upholstered piece, the handicraft of master craftsmen, is featured for a limited period at a price obviously below its apparent worth. Satisfaction guaranteed, or money refunded.

In ordering, specify shade of upholstery desired

Deinzer Furniture Shoppes

Artificers of Fine Furniture Since 1859

513 Leib Street, Detroit, Mich.

For want of a nail a temper was lost

THIS Lewis & Conger nail box keeps handy the hardware odds and ends that have a way of getting lost.

The box is of wood, neatly varnished and made with individual compartments for nails of every practical size, screws, hooks and picture hangers. In addition you'll find a hammer, screw driver, tack lifter, and small awl.

Put it into your service now. It will be handy when moving into a new apartment or summer home, when refurnishing your home or when repairing little damages in the garden.

Clip the coupon. It will facilitate your shopping.



LEWIS & CONGER

45th Street and Sixth Avenue

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"Nine floors of household equipment"

$6.75

"J"
Lewis & Conger,
45th Street
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Please send nail box express collect. Also please mail a free copy of your useful booklet "Home Equipment."

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It happened!

Down the road his beautiful closed car is on fire.

He *may* get back in time with Pyrene to save the car from complete destruction.

Used when the fire *started,* Pyrene would have put it out instantly.

Every time you go out in your own car you face the danger of fire.

Is it worth the risk to go unprotected when the small price of Pyrene will give protection against property loss and personal injury?

Sold by garages, hardware and electrical supply dealers

PYRENE MANUFACTURING CO.
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CHICAGO ATLANTA KANSAS CITY SAN FRANCISCO

Necessary in every closed car

Pyrene KILLS FIRE SAVES LIFE



Pyrene SAVES 15% on your auto fire insurance premium



The bookcases in the library above are painted a warm putty tone to match the walls. The chaise longue is done in Chinese red velvet. Helen Criss, decorator

BOOK ROOMS *of* INDIVIDUALITY

(*Continued from page* 52)

placed to read by, an open fire to promote the discussion of books—these are the nucleus of a real library. In addition a commodious table to hold magazines, manuscripts, the latest books, a pair of lamps and smoking things is among the necessary furniture of the library. If the room be used as a study, a desk in a corner by the window should be included—an ample desk of many pigeon holes and drawers and a comfortable chair. Consider the average desk chair and much of the present day literature is explained.

In planning a library the first thing to do is to decide what type it is to be. The library of tradition—of oak paneled walls, dim recesses, dark, sturdy furniture and subdued hangings, with here and there the glint of color from an old portrait—is the most satisfactory kind provided one desires dignity, quiet and an old world atmosphere. Here the row upon row of books in their varicolored bindings usually provide the main color interest. But there is no reason why even this stately kind of room should not be made more interesting by the use of warm tones in the hangings and upholstery. Dark walls make the best possible background for the rich, deep colors in damask or satin hangings and upholstery. One of the most beautiful and dignified libraries I ever saw was done around an old portrait that hung over the mantel. This had deep crimson, blue, buff and dull green in it, which set the color scheme for the entire room. Long curtains of heavy wine colored satin echoed the same tone in the picture; an ornamental gilt cornice board carried out the dull gold of the frame while the overstuffed davenport and chairs were done in a rich deep blue velvet, wonderful in tone against the oak walls. In addition two chairs were covered in tan linen embroidered in crewel work that brought in all the colors in the room. These were a good contrast to the plain hangings and upholstery, and, as the room needed more design, an Oriental rug in dull soft colors was used.

In mellow libraries of this description it is a good idea not to break the plain effect of the walls with hangings figured in design. For this reason one can afford to have pattern on the floor, and nothing so tones in with the varied colors of the bindings and is so in keeping with the dignity of dark paneling and furniture of the early English type as a fine Oriental rug.

(*Continued on page* 128)



In contrast to the plaster walls, the oak bookshelves and woodwork in the room above are stained medium brown. Thedlow, decorators

A New and Better Way to Keep Shoes



THE "Twintree" Shoe Hanger keeps pairs together off the floor in easy reach on closet door and preserves a sightly wardrobe.

It restores shoes to their original shape by the new principle of exerting spring pressure from *arch* to toe. Ventilates to tip. Fits all sizes of high or low shoes.

For Women—Natural finish tips, silver lustre wire, set of four "Twintrees," (for four pairs of shoes), rod and screws, in box, ***$1.50.***

Special Finish in dainty pink or blue enamel, set of four "Twintrees," rod and screws, in box, ***$2.50.***

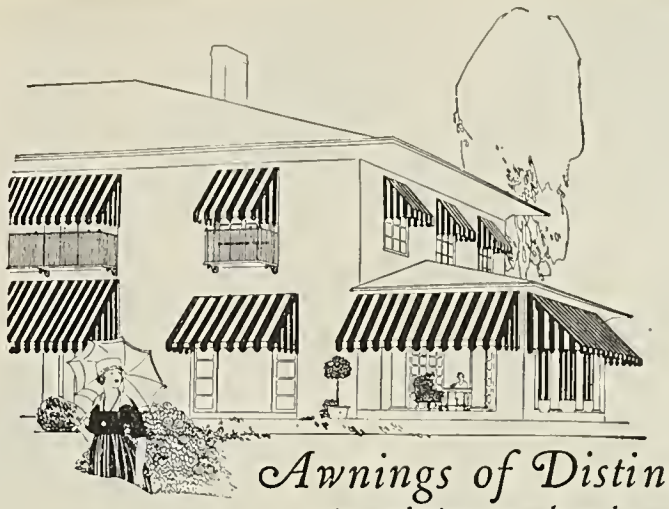
For Men—Larger, natural finish tips, heavier silver lustre wire, set of three "Twintrees," rod and screws, in box, ***$1.50***

Add 10 per cent to prices for West of Mississippi River. Above prices subject to change without notice.

At your favorite dealer's or address

The Twintree Corp.
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Awnings of Distinction

—in stock sizes—ready to be put up

DUBAN AWNINGS are as pleasing in design as period furniture. They add the correct touch of distinctiveness to your home.

You can buy them in sizes that will fit perfectly practically any window, door or porch—all ready to be put up.

DUBAN AWNINGS are made from patterns with individualism—that harmonize perfectly with the architectural style of the house. They fit as awnings should fit; and their fast colorings are pleasing.

DUBAN AWNINGS are made from canvas of an extra fine quality, stitched with strong thread, and mounted on rust-proof, galvanized iron frames of the highest quality. They last many seasons and show their high quality to the end.

Dealers in many sections of the United States can supply you with DUBAN AWNINGS all ready to be put up. If they are not obtainable in your locality, write to us. Catalogue, samples of canvas and prices gladly sent on request.

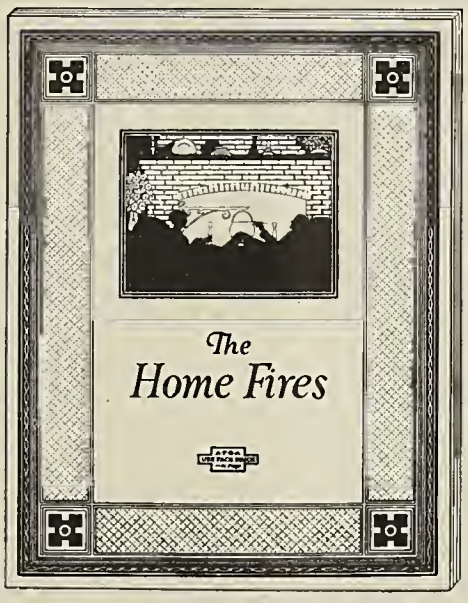
Look for the name DUBAN on the Awning

DEALERS WANTED where DUBAN AWNINGS are not being sold

The DUBAN SHADE CORPORATION
170 South Avenue, Rochester, N.Y., U.S.A.

DUBAN Awnings

for houses, porches, apartments, office buildings, factories, etc.



A New Book of Attractive Fireplace Designs

IN response to numerous requests for fireplace designs, the Service Department of The American Face Brick Association has issued "The Home Fires." The book contains twenty attractive original designs, for which complete plans may be purchased for one dollar, and twenty-five reproductions from photographs of fireplaces designed by well-known architects. There is also a comprehensive article on "Proper Fireplace Construction," which tells how to build a fireplace that will insure complete satisfaction.

"The Home Fires" will be interesting and instructive to any prospective home-builder. Sent postpaid upon receipt of 50c.

AMERICAN FACE BRICK ASSOCIATION
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Use Your Lawn This Year

Beautify it—make it a part of your home. First, surround your property with a Page Protection Fence. Behind this friendly barrier, develop garden and flower-plot, trees and shrubs in seclusion and safety.

A Page Fence makes your lawn a beautiful, livable place. All the family can enjoy its healthful happy hours without danger of intrusion.

This is fence time. Send for interesting, illustrated book, "FENCES For Protection and Beauty". A card or letter brings it. No obligation.

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PROTECTION FENCE

Armco Ingot Iron
The only wire fence made of Armco Ingot Iron



This is a Tale

Now told by millions, in many tongues

Careful people of some fifty nations have found a new way to clean teeth. It means prettier teeth, whiter, safer teeth, and users delight to tell their friends.

Leading dentists everywhere also urge its use. The result is that millions now enjoy benefits which every home should know.

It combats film

This method combats the film on teeth—those viscous coats you feel. Film is what makes teeth dingy. It clings to teeth, enters crevices and stays. It absorbs stains, then forms cloudy coats. Tartar is based on film.

Film also holds food substance which ferments and forms acids. It holds the acids in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Thus most tooth troubles are now traced to film. Old brushing methods could not effectively combat it. So tooth troubles were constantly increasing, and beautiful teeth were seen less often than now.

Able authorities proved these methods effective. Then dentists everywhere began to advise their use. A new-type tooth paste was created, based on modern research. Those two great film combatants were embodied in it.

The name of that tooth paste is Pepsodent. In five years it has come into world-wide adoption, largely through dental advice.

Other factors

Pepsodent has other factors quite as important. It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay.

It multiplies the starch digestant in the saliva. That is there to digest starch deposits on teeth which may otherwise ferment and form acids.

Those are Nature's great tooth-protecting agents. Pepsodent twice daily gives them manifold effect. These combined results are bringing about a new era in teeth cleaning.

Avoid Harmful Grit
Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

Two new methods

Dental science, after long research, found two ways to fight film. One acts to curdle film, one to remove it, and without any harmful scouring.

Delightful effects

The Pepsodent effects are delightful. One quickly sees and feels them. Even one week shows results which no careful person will wish to go without.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

The test will be a revelation. Cut out the coupon now.

996

10-Day Tube Free

THE PEPSODENT COMPANY,
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Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

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Only one tube to a family.

Pepsodent PAT. OFF. REG. U.S.

The New-Day Dentifrice

A scientific film combatant which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

BOOK ROOMS *of* INDIVIDUALITY

(*Continued from page* 126)

But all houses do not call for an Elizabethan library and in a small country house a room of dark walls and sturdy furniture would be totally out of place.

I have always thought a library done entirely in white would be unusually interesting. Walls, woodwork, floor and furniture painted white and at the windows heavy red and white striped silk curtains over white gauze glass curtains picoted in red. Think what a background it would all make for the books! And as the majority of books seem to be bound in red, the curtains would be an answering note. The chair seats should be done in Chinese blue brocade, shot with yellow, and the sofa in a blue and yellow stripe. A Chinese rug in tawny yellow with blue figures would carry out the color scheme and bring another note of interest.

BOOK-LINED WALLS

The acme of luxury is a library with the four walls lined with books. If this is not feasible, built-in shelves with arched tops placed at intervals create a pleasing, architectural effect and give the room an air of formality and permanence. Built-in shelves, however, are somewhat of a luxury and it is quite possible to have an attractive library without them. The logical place for bookcases is on either side of the fireplace. As the fireplace and its surrounding furniture is the main group in the room, the books should be near at hand. Besides, the fireplace and the overmantel become more important from a decorative standpoint when framed by rows of books. In the same manner a long window is more effective bordered on either side with long, narrow bookcases. Study the room carefully and plan the bookshelves before anything else. If they are not of the built-in variety, they should be so arranged as to create a sense of balance and composition, for if well placed and distinctive in design they will instantly establish the atmosphere of the room.

NECESSARY LIGHTING

The lighting of the library is most important. Avoid a chandelier and have plenty of base plugs for lamps. The side fixtures should be so arranged as to throw plenty of light on the books. It is also a good plan to have a large electric torch near at hand for searching for books in remote corners.

Any number of delightful effects can be obtained by different arrangements of books. One of the most restful is to arrange them according to size, starting with the tall books and sloping gradually to the shortest ones and then back to the high ones. This creates a rhythmic motion both unusual and pleasing.

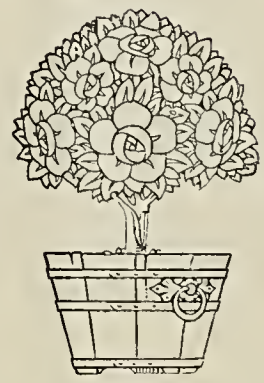
The collector arranges his books according to subject, the dilettante according to author and the decorator according to color. The first two systems mean a confused collection of colors and sizes, interesting but restless. It is when one arranges books according to the many tones of the bindings that unusual effects result. A good plan is to keep the dark heavy books near the floor letting the bindings gradually get lighter towards the top—a gradual shading from dark to light. Or one might have a brilliant mosaic effect with bright blues, yellows and whites together, dotting here and there with a note of red or gold. The arrangement of books is one of the most delightful pastimes in the world. Not only can one gauge much of the character and inclination of an individual from the books in a house but also something from their arrangement. A mind neat and precise likes rows of books matched for size while one with a more inquiring, brilliant turn demands a daring display of color. The dullest of all arrangements is the one according to subject.

LIBRARIES FOR HOBBIES

The library is an intimate room. Here should be apparent the owner's most cherished hobbies. I once knew a ship collector who had a niche made in each bookcase to hold a prized ship model. Needless to say most of the volumes dealt with the lore of the sea. Around the walls were prints and engravings of ships and old ship's lanterns on the walls provided all the light.

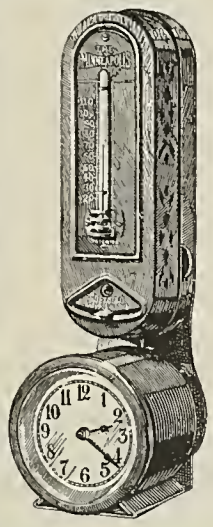
Another man with a passion for pirates planned his whole library around a miniature pirate group modeled by Dwight Franklin which he had set into the space above the fireplace. This room was living room, library and study combined. Plaster walls and dark woodwork, the vivid interest of the pirate group, some colorful prints of pirates and ships all toned in with the rich bindings of the books, for the man was a collector, and the deep crimson of the damask curtains. Here the rug was plain taupe, a thick chenille, soft under foot and sound absorbing. All the variety and interest in this room were provided by the books and the pirates.

Libraries are more interesting when, in addition to the books, some taste or hobby of the owner is apparent in the decoration. This is the room for personal photographs, autographed letters, old prints, cherished bibelots, that other members of the family do not appreciate. These things, provided they are not too numerous and, attractively arranged, along with the books give a library its atmosphere and make it a spot in which to linger long after the other living rooms in the house have been deserted.



Saves Hundreds of Steps Every Day





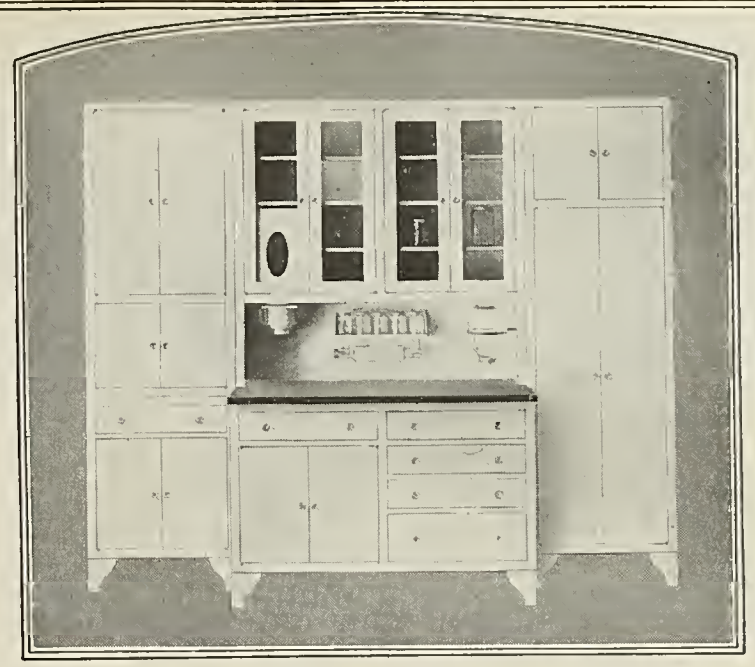
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The "MINNEAPOLIS" HEAT REGULATOR

"The Heart of the Heating Plant"



The WHITE HOUSE Line

SECTIONAL UNIT STEEL DRESSERS

THE above arrangement of WHITE HOUSE Units shows our No. 50 Dresser, flanked by a Side Unit (on left) and a Broom Closet (on right). This combination is ideally suited to the kitchen requirements of the modern sized home.

The illustration itself suggests the exceptional utility of such a combination, but to really appreciate the endless little conveniences of efficient arrangement as well as the perfection of workmanship, and to realize the advantages of steel as against wooden construction, you must actually *see* WHITE HOUSE Dressers

WHITE HOUSE Dressers are entirely of steel, making them pest-proof and odorless; the finish is white enamel, baked on.

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Established 1840

133 West 44th St., New York City

This Lamp Puts the Light Where You Need it Most





Makes the dark closet a new, convenient store room.

You will find *so* many uses for the Adapt-A-Lite Extension —the dark closet, the remote pantry shelf, the floor lamp cord that is *just* too short—there are dozens of places where it will prove a true "friend-in-need" in your home.

And there is no fussy cord to become tangled—the Adapt-A-Lite automatic reel keeps it neat and clean—reeled and protected like a window shade. The socket snaps into place when returned, to form a solid fixture as shown in the panel below.

Until your dealer has been supplied your check or money order for $3.50 will bring your Adapt-A-Lite by return parcel post. Please mention dealer's name.

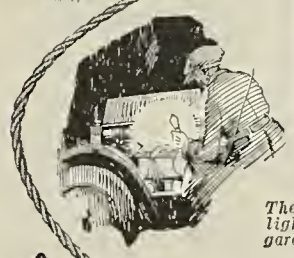
APPLETON ELECTRIC COMPANY
1707 Wellington Avenue, Chicago.





Ten feet of clean, unkinked cord ready for instant use—then a perfect rigid fixture when not extended.

$3.50



The handiest light for the garage.



Attached to any light socket.

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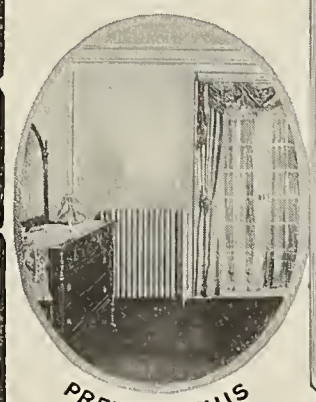
REG. U.S. PAT. OFF.

THE HANDY LIGHT ON A REEL

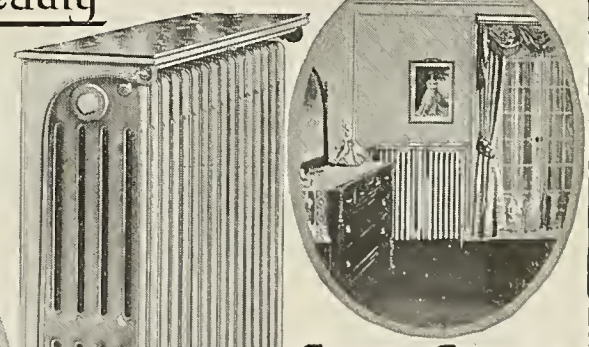
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A protection that pays for itself many times



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SHAPCO SHIELDS will save your walls, draperies etc.

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MADE IN MANY STYLES
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Leading Lumber Dealers Everywhere Carry Standard Colors in Stock

Portfolio of Homes



"CREO-DIPT"

REG. U. S. PAT. OFF.

Stained Shingles



Keep Your Home Cool and Free from Dust and Dirt this Summer



This free booklet tells you how

IT SHOWS you, in an interesting graphic way, the comfort and economy of

MONARCH METAL WEATHER STRIPS

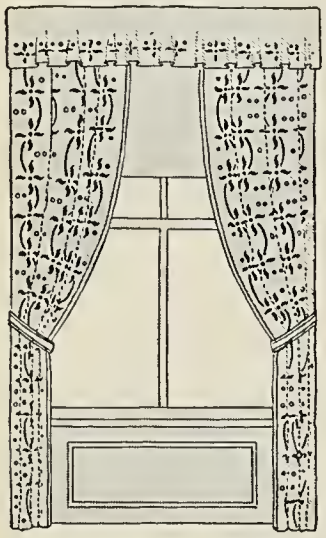
—how they seal the cracks around windows and doors, prevent inleakage of hot, dust laden air, protect your hangings and furniture—and, in winter, how they save coal, stop draughts, etc. Send for this booklet today—Ask for "Comfort." A post card will bring it by return mail.

Monarch Metal Products Co.

4920 Penrose Street St. Louis, Missouri

Also manufacturers of Monarch Casement Hardware

MONARCH METAL WEATHER STRIPS



Single, double, and triple, adjustable-length styles fit all windows, doors curtains or portieres.

Fashionable, up-to-date draping effects in the modest flat, cozy bungalow or sumptuous mansion are easily achieved with Bluebird Curtain Rods.

"Bluebirds" are artistically finished in Satin Gold or White Enamel. They are rustless, simple, economical, easily put up, and will last a lifetime.

You can tell Bluebird Rods by their patented "sag-proof" ribs. See that the ones you buy have this distinguishing feature. Ask your dealer.

"Bluebird"

FLAT-Extending

CURTAIN RODS

H. L. Judd Co., Inc., New York

Makers of Home Accessories for Over 50 Years



You need not sacrifice comfort for country life

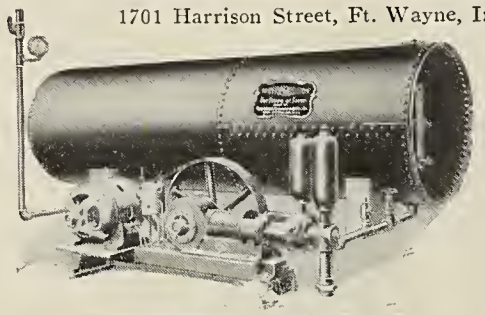
THE first essential of comfortable living is water under pressure.

Paul Water Systems supply private water service as dependable, economical and satisfactory as city service.

Paul Systems are perfected, automatic, self-contained, durable equipment operating with practically no attention, and adaptable to all requirements of service.

There is a Paul System for the tiny summer cottage or the big suburban estate—and every home between.

FT. WAYNE ENGINEERING & MFG. CO.
1701 Harrison Street, Ft. Wayne, Ind.





Pressure service from cistern, well or spring. Self-priming—Self-lubricating—Fully automatic



PAUL Water Systems for Home and Farm

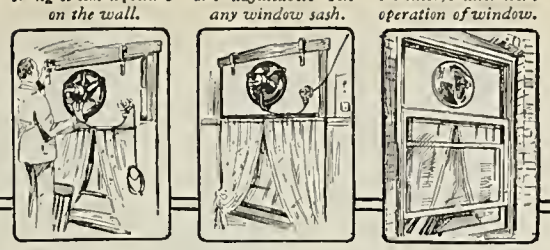
REGISTERED TRADE MARK

Send for this booklet on Paul Water Systems and information on electric and gasoline-driven water systems for any size installation.

Every Paul System is Guaranteed



Hang it like a picture on the wall. *It's adjustable. Fits any window sash.* *No interferance with operation of window.*



Now She Likes Her Kitchen Work

THE atmosphere is clean, fresh and invigorating. There are no greasy fumes or objectionable cooking odors. Not the slightest suggestion of cookery passes the kitchen door. Her home is made clean and more healthful with the

PORTABLE ILGAIR PANEL

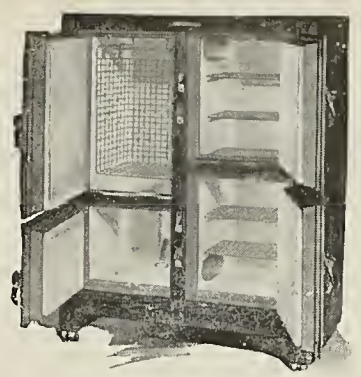
A new idea in a portable kitchen ventilator. You can install it in five minutes — hangs on the window frame like a picture on the wall. Connects with any ordinary lamp socket. Costs but a few cents a day to operate. Manufactured, tested, sold and guaranteed as a complete unit.

See your neighborhood electrical or hardware dealer for a demonstration, or write us for illustrated booklet.

ILG ELECTRIC VENTILATING CO.
2862 North Crawford Avenue CHICAGO, ILL.

HIGH EFFICIENCY ILG VENTILATING MACHINERY

Ventilation
FOR OFFICES-STORES-FACTORIES-RESTAURANTS-PUBLIC BUILDINGS-THEATRES-HOUSES-FARM BARNS-ETC.



A JEWETT lasts a life time

WHEN you purchase a Jewett Refrigerator you have made a lasting investment; each Jewett is designed to give a lifetime of service. And though the first cost of a Jewett is probably higher than any other refrigerator built—measured in terms of enduring trouble-free service, the Jewett Refrigerator is perhaps the least expensive refrigerator built today.



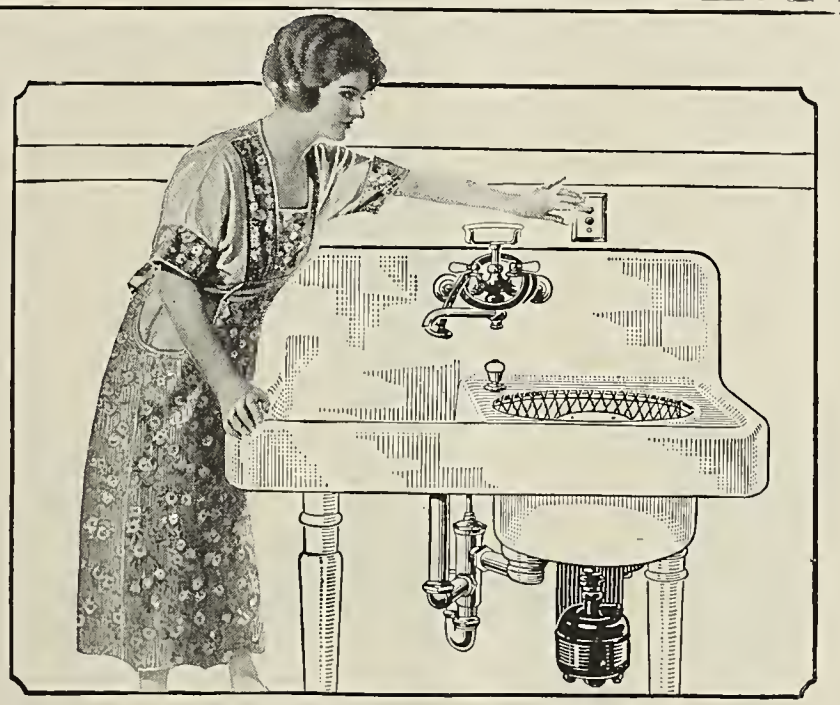
Corner of Jewett solid porcelain interior. Note thickness and rounded corners

Food and ice compartments of glistening white porcelain 1¼" thick—solid, seamless—entirely free from dirt-collecting crevices and corners; and unlike cheaper porcelain enamel on thin metal, free from chipping and cracking. Safe-like walls over five inches thick, heavily insulated with pure cork and perfectly fitted doors—

These are only the most obvious of the many points of Jewett superiority. Our new finely illustrated catalog covers them all. May we send it to you?

The Jewett Refrigerator Company
Established 1849
123 Chandler Street, Buffalo, N. Y.
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

JEWETT
The Only Solid Porcelain Refrigerator



For the New Home

Take your dishes off the table—put them in the sink—press the button—they're washed! Even doilies, napkins, and small articles of clothing are washed with ease in Sani In The-Sink Electric Dishwasher. Sani In-The-Sink is a neat, efficient, now-a-days essential part of your kitchen equipment. It is the solution for all of your dishwashing problems — a perfected dishwasher built right in the sink itself. Just the thing for any home, old or new. And it costs no more to install than an ordinary, old-fashioned sink. Write for the free illustrated Booklet that tells all about how Sani helps you wash the dishes. And we shall be glad to refer you to our nearest local branch office so that you can see a demonstration of this wonderful dishwasher.

Chicago Hardware Foundry Co.
Sani Sink Dishwasher Division
Dept. 16, 209 W. Randolph St., Chicago, Ill.

Win-Dor

TRADE

Casement Window Adjusters

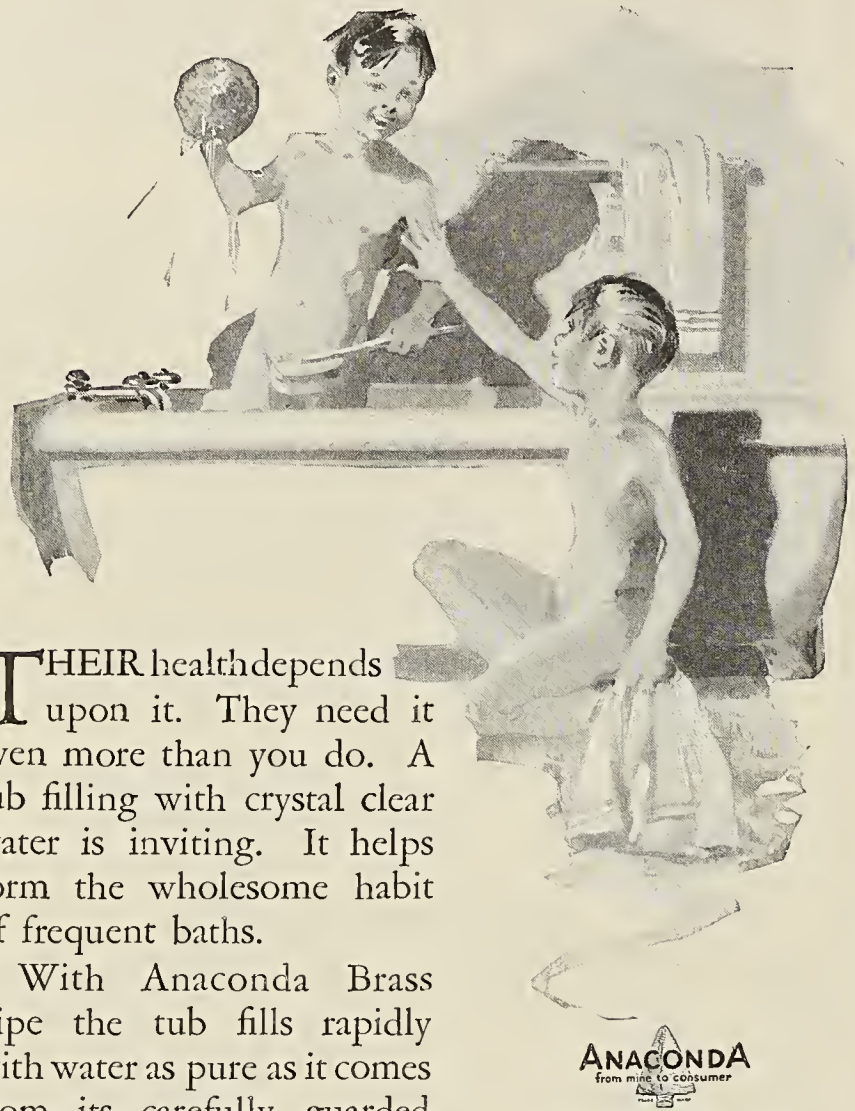


"Things You Ought To Know About Casement Windows"

IS the name of a booklet you are invited to send for. It tells the real truth about these most charming and practical of windows.
It shows you the mistake of having half a window when it costs no more to have a whole one.
Shows you why outswung ones won't leak; how they catch the breezes and throw them into the room.
Why they don't rattle, and are easy to clean.
How to screen, curtain, and put awnings on them.
Likewise the unique way the unobtrusive little Win-Dor operator handle opens, closes, or holds them firm at any position. Send for the booklet.

The Casement Hardware Co
220 PELOUZE BUILDING, CHICAGO

Make certain *of plenty of clear clean water for your children*



THEIR health depends upon it. They need it even more than you do. A tub filling with crystal clear water is inviting. It helps form the wholesome habit of frequent baths.

With Anaconda Brass Pipe the tub fills rapidly with water as pure as it comes from its carefully guarded water source. No unsightly rust to discolor the water or internal pipe deposits to reduce the flow.

The added cost for rustless Anaconda Brass Pipe throughout a $15,000 house is only about $75 more than for inferior pipe that will corrode and clog.

Know the vital facts about plumbing. Our new booklet "Ten Years Hence" tells the story. A copy awaits your request. Address Department G.

ANACONDA
from mine to consumer

This trademark identifies products of the world's largest manufacturer of Copper, Brass and Bronze.

The American Brass Company manufactures all combinations of Copper, Zinc, Lead, Tin and Nickel which can be wrought into sheets, wire, rods and tubes for manufacturing and fabricating Mechanical, Electrical and Architectural Construction.

A single organization is responsible for the entire process of mining, smelting and manufacturing, thereby insuring the utmost in quality at every stage from mine to consumer.

THE AMERICAN BRASS COMPANY

General Offices: Waterbury, Conn.

ANACONDA AMERICAN BRASS LIMITED
New Toronto, Ontario, Canada

ANACONDA
GUARANTEED
BRASS PIPE



Modern Wedgwood preserves its founder's tradition for technical perfection. Milk jugs are made to pour and lids to fit. The design is typical of original models

BLACK WEDGWOOD

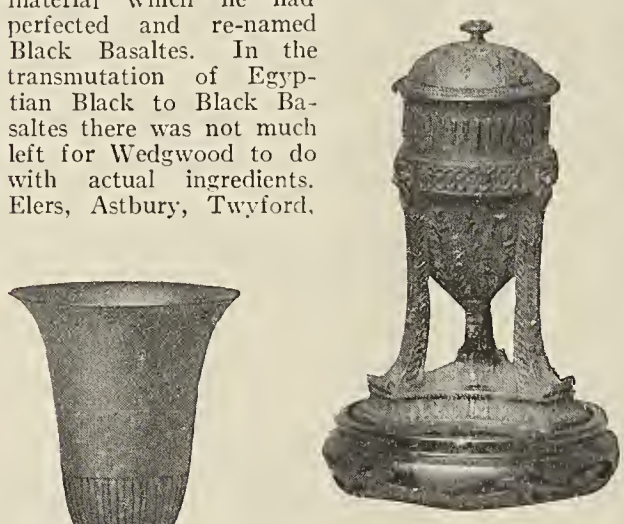
"I CALL him the Great Wedgwood," wrote Gladstone, years before the world of ceramics had acknowledged its master-potter. "That is the proper epithet for the greatest man who ever, in any age or any century, applied himself to the important work of uniting art and industry." To-day the Oriental craze, which Wedgwood's neo-classicism helped to displace, has come back in a flood, and Wedgwood's characteristic "elegance" seems almost strange to an age that values Slavonic art and negro sculpture. Nevertheless, Wedgwood's greatness stands fast, and it is the catholicism of modern culture that has brought us to a just understanding of his greatness.

Black pottery had been made in Staffordshire since the dawn of the 18th Century; Egyptian black, they called it. After firing, it became dense and hard as stone and black through and through—a peculiarity of Staffordshire which is rarely found elsewhere. Wedgwood saw in this stoneware the ideal fabric for realizing his ambition of a classical revival at Etruria, his new factory, opened in 1769 with the motto: *Artes Etruriæ Renascuntur.* His first experiment there was the reproduction of antique gems in the material which he had perfected and re-named Black Basaltes. In the transmutation of Egyptian Black to Black Basaltes there was not much left for Wedgwood to do with actual ingredients. Elers, Astbury, Twyford, and other great potters had already made beautiful black ware. Wedgwood set about preparing the materials with characteristic thoroughness; the cleaning, sifting, grinding, and blending were carried out with scientific care and attention to detail, and the "fine black porcelain bisque" that resulted was of a quality rare hitherto in Staffordshire (though "porcelain" it was not.) It was fine and close enough in grain to be watertight, so the glazing was discarded with enormous gain in beauty; the surface warranted the old description "infant's skin," so smooth it was, and delicate, and the improved methods of firing brought it closely akin to the geological basalt. Of intense hardness, it resisted acids and heat; it could be polished like agate on the lapidary's wheel, it struck fire with steel, and formed a touchstone for gold.

In this material, perfect alike in substance and color for his purpose, Wedgwood began on his creations that were to rival the masterpieces of classic art.

At the time (the mid-18th Century) the tide of fashion was turning towards the antique; the "Chinese taste" was ebbing. Wedgwood was speedily on the crest of the wave. No doubt his preoccupation with the classic idea was due to his sound commercial instinct for the popular taste. But it went immeasurably beyond commercialism, though he made money and fame thereby. He must have been a fortunate man thus

(*Continued on page* 136)



A tripod urn with ornament emphasizing the construction, a point not always observed

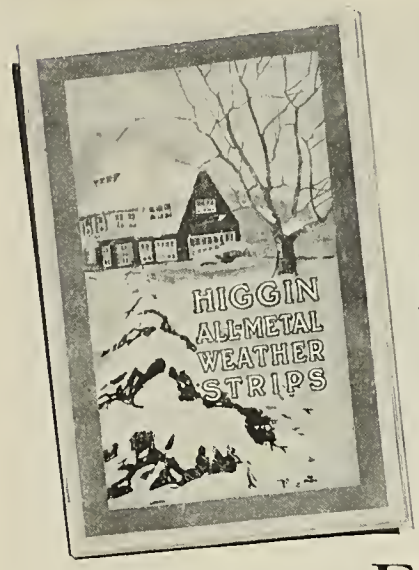
A graceful vase of Grecian shape in modern black basaltic pottery



A reproduction from one of Flaxman's designs in the Classical style



A machine turned and fluted bowl of frankly modern design



Every detail of the work of weatherstripping the home, from measuring to fitting, is done entirely by Higgin service men and is guaranteed by the Higgin Company.

HIGGIN ALL METAL WEATHER STRIPS

Read this Book--

before you weatherstrip your home!

EVERY door and window in every home should be weatherstripped for comfort, health, and economy of fuel.

But not every type of weatherstrip is completely effective. This new book will show you why, and help you to choose the right type of weatherstrip for your home. It contains many pages of illustrations in color, and shows how Higgin All-Metal Weatherstrips are applied to every type of window and door.

Send for your copy today

The Higgin Mfg.Co,.501-11 Washington St.,Newport, Ky.

Change your Window Drapes often as you like using the same

Kirsch CURTAIN ROD



Flat Shape—No Sag

Velvetone Finish
No Rust or Tarnish

Using Kirsch Curtain Rods, you can secure any draping effect—and be sure of neat, artistic results.

Kirsch Rods come in lasting Velvetone brass or Velvetone white finish—single, double, triple—extension style or cut-to-fit—for any kind of windows.

The Kirsch patented bracket is strong, simple and thoroughly practical—rods go on or come off with ease and safety—yet can't come down accidentally. *Sold by better dealers everywhere.*



***FREE Book* of Window Draping Ideas**

Our seventh annual edition, illustrating up-to-date window drapings for every room. Full information as to materials, color schemes, rods.

KIRSCH MFG. COMPANY
244 Prospect Ave., Sturgis, Mich., U. S. A.
Kirsch Mfg. Co., Ltd., 455 Tecumseh St., Woodstock, Ont.

Remember to ask for Kirsch
The Original Flat Curtain Rod

Everybody's Hawkeye BASKET REFRIGERATOR

Adds the Final Touch of Pleasure to Motoring on the Open Road

Only $7.25

No worry about where to eat—stuffy country dining rooms—poorly cooked food—"short rations." Take a tasty, home-prepared, plentiful luncheon with you in Everybody's Hawkeye Basket Refrigerator.

Compartment holds sufficient ice for the day. Cool, delicious sandwiches, fresh salads, meats, milk, etc.—everything you like kept just right. On the hottest days beverages stay delightfully cool and refreshing.

Just the thing for camping, motoring, fishing, hunting and picnics. Also handy at home to keep baby's milk cool and sweet.

Make up your mind—gratify your wish for good outdoor times—determine that you too will have a Hawkeye Basket Refrigerator. Order today. Ask your dealer—if not obtainable will send prepaid for only $7.25. West of Rocky Mountains $8.25. Your money back if not satisfactory.

Write for folders describing this and other popular models and get "Outer's Menus"—a free booklet full of cool, tempting, easy-to-make treats for summer appetites.

BURLINGTON BASKET COMPANY
800 Hawkeye Bldg., Burlington, Iowa





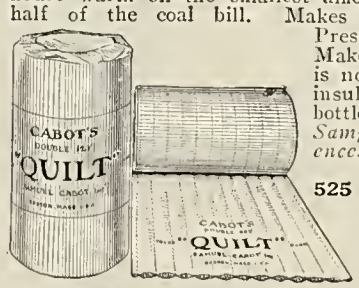
House near Chicago, showing its "underclothing" of Cabot's Quilt with furring strips over the Quilt, on which the outside finish is laid. Roof also insulated. Leon E. Stanhope, Architect, Chicago

Underwear for Houses

Underclothing makes people warm because it prevents the heat of their bodies from escaping. You can make your houses warm in the same way.

Cabot's Insulating Quilt

prevents the house heat from escaping. It insulates the whole house and saves the heat from the heater—that costly heat. It keeps the house warm on the smallest amount of coal; saves one-quarter to one-half of the coal bill. Makes the house comfortable for all time. Preserves health and saves doctors' bills. Makes the house cooler in summer. Quilt is not a mere felt or paper, but a scientific insulator that makes the house like a thermos bottle.



Sample of Quilt with full details, and references to dozens of users, sent FREE on application

525 Market St., San Francisco
24 W. Kinzie St., Chicago

Cabot's Creosote Stains, Conservo Wood Preservative, Stucco and Brick Stains

SAMUEL CABOT, Inc., Mfg. Chemists
8 Oliver St., BOSTON, MASS.



Enjoy the Full Comfort of Your Porch This Season

The porch enclosed with Vudor Ventilating Porch Shades is always hospitable and inviting. Guests and friends need no second bidding to share its cool, cozy, sun-flecked corners. But you and the children will enjoy it most of all as a delightful place to live through the summer days and nights.

Vudor Porch Shades have become a necessity to homes of comfort and good taste—whether simple cottages or fine country or town homes.

Vudor Porch Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see passers-by but they cannot see you. Ventilator woven in top—exclusive Vudor feature—assures perfect ventilation. There's nothing quite like them for appearance, utility and comfort. Write for color illustrations, prices and name of local dealer.

Hough Shade Corporation
261 Mills St. Janesville, Wis.

Self-Hanging *Vudor* Ventilating Porch Shades

SELF-HANGING

Vudor

VENTILATING
PORCH SHADES



Unrotted Redwood fence 60 years after the pickets were driven into the wet soil. Ranch of W. H. Mullen, Humboldt Co., Cal.



Residence at Westfield, New Jersey. Exterior of Redwood shingles and siding.

Promise *and* Performance

COVER your house with Redwood shingles and siding. Specify Redwood for porch columns, trim, window and door frames, for pergolas and greenhouses, fencing, railings, balusters and gutters. Then your frame house won't require expensive repairs in a few years.

These unpainted Redwood fence pickets, driven into wet soil before the Civil War began, are still strong and sound above ground, at the ground level, and underground. They indicate the permanence of Redwood under the most severe service conditions—exposed to high winds, moist earth, fog and rain, high temperatures and low.

The *natural*, odorless preservative which has protected these fence pickets for over 60 years against fungus decay and destructive insect activity safeguards Redwood lumber and millwork. It gives you the best promise of permanently satisfactory performance. Costs no more than other wood of equal grade.

Before you build write for our "Redwood Homes Booklet."

CHICAGO
3081 McCormick Bldg.
THE PACIFIC LUMBER CO. of Illinois

NEW YORK CITY
No. 1 Pershing Square

SAN FRANCISCO LOS ANGELES
311 California St. Central Bldg.
THE PACIFIC LUMBER CO.

The Pacific Lumber Co.

Redwood

The Largest Manufacturers and Distributors of California Redwood

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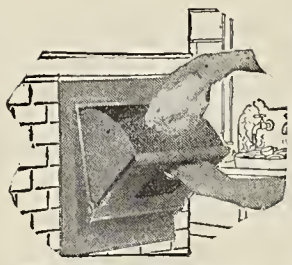


The Kernerator Belongs In That "House o'Dreams"

See that it's in the plans! Then you've solved the refuse and garbage problem forever. *All* rubbish and garbage, dropped through the convenient hopper doors upstairs, is consumed in the brick incinerator in the basement. No upkeep—no fuel required.

Consult Your Architect or write for details.

Kerner Incinerator Company
1025 Chestnut Street Milwaukee, Wis.



"Drop all waste into hopper—then FORGET IT!" The Kernerator must be built in as it cannot be installed afterward.

KERNERATOR

Built-in-the-Chimney

Reg. U. S. Patent Office



Stained with Cabot's Creosote Stains
R. D. Johnson, Architect, Pasadena, Calif.

Twice the Beauty at Half the Cost

That is what you get by *Staining* your Siding, Boarding and Timbers, as well as your Shingles, with

Cabot's Creosote Stains

Twice the Beauty—The strong, pure colors of Cabot's Stains are transparent. They sink into the wood and bring out the beauty of the grain and texture of all kinds of lumber—siding, boards or shingles—with velvety depth and richness, as these photographs of the stained wood show. A "painty" coating would completely hide all of this natural beauty of the wood.

Half the Cost—Cabot's Stains cost less than half as much as paint; and they can be put on more than twice as quickly, reducing the labor cost—which is much the larger item—by more than half. Shortage of skilled labor will not hold up your work, because your own men can apply Cabot's Stains, or you can do it yourself.

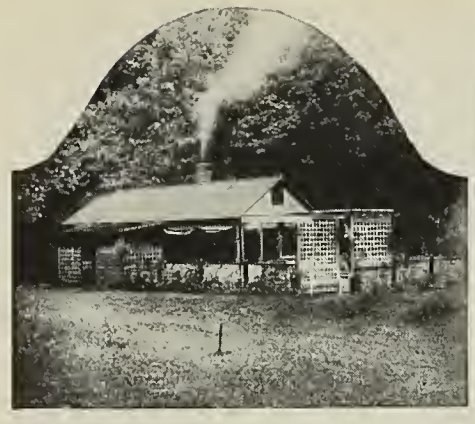
Wood Thoroughly Preserved—Cabot's Stains are made of pure Creosote, which penetrates the wood, and "wood treated with it is not subject to dry-rot or other decay."—*Century Dictionary*

Lasting Colors—The colors wear as long as the best paint, and wear better, because they do not crack or peel as paint does; and they are easily and cheaply renewed.

You can get Cabot's Stains all over the country. Send for stained wood samples: free

SAMUEL CABOT, Inc., Manufacturing Chemists
8 Oliver Street, Boston, Mass.
525 Market Street, San Francisco 24 West Kinzie Street, Chicago

Cabot's Quilt, Waterproof Stucco and Brick Stains, Conservo Wood Preservative, Damp-proofing, Water-proofing



"Moved eleven times in eighteen months—as good as ever"

HODGSON Portable Houses are built in sections, finished to the smallest detail and firmly bolted together. They are made of the best materials possible. The frame of sturdy Oregon pine, the walls and roof of red cedar.

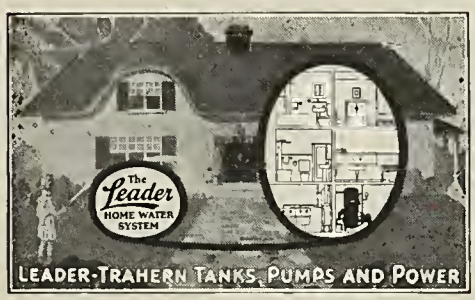
Cedar is the most durable wood known, it is also very light. For this reason Hodgson Houses may be taken down and moved to another locality quickly and easily.

Send for our catalog G, which shows many beautiful Hodgson cottages and homes (actual photographs). Also portable garages, playhouses, poultry houses, etc. Write to-day.



E. F. HODGSON COMPANY
71-73 Federal St., Boston, Mass.
6 East 39th St., New York City

HODGSON *Portable* HOUSES



Trained in Service

Those who demand unobtrusive dependable service, appreciate Leader Water Systems. They are complete units developed by Leader-Trahern engineers from 20 years' experience. To eliminate annoying noise, mechanical liability has been their aim.

Some of the finest estates in the East are Leader served. Whatever your water problem may be consult Leader engineers. It is good insurance that obligates you in no way.

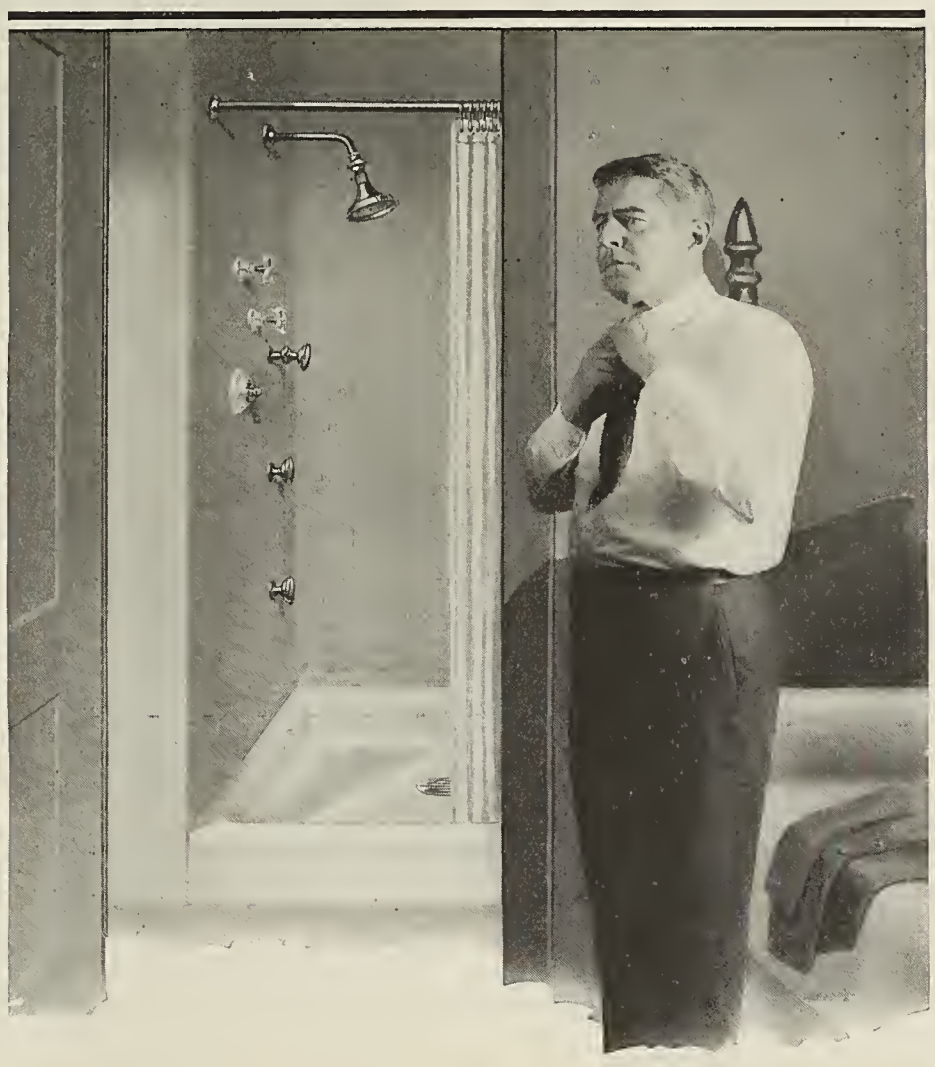


Leader Tanks and Equipment for water, air and oil. Experienced water supply men wanted.

LEADER-TRAHERN CO., Decatur, Ill.
New York: 21 E. 40 St.,
Chicago: 327 S. La Salle St.
Gentlemen: Kindly send me information on water systems for country homes and estates.

LEADER-TRAHERN CO. Not Inc. WATER SUPPLY DIVISION OF LEADER IRON WORKS Name.....
Address .....H.G.

When you come home - tired out - -



a cool, refreshing shower

FATIGUE, mental and physical, instantly vanishes before the shower's sparkling, health-giving sprays. In two minutes you are yourself again, freshened, on your toes and assured of getting the most out of your hours of relaxation.

Let us help you select your shower. We have a booklet, "Once-Used Water," devoted to various types of showers. Suggestions on shower bathing are included.

We will gladly send you "Once-Used Water." When you write for it, if you have a regular plumber will you please mention his name?

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

Since 1839

RUSSWIN
DISTINCTIVE HARDWARE

HARDWARE for your home—and garage—should give you now, and in the years to come, smooth, perfect, trouble-free service—the character of service that is built into every piece of hardware that bears the Russwin trade mark.

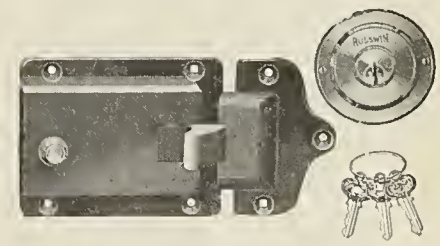
With the additional satisfaction which comes from the knowledge that Russwin Hardware is beautiful and harmonious in every detail of its design and finish.

"To Russwin-ize is to Economize"

Russell & Erwin Mfg. Co.
The American Hardware Corporation Successor
New Britain, Connecticut
New York San Francisco Chicago London



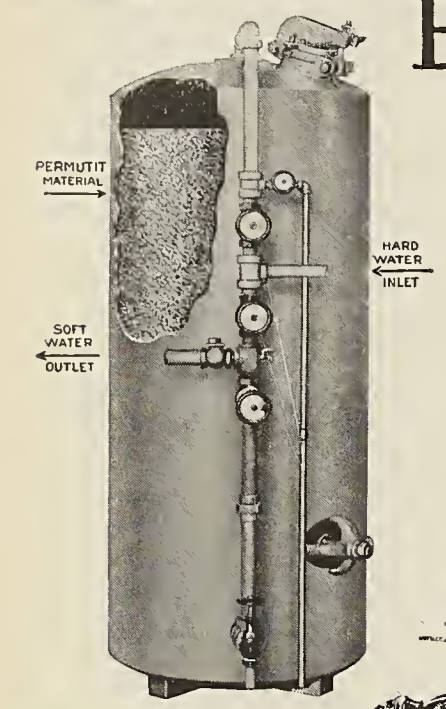
RUSSWIN Automatic-Locking Bolts and Door Holder



RUSSWIN Adaptable Garage Lock



The Greatest Household Improvement *since* Electricity



A Machine that Makes Hard Water Soft

No longer is it necessary to use powders, special soap or tainted rain water to overcome the everpresent annoyance of hard water in your home—for no matter how hard your present supply, a Permutit water softener will turn it softer than rain.

No chemicals, no extra pumps or motors are used. The softener is simply connected into your pipe line in the basement—your regular water supply flows through it on the way to the faucet, and the wonderful Permutit material removes every grain of hardness, giving you clear, delightful soft water from every faucet in your house.

A few cents per day is all it costs, and the machine will last a lifetime. Thousands are in use.

Send for a free copy of our interesting booklet, "Soft Water In Every Home." Write today.

THE PERMUTIT COMPANY,
440 Fourth Ave., New York.
Agents Everywhere



A modern coffee service of traditional Etruscan inspiration. Where all black cups would be heavy, the white cups with their Flaxman wreath are more in keeping

BLACK WEDGWOOD

(*Continued from page* 132)

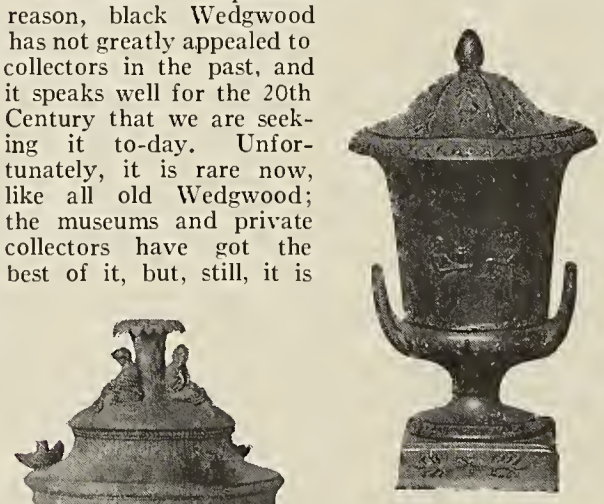
to combine his heart's desire with his day's work. His close friendship with the cultured Bentley, and their partnership in 1768, gave him opportunities to deepen his knowledge and brought him into touch with men like Sir William Hamilton, whose books and collections were at his disposal for study.

The potteries at Etruria were opened in 1768, and at once Wedgwood began on the ornamental ware in black basaltes, while at the old Burslem works the Useful or "Table-Ware" was carried on. Always he drew this sharp line between the two. "O.W." and "U. W." signified Ornamental Works and Useful Works, and this distinction once led to the nearest approach to "words" that ever occurred between Bentley and Wedgwood in their eighteen years' partnership. "You know," wrote Bentley, "I have never any idea that Ornamental Ware should not be of 'some use.'" The point was argued at great length, but evidently Wedgwood had his way in the end. The black "Etruscan Vases," which were the most important productions at Etruria. served no purpose save that of ornament, and the black "coffee-cans" and tea equipages that have survived were far "too fine and good for human nature's daily food."

For some inexplicable reason, black Wedgwood has not greatly appealed to collectors in the past, and it speaks well for the 20th Century that we are seeking it to-day. Unfortunately, it is rare now, like all old Wedgwood; the museums and private collectors have got the best of it, but, still, it is more easy of access than the jasper.

In form and contour, the Etruscan vases are perfect; the earlier pieces are usually in the plain black basaltes, simply decorated with restraint and purity that are sometimes lacking in the jasper. It has been remarked (in this connection) that Wedgwood in his elaborate figure groups interpreted the strength and beauty, the rhythm and movement of antique bas-reliefs by mere "elegance," and that he sometimes chose the decadent period for his models. This point cannot be argued here; if Wedgwood was unaware of his artistic limitations, he knew well the limit of his material, and if, artistically, his bas-reliefs fell short, yet he achieved in pottery a technical perfection which has not yet been equalled. Certainly these plain black vases are highly satisfying to modern taste, with their simple ornament of plinth moldings, beading, festoons, strap work, and fluting, done by a lathe, and adapted to the shapes with exquisite judgment and skill. Josiah Wedgwood took a just pride and delight in these vases. "Poor Burslem, poor Cream color"—he wrote in 1769 of his "Useful Works"—"They tell me I sacrifice all to Etruscan Vases." At his London showrooms, the ware was called "Etruscan," and his manager was instructed to keep the fine pieces back and produce them only for people of fashion and influence; this at a time when a visit to his shop ranked high as an art-show in London Season. Of his "suites of Five Vases for the Chimney-

(*Continued on page* 138)



Vases were frequently made in sets of five, and intended as "Ornamental Works" only



A large lamp of black basalt Wedgwood, rather elaborately ornamented



Water ewer, one of a pair originally made for wine and water



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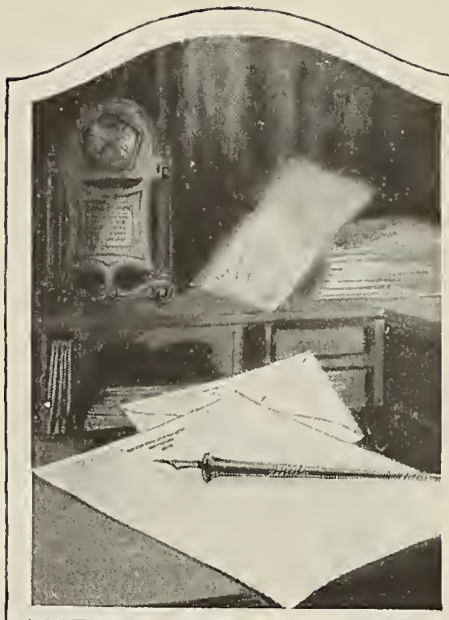
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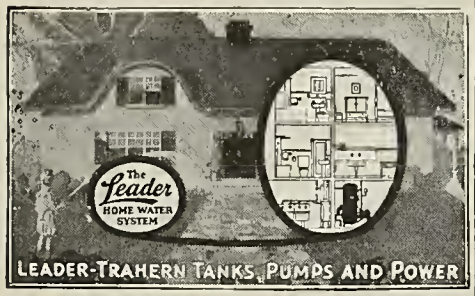
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CURTAINLESS # Shower

BLACK WEDGWOOD

(*Continued from page* 136)

piece," he wrote thus in the catalogue: "We have reason to conclude that there are not any vases of Porcelain, Marble or Bronze, either ancient or modern, so highly finished and sharp in ornament as these black Vases."

About 1776 bas-reliefs in white jasper were applied to the black ware. Anyone who has examined the decorations closely must have marvelled at the incredibly fine modeling and finish of every minute detail and wondered how such perfection was attained. Wedgwood, in spite of his assuring Bentley "that we should glory in other people getting our pattterns and ideas," yet guarded his workroom secrets jealously; so only a bare outline of his way with bas-reliefs (or any other process) can be given. From the wax model a mould was cast with the decoration in intaglio, and into the mould the workman pressed the soft white jasper clay with his thumb. When every cranny was filled, the face of the thumb-mould, as it was called, was smoothed level, and after allowing a few minutes for setting, the impress was dexterously drawn off and applied to the vase, which had been damped with a little water. When the bas-relief was firmly set and moulded to the curve of the vase, the sculptor set to work with his knife to give the sharpness and modeling that could not—in the nature of things—be brought about by the untouched impress from the mould. This was called "under-cutting," and is a highly valued mark of old Wedgwood.

BLACK BASALTES

The black basaltes was very suitable for busts, statuettes, sphinxes, and so forth, on account of the close resemblance it bore to bronze in substance and weight. The portrait busts and medallions were exceedingly popular; the busts were made in all sizes from life or three-quarters, down; and these portraits or classic subjects were considered the correct centre-piece for a library bookcase. Sometimes they were finished with a dust of bronze-powder to increase still further the resemblance, but of this little trace is now left. It was a questionable innovation. Of the charming little statuettes few remain; a Cupid in black basaltes would be a rare find. The famous Chessmen, which were modeled by Flaxman in colors, were also made in black and white; stray specimens only survive, and these are highly prized by the collector. Quantities of candlesticks were made; pedestals, bough-pots, ink-pots, salt cellars, seals and cameos, and a great variety of other things were made in the black ware.

Unfortunately, few of the portrait busts are signed. The rule at Etruria forbade signatures, and of the brilliant company—artists, modelers, block-cutters—who worked for Wedgwood, only here and there a signature remains. Flaxman's work is so familiar that it amounts to a signature in itself. Keeling, one of Wedgwood's finest modelers, is revealed now and again by a hastily scrawled "K." The famous Hackwood signed two or three of his portraits, and with careful scrutiny and comparison the connoisseur can identify the hand of others equally famous. The Adams brothers modeled for Wedgwood, and Aaron and Enoch Wood were employed as block-cutters, but, according to the Five Towns tradition, their blocks were buried with them.

MODERN WEDGWOOD

Since Wedgwood's death in 1795, his work and tradition have been steadily carried on at Etruria, Stoke-on-Trent, by his successors, Josiah Wedgwood and Sons. Here fine replicas of the old pieces are being made to-day, and quantities of useful ware which is well adapted for everyday requirements, and responds happily to the modern craze for black. A tea service, for example, in the black basalt needs but little ornamentation; the color, form, and charming texture is sufficiently decorative to satisfy our taste to-day. In the life of the late Walter Headlam, Fellow of King's College, Cambridge, mention is made of how he used to keep a number of the black teapots for gifts to anyone who expressed a proper appreciation of the one he always used. As for the poor and cheap imitation stuff which masquerades as Wedgwood, it does not deceive for a moment, though it is always sad to see lovely form and design travestied.

Frankly, modern Wedgwood of this useful kind does not attempt to reproduce what is inimitable in the old—any more than a modern sculptor would try to give the texture and patina of ancient marble to his work. Originally lustreless or "unglosssy," the old black basaltes have acquired a soft glistening appearance that no mere surface treatment can hope to equal. The texture is smoothly silken, and the black has a depth and richness or a peculiarity of tone that proclaims it old. Some pieces are sooty black, turning to brown, some show an even dead-black hue, and some few pieces have a greyish tinge. This last was the result of Wedgwood's attempt to reproduce the black of basaltes-ware before firing, and at a distance it might be mistaken for a modern piece of poor color.

Old black Wedgwood must on no account be washed; this ruins the patina and much of the value, according to the connoisseur. Careful dusting and a soft silk rag for polishing—no more is needed to keep it in perfect condition.

Finally, we cannot do better than to accept the great Wedgwood's considered opinion that yellow was the color best fitted to set off his black ware. His shop in Soho was hung with yellow silk; this showed up the delicate sombreness to perfection, and modern experiments with other colors have generally led back to yellow.





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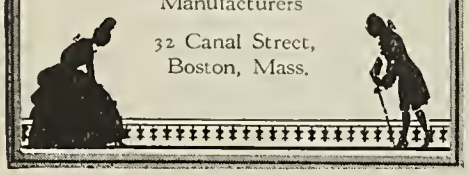


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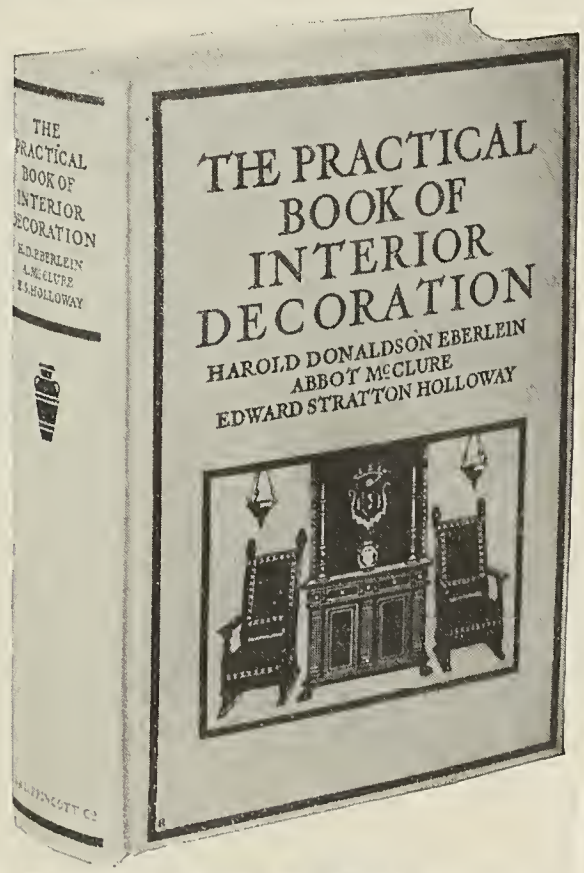
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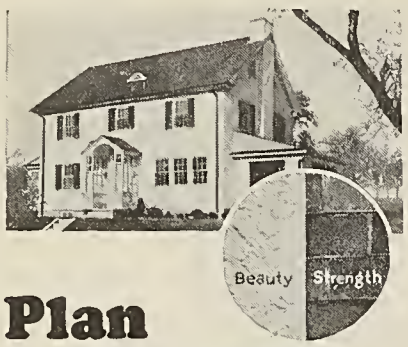
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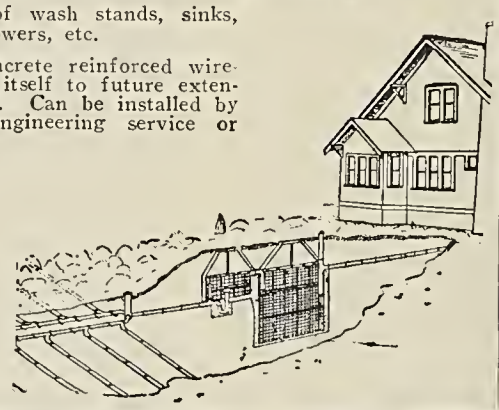
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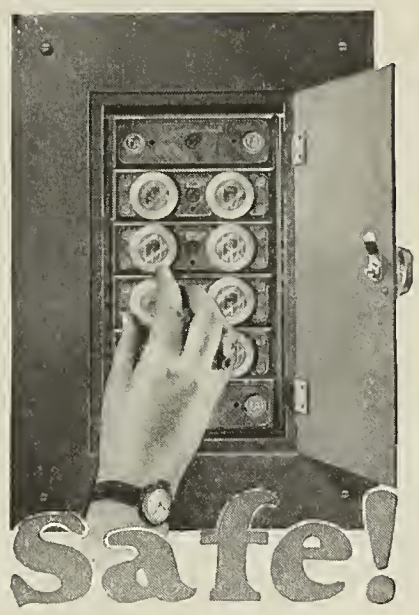
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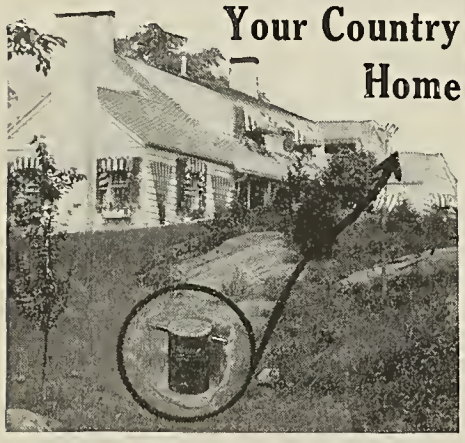
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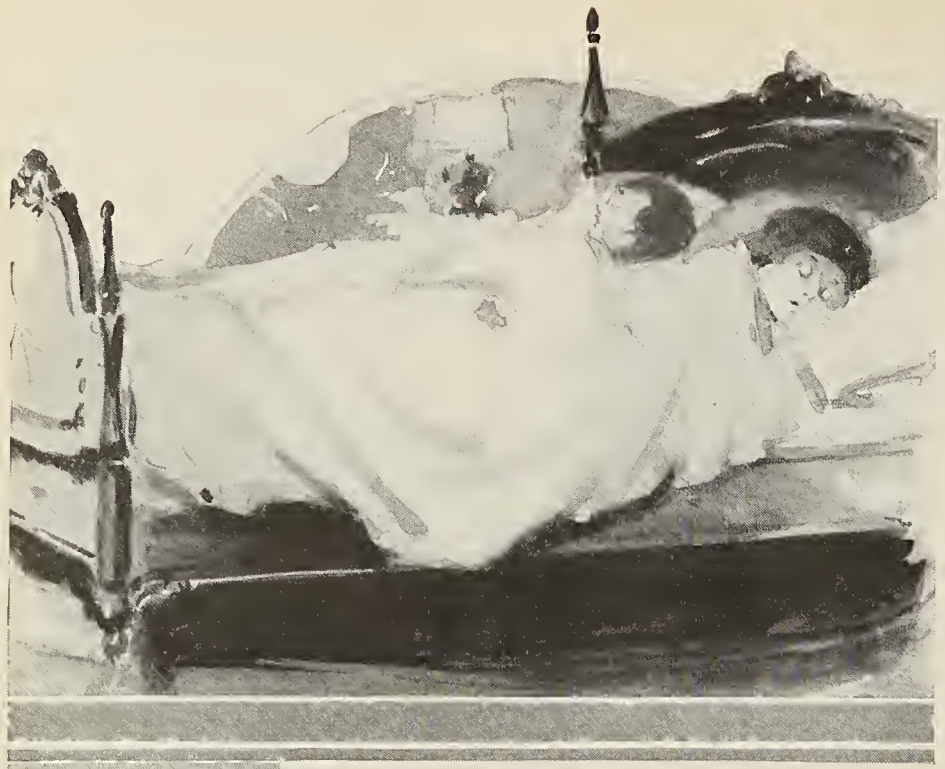
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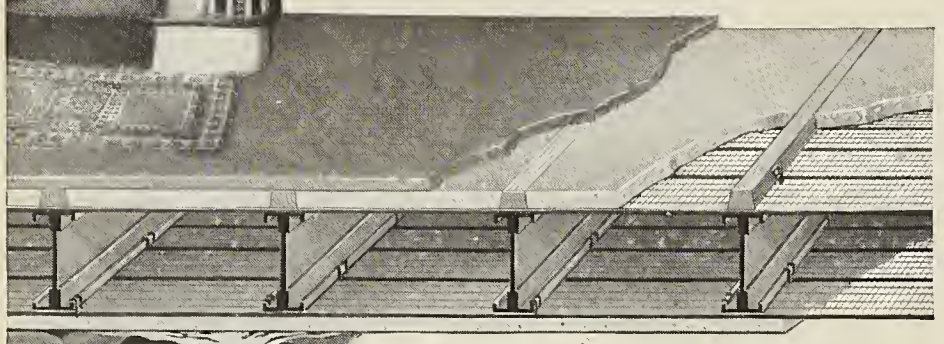




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ARE THESE YOUR PROBLEMS?

Each mail brings into the House & Garden Information Service a big batch of letters from readers who desire to avail themselves of the expert advice offered by this service. It would be impossible to reprint all of these letters, so we have selected a few on building, decorating and gardening which may be of assistance to many others whose problems are in some way similar.

Question: As a subscriber and admirer of your magazine for many years, I wish to ask your advice in planning a home which I wish to build this Spring. The enclosed picture is taken from your "House & Garden's Book of Houses" and I am using the exterior as my model.

I wish to know what to use on my hearths and fireplaces. I do not like glazed tile and I find marble stains very badly and almost impossible to get off. In my mother's home, experts have failed to clean the marble. I should like to know the best material to use for porch floor.

Could I use white plaster as material for lower story and front gable and the board for upper floor?

Answer: Answering your inquiry of recent date relative to hearths, we wonder if you have thought of dull matt finished tiles or brick tiles? There are, of course, only a certain number of materials available for hearths. You can always use cement, with a coloring matter mixed with it; you can use tile, brick or stone. If the fireplace is an informal one, flag stones make a very pleasing hearth. From the point of view of suitability, of course, it is difficult for me to make you a recommendation without knowing the kind of fireplace you have. On the question of tiles, we enclose a list of manufacturers to whom you can write for catalogues. I quite agree with you in not liking highly glazed tiles for fireplaces, especially for a hearth, but among the reproductions of antique dull finished tiles, which are now made, you might find just the thing you are looking for.

Relative to material for a porch floor, if the porch is like the one of the house you are copying, brick is undoubtedly the most attractive. It is also a very serviceable material. Porches of this kind are sometimes edged with brick and floored with square red tiles called "quarry tiles". Often a mixture of cement colored red is scored in squares to resemble tiles, and while this is quite attractive, it is not as good as the red tile.

Your last question can be answered in the affirmative. Stucco for the first story and front gable and clapboards above would give a very pleasing effect and would be quite in character with the kind of house.

Question: I have recently purchased an old Colonial house. Its roof is now covered with a prepared roofing. I will make necessary repairs to same and among other things will put on a new roof. Will you kindly tell me if a red slate roof would be appropriate for an old Colonial house which is to be painted white, or should it be covered with wood shingles?

Answer: In answer to your inquiry of recent date, our architectural advice would be all in favor of the wood shingle roof, as a red slate roof would be quite out of keeping with the type of house you describe.

Well-stained shingles are very long-lived as far as weather is concerned and from the fireproof point of view, there is little point in making a fireproof roof on a non-fireproof house. Probably the best shingle to use unstained, allowing the action of the weather to give it imperviousness, is the cypress shingle which is carried by practically every lumberyard in the country.

Trusting that this information will be of help to you.

Question: I should much appreciate some information concerning the expense of building a country house of stucco or cement of two stories comprising an area of 1700 sq. ft. Same is to be substantially built but simply with four bathrooms, steam heat, hot water heater with no basement except space for laundry and furnaces.

Also the cost of a house containing the same amount of square footage, on the ground, only with two wings, each one story high and each wing consisting of two hundred square footage. The total area of the houses on the ground floor is the same—but in the second house the second floor would be four hundred square feet smaller than the first. The house is to be built on the outskirts of a suburb of Chicago.

Will you also kindly let me know where I can obtain some further information regarding the more permanent floor covering such as Mr. Henry Compton describes in his very interesting article in the January issue of your periodical?

Answer: The best answer to your inquiry of recent date is a recommendation to send for the advertising books and booklets, listed on another sheet, describing with plans and illustrations, houses of the type you have in mind. Stucco of course, is not a structural building material, but a finish applied to hollow tile or frame construction.

It would not be possible for us to get you even an approximate estimate on the cost of your house without knowing exactly the method of construction you intend to use, and even then, local conditions of labor and supply would make the local contractor your only source of information on this subject.

The floorings mentioned in the article in January House & Garden are made by several different manufacturers whose addresses we are glad to furnish you herewith and all of these manufacturers gladly send their descriptive booklets with full details to prospective builders. We would suggest your writing to them.

Question: We have read with great interest the article in your March issue entitled "Three Barns" by Harriet Sisson Gillespie.

It appeals to us particularly because we have just taken over a fine old country house in New Hampshire for our summer classes and shall have to convert the barns and out-houses thereon into studios and living quarters. I was wondering if you could help us by some suggestions. You have had so much experience and we want to make these buildings really homelike and cosy for our students.

I haven't the exact measurements of each of the buildings to be converted

(*Continued on page* 144)



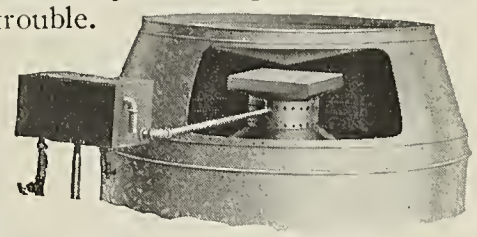
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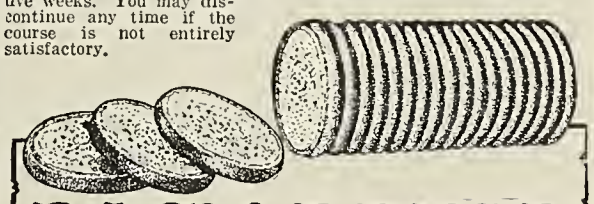
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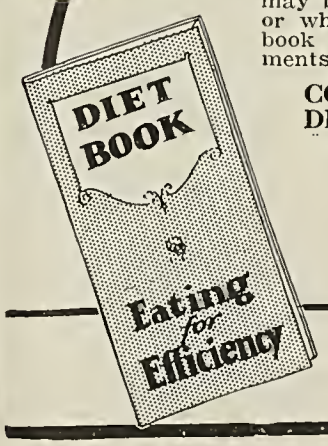
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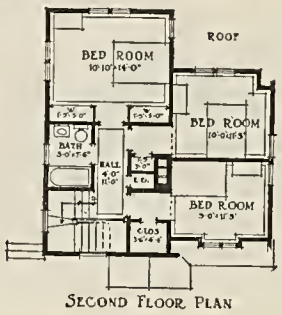
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It is a book of small home plans that is entirely different from anything of the sort ever published before. It contains floor plans, perspective drawings, detail sketches and cost estimates for not twenty or fifty or a hundred but *five hundred homes which can be economically built.*

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The architects whose work this book contains are the best in America, men who could not undertake an individual commission for less than $500. They have given their services, in this instance, for the sake of the builders of small homes who want the best of everything at minimum cost. The name of the Editor—Henry Atterbury Smith, the famous architect—is in itself a guarantee of excellence.

Among the plans there is an almost infinite variety. There are homes of stucco, brick, frame, cement block, hollow tile and stone; and each is designed by a man who is a master in the field.

Even as a book, it is worth owning for it is a beautiful example of planning and printing and binding, a decoration on any living-room table and an inspiration to its owner.

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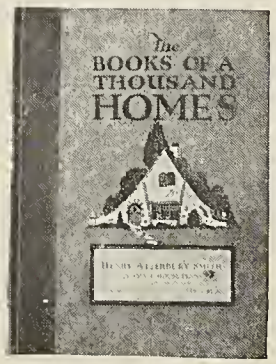
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ARE THESE YOUR PROBLEMS?

(*Continued from page* 142)

but can give them to you if necessary. I plan to run up to New Hampshire shortly to look over the entire layout and if you can make some suggestions I could keep my eye open with a view of including them in our plans. If you have any pictures of barns that have been converted, interior and exterior, we would be pleased to have them as we know they will assist us a great deal in making our "summer habitat" attractive and cosy.

ANSWER: We felt sure that the remodeled barn in the March issue would interest a good many of our readers and yours is one of several letters justifying this belief.

Of course, it is practically impossible to make any suggestions without seeing the place which you have taken over and I should suggest that when you go to look over the property you take a number of Kodak pictures.

Unless some members of your organization have a certain amount of architectural imagination and ingenuity, it would be well for you to have an architect sooner or later, preferably sooner.

You will have noticed that even in the home-made transformation of "Three Barns" an architect had a hand. We have no other barn photographs, but will be very glad to have you keep in touch with us as your development progresses, and when it is all happily concluded, we would like to publish it if it comes out as well as the "Three Barns" adventure.

QUESTION: Kindly advise me concerning the following questions and let me know what the advice fee is to be:

I wish to build very soon a two story brick house:

1. Is tapestry brick a fad or will it be in good taste for years?
2. Shall there be a front porch, a covered entrance with terrace or a formal entrance?
3. With what shall the walls and woodwork be finished?
4. Shall the upper and lower sash of a sliding window be divided into small squares or just the upper sash?

ANSWER: It is a pleasure to answer the questions in your recent letter and for this service there is no fee.

Tapestry brick is not a fad and houses built of this material will always be in good taste. Brick of any kind is one of the best and most permanent of building materials as regards both endurance and style.

Your second question is of a kind impossible to answer without some idea of the type of house you have in mind, whether Georgian Colonial, modern English or of the modern Middle West type. In many types of house the kind of entrance you have is entirely a matter of taste and preference, while with other styles historic precedent influences the design.

Your third question probably refers to the interior though it might apply to the exterior as well. The answer again would depend a good deal on what kind of house you have in mind. Tinted plaster wall finishes in various textures are very popular but, at the same time, it is a mistake for anyone to suppose that wall paper has gone out of date. There was never a greater variety of beautiful and interesting designs of wall paper than there is today. The finishing of woodwork is a very extensive question and would depend a great deal on what kind of woodwork you mean to have. Perhaps it would be well for you to write us about this specially a little later when your plans are more definitely formed.

Your fourth question is easy to answer. You have probably seen a good many windows in which the lower sashes are of clear glass and the upper sashes divided into small panes but the best design is that in which both upper and lower sashes are divided into small panes.

QUESTION: In your November number on page 51 is an article called "Evolving a House Plan" with pictures and plans of houses. I would like to know how much it would cost to build the Dutch Colonial house.

I have been a subscriber to your magazine for years.

ANSWER: In answer to your inquiry of recent date, we are obliged to give you the same answer which we have to give all similar inquiries. We would only mislead and not help our readers by quoting approximate costs of houses in the present day of fluctuating prices in the labor and material market.

Building costs vary sharply from month to month, from one locality to another, and the only way in which you can safely get an approximate estimate is to find out from local contractors the cost of similar houses recently built in your locality, or to take an illustration of the type of house you have in mind to a local contractor and ask him what it would cost to build it.

Actual figures on a house built in Westchester County, New York, might prove high or low for the same house built in New Jersey or Connecticut, and, further, the figure you might get today is likely to prove high or low six months from now.

It was once possible to quote approximate costs of building for certain types of construction, but that was before the war.

I hope you will communicate with us further as your building project progresses.

QUESTION: I see in HOUSE & GARDEN that you maintain an Information Service and I am very anxious for some help in my decorating problems. I am sending a sketch of my living room and dining room which I hope will help you to understand the situation. I would like suggestions for everything, walls, woodwork, furniture and drapery, and I shall carry out your suggestions to the last detail.

In the living room I already have a piano and two good old mahogany chairs. I have no furniture for the dining room but should like to use mahogany there also if you would advise it. I had thought of gray woodwork and lighter gray walls but will leave that to you.

I shall appreciate very much any suggestions you can give me.

ANSWER: I think you are wise to want mahogany furniture in the dining room as this room opens off the living room where there are already some good old pieces in mahogany. Get genuine old pieces if you can find them. If not, some good reproductions of authentic design. Cream colored walls, either papered or painted and woodwork enameled a deeper tone make a warmer, more effective background for this wood than gray and I think it would be wise to keep the

(*Continued on page* 146)



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How You Can Help Us to Help You

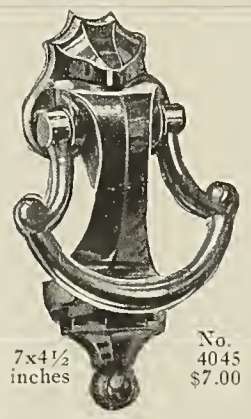
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Generally, you can give us the full information we need to send you intelligent advice.

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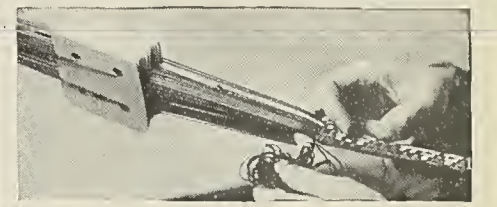
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"Last Winter my bulbs were greatly superior to those sold by the florists and were the talk of the whole neighborhood."—E. C. S., Ottawa, Ill.

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ARE THESE YOUR PROBLEMS?

(*Continued from page* 144)

walls and woodwork in both rooms alike.

With plain wall surfaces you need design in either the hangings or upholstery. Chintz is always charming with mahogany and I think hangings of this material in the living room in mauve, blue and taupe on a cream ground over cream colored gauze glass curtains would be attractive spots of color. The hangings can be either bound with blue taffeta or edged with little box pleated ruffles of this material.

A room of this kind needs a comfortable davenport and I would suggest covering it in either mohair or heavy satin in old blue, to harmonize with the blue in the curtains. One overstuffed chair might be done in the chintz and another in a rose and cream striped material. On account of the design in the hangings and chair coverings, I would suggest a plain taupe rug.

You can keep to the same general color scheme in the dining room by having hangings of blue taffeta, using the chintz on the chair seats. These can be piped in deep rose and the curtains can be bound in this for another note of color.

If you wish to have a different color scheme in the dining room, I would suggest Adam green walls and woodwork, hangings of glazed chintz with a green ground and a design in mulberry and blue. In this case the rug should be mulberry in tone.

We do not send any samples of material but I shall be glad to send you a list of shops from which you can obtain them.

QUESTION: Will you kindly tell me what kind of window curtains one should use on a sleeping porch that has seven windows, each having an upper and lower sash?

ANSWER: I think the most satisfactory solution for the windows on a sleeping porch is Venetian blinds as they exclude the light, at the same time admitting plenty of air. Another way to curtain these windows is to have double sash curtains, one set at the top of the window and another set hung from the middle sash. In this way the lower set of curtains will be entirely out of the way when the window is open and the upper set can be drawn together to temper the light.

QUESTION: I notice in HOUSE & GARDEN that you offer to help people in the decoration of their homes, so I am taking advantage of this assistance by asking you a few questions. I have been a subscriber to HOUSE & GARDEN for some years and hope to have it always. No other magazine comes into my home which I enjoy so much.

We are building a small Dutch Colonial house. The woodwork and walls all over the house are to be a cream gray, the floors oak, stained dark brown, linoleum in the kitchen and tile in the bathroom. Can you suggest anything better?

What color draperies and covering for my overstuffed sofa shall I have in the living room? Shall I use glass curtains? I have two lamps that have to have new shades. What shall they be?

In the dining room I should like to use green somewhere and painted furniture. This room has a southern exposure. Please tell me the color for the furniture and draperies.

Can I use apple green in the large bedroom and how? The other room has a northeastern exposure and will be used for my small daughter. What do you suggest for draperies, rugs, etc. in here?

I shall be very grateful for your advice on these questions and hope I may write you later about my garden.

ANSWER: The color you have planned for walls and woodwork is extremely good as it makes such an effective background for colorful hangings and upholstery.

In the living room I think I should use glazed chintz hangings, a chintz that has a neutral ground to tone in with the walls and a design that has blue, terra cotta and some green in it. The davenport and chair might be covered in plain blue satin or antique satin striped in blue and cream. Silk gauze, also in a neutral shade makes attractive glass curtains and these might be bound with green taffeta or edged with a narrow green fringe. For lamp shades, cream colored silk-corded in green or plain glazed chintz in cream color, pleated and bound with green, would be attractive.

As you want to introduce green into the dining room, why not paint the furniture a soft, antique green with gold flower decorations using green taffeta the same shade for hangings and pale gold gauze for under curtains.

There is a charming chintz with an apple green ground and leaves in blue-green and a flower in dull pink that I think would be charming in your large bedroom. Let the curtains be of this with under curtains of pale green organdie scalloped around the bottom and picoted. Make the bedspread of taffeta the same shade and drape the dressing table in the green organdie trimmed with narrow French picot ribbon in pink, to match the flower in the chintz.

In your little girl's room, I think it would be nice to make the glass curtains and bedspread of white dotted Swiss with tiny red dots with overhangings of pink English print. These hangings might be made in three tiers, each flounce scalloped and picoted in red. Cover one chair in red and cream striped material and use a sand colored rug.

QUESTION: I am a devotee of your magazine and am now going to take advantage of your Information Service.

We are building an Italian house. The living room is 13′ x 26′. The walls will be rough plaster tinted dark brown shading into a lighter brown. Kindly send me suggestions for a color scheme for this room and also suggestions for the kind of furniture to use.

My dining room is small. I have walnut furniture. Please send me a scheme for this room, walls, draperies, etc.

I also have two big bedrooms. Please send me color schemes for these.

ANSWER: I think dark brown walls will be rather gloomy in your living room and would suggest that you have them tinted a light tan with woodwork stained deep brown. Gold colored gauze glass curtains bound in blue-green with damask hangings in blue-green and gold and an Oriental rug, subdued in coloring, will make an attractive and dignified room. Pottery jars in the same blue-green shade as the curtains might be made into lamps with parchment shades.

The furniture should conform to the type of room, that is Italian or early English in design. An overstuffed sofa might be covered in a mohair to

(*Continued on page* 148)

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Success with Roses
by Robert Pyle

FROM Easter frosts and a tardy spring we almost leap into the lap of June. Are your roses ready? Have they been well nourished, well cultivated and every vestige of dead leaf or branch cleanly clipped off and removed? Good! Then you've made the right start.

Would you know how to find great pleasure in your Roses? Learn to share them. Everyone likes roses. You will have doubled their value when you double the number of people who enjoy them. So invite your friends to see your Roses or take your Roses to them, so they may feed upon the peace and sweetness to be found in these divine gifts of Nature.

Who else in your bailiwick grows Roses—so you can compare notes. One way to find out is to join the American Rose Society, 606 Finance Building, Philadelphia, Pa., and get their list of 3000 members geographically arranged. If you find ten people near enough why not get up a little Rose Show? The American Rose Society Secretary will tell you how.

Another American Rose Society treat will be the Rose Pilgrimages in June—Washington, D. C.; Syracuse, N. Y.; Hartford, Conn.; Boston, Mass.; Minneapolis, Minn.; Portland, Ore.; and Seattle, Wash.

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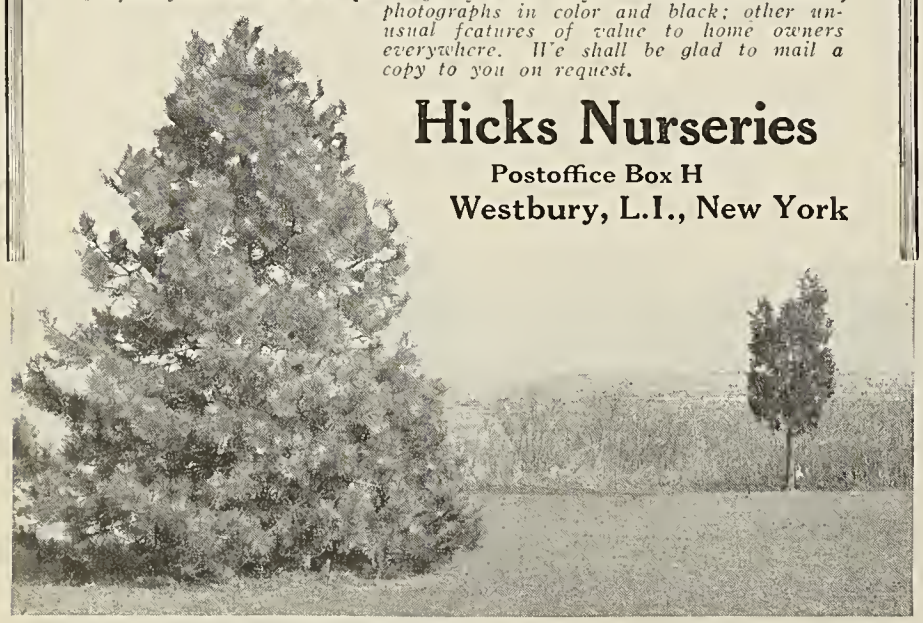
	Size	Each	Per 10
White Fir	2-3 ft.	$2.50	$22.50
	3-4 ft.	4.00	35.00
	4-5 ft.	5.00	45.00
	6 ft.	10.00	
	6-8 ft.	20.00	
Nikko Fir (Japanese)	3-4 ft.	6.00	50.00
	5-6 ft.	10.00	90.00
	8-10 ft.	40.00	
Japanese Cypress (Green)	1-1½ ft.	2.50	20.00
" " (Golden)	1 ft.	1.25	10.00
" " (Blue)	1 ft.	2.00	
	2 ft.	3.00	
Colorado Blue Spruce	8-9 ft.	40.00	
American Hemlock	3 ft.	3.50	30.00
	4 ft.	4.00	35.00
Japanese Hemlock	2-2½ ft.	3.00	25.00
	3-4 ft.	5.00	45.00
	6 ft.	10.00	
Austrian Pine	7-10 ft.	35.00	
	10-12 ft.	45.00	
Jack Pine	6-8 ft.	10.00	90.00
	8-10 ft.	15.00	
Mugho Pine	1 ft.	3.00	25.00
	1½ ft.	4.00	35.00
Red Pine	4-5 ft.	5.00	40.00
	6-8 ft.	20.00	
Scotch Pine	3-4 ft.	3.00	25.00
	8-10 ft.	25.00	180.00
White Pine	4 ft.	3.00	25.00
	5 ft.	6.00	50.00
	6 ft.	10.00	75.00
	8 ft.	15.00	
Japanese Yew (Upright)	4-5 ft.	18.00	
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Japanese Yew (Flat Form)	1½x2 ft.	6.00	50.00
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	Height	Diam.	Each	Per 10
Norway Maples	18-22 ft.	4 in.	$15.00	$125.00
	18-22 ft.	4½ in.	25.00	225.00
	18-22 ft.	5 in.	40.00	350.00
	22-21 ft.	6 in. 16 yrs. old	50.00	450.00
	24-30 ft.	8-10 in.	100.00	900.00
Pin Oak	18-20 ft.	4½ in.	35.00	
	18-20 ft.	5 in.	60.00	
	20-26 ft.	6 in.	75.00	
	25-28 ft.	7 in.	100.00	
	26-28 ft.	8-9 in.	150.00	
Scarlet Oak	4 ft.		1.50	12.50
	6 ft.		2.00	17.50
	8 ft.		4.00	35.00
	10 ft.	1½ in.	6.00	50.00
Linden	8 ft.		2.00	17.50
	10 ft.	1½ in.	2.75	25.00
	12 ft.	2 in.	3.50	30.00
	14 ft.	2½ in.	5.00	45.00
	14 ft.	3 in.	12.00	100.00
Sweet Gum	10-12 ft.	1½ in.	3.50	30.00
	12-14 ft.	2-3 in.	6.00	50.00
	14-18 ft.	3-4 in.	25.00	
	16-20 ft.	4-5 in. 17 yrs. old	45.00	
	16-22 ft.	5-6 in.	60.00	
Tulip Tree	8 ft.		3.00	25.00
	10 ft.		4.00	35.00
	14 ft.		15.00	120.00
	18 ft.		25.00	

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Hicks Nurseries

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ARE THESE YOUR PROBLEMS?

(*Continued on page* 146)

match the curtains with one chair done in antique satin in a tan and rose stripe and another in the blue and gold damask.

The walls in the dining room might be tinted a warm tan with gauze glass curtains of the same color, hangings of crewel embroidered linen and the chair seats done in claret colored damask and either an Oriental rug in deep tones of red and blue to harmonize with the colors in the crewel work or else a plain rug in claret color.

One bedroom I should do in turquoise blue and pink with pink flowered glazed chintz curtains against turquoise walls and the furniture painted blue also. In the other, I think it would be attractive to have yellow walls and woodwork, plain yellow glazed chintz hangings bound in mauve, mahogany or walnut 18th Century furniture with the overstuffed pieces done in flowered yellow, pink and mauve chintz.

QUESTION: Please give me suggestions for a dining room in a country house. It is not very bright. The furniture is mahogany in Chippendale design.

ANSWER: There is a charming paper, Chinese in feeling that would make an unusually attractive dining room in a country house. As it has a yellow ground it is particularly adapted to your room which needs this color to lighten it up. The design is in pale green, blue and a little gold. With this paper you might use hangings of green taffeta over pale yellow gauze under curtains and a plain tan rug.

I am enclosing the address of the manufacturer of this paper.

QUESTION: I am furnishing a new house and especially want suggestions for my porch. The wicker and fibre suites seem too perishable. Can you suggest anything else? The floor is red tile.

ANSWER: As Chinese rattan furniture is durable, comfortable and effective, I would suggest your using it on your porch. I am sending you some illustrations of this type of furniture that appeared in HOUSE & GARDEN. You will be able to purchase this through our Shopping Service.

Some painted pieces might be combined with this, painted apple green decorated with lines of blue. Yellow and blue chintz hangings and a fibre rug in natural color will make an attractive porch.

QUESTION: I wonder if you would be kind enough to help me in what seems like a very real problem. My upper hall is impossible—21′ long and only 3′ wide running through the middle of the house. The lower floor has walls painted old ivory and this is carried upstairs into the hall so that I cannot use a wall paper, which is what I should like. I cannot find any rug which seems just right for this long hall. Have tried hooked rugs but dislike the empty spaces. What can I do to improve the hall and also what can be done with one small bedroom 14′ x 10′? I have in it at present a four post maple bed, hooked rugs, silver gray paper and ivory woodwork. Please help me.

ANSWER: You are quite right in not wanting to use small rugs in your hall as they only serve to cut it up and make it look patchy. I think carpet in a neutral tone such as taupe or sand color would be the best solution as a carpet with a figure or odd rugs will only make the hall seem narrower. Some pictures, prints or etchings framed in inconspicuous frames will help to widen the effect.

I think your bedroom will be more attractive with a flowered wall paper and there is a lovely one of lilacs on a pale yellow ground. With this you might use plain glazed chintz curtains in lavender bound with yellow over yellow organdie glass curtains and a yellow taffeta bedspread.

QUESTION: I am enclosing a plan of my garden. It is small and I should like to lay it out to best advantage. Any help you could give me would be greatly appreciated.

On the back of the plan I have named what I should like to plant. Would you kindly tell me how many plants I could have in the garden space? I suppose I shall have to have dwarf trees but would like one of ———'s special 7-10 ft. Baldwin apple trees.

The March issue of HOUSE & GARDEN was simply wonderful, and I found it completely filled with the most valuable suggestions. Please let me know if the perennial border shown on page 87 could be used some where on my place.

ANSWER: In answer to your letter of recent date, I would make the following suggestions.

In the shady part of the four foot border on the left hand side of the property, I would use such perennials as funkia, violets, platycodon, primroses and ferns. The planting you have indicated for the sunny section is good, but I would add anemone Japonica and move the white phlox into this location.

It is very nice of you to say such good things about the March issue and I wish I could tell you that the border shown in that number might be used on your place, but I am afraid it is quite a little too large. However, with perennial borders on three sides of your plot you should get quite an effective array of bloom. I would plant the raspberries, blueberries and currants in two rows in the rear left hand corner of the property. Back of them and separated from the hollyhock border by a narrow path would be the most suitable place for the asparagus. In front of the small fruits there would then be room for the roses you already have and the additional roses you want to get. The fruit trees I would use to screen the foreground from the lawn.

QUESTION: "Can we help" seems to be the watchword of your publication, whether it be in relation to buying a dog or planning a trip around the world. Possibly my question may come in somewhere between these two extremes.

I am inclined to be tubercular, and my occupation is gardening. Taking these two things into consideration where would you say is the best place in the United States for me to locate? I want to be able to work outside all the year round, possibly to work up a nursery business, certainly to be free from sickness. (With continual outdoor work I seem quite healthy). A damp climate is out of the question and I would prefer a district where the vegetation is of the kind which one usually associates with temperate regions.

You cannot be too explicit in answering this question, and I assure you that HOUSE & GARDEN will not be forgotten.

ANSWER: An ideal location for you might be in the mountains of North

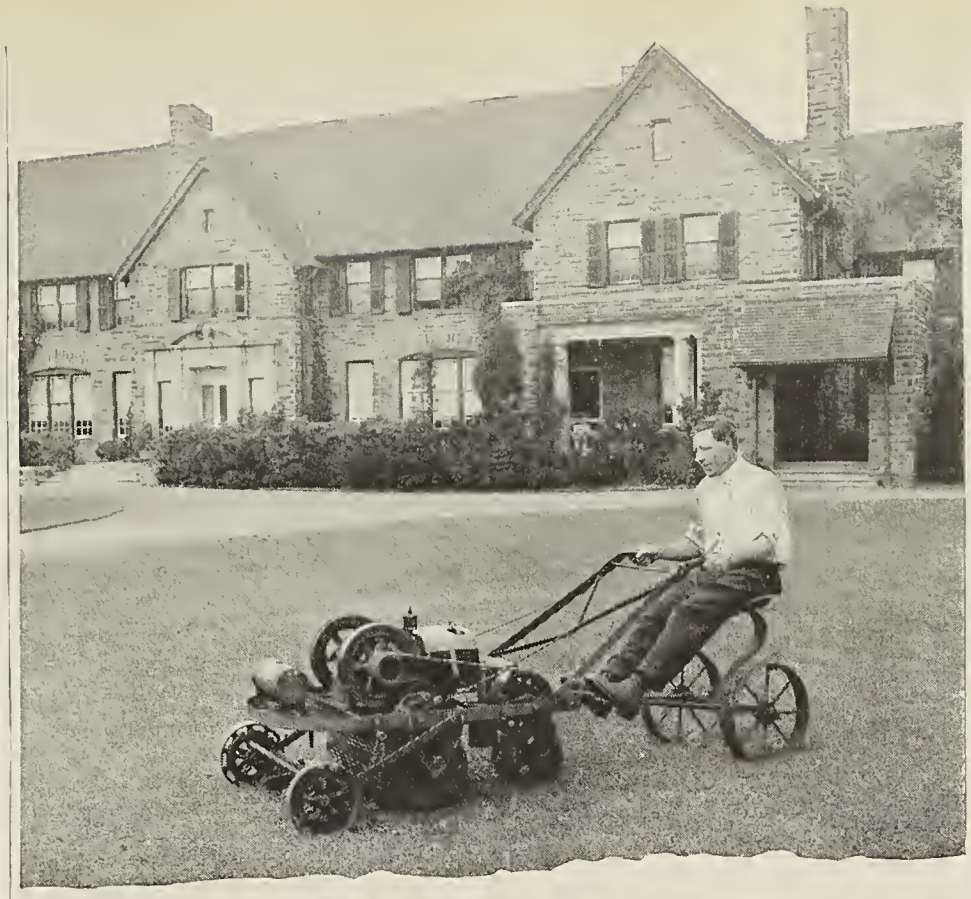
(*Continued on page* 150)

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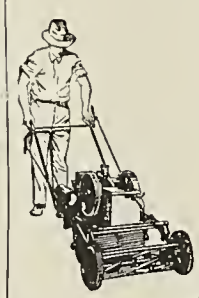
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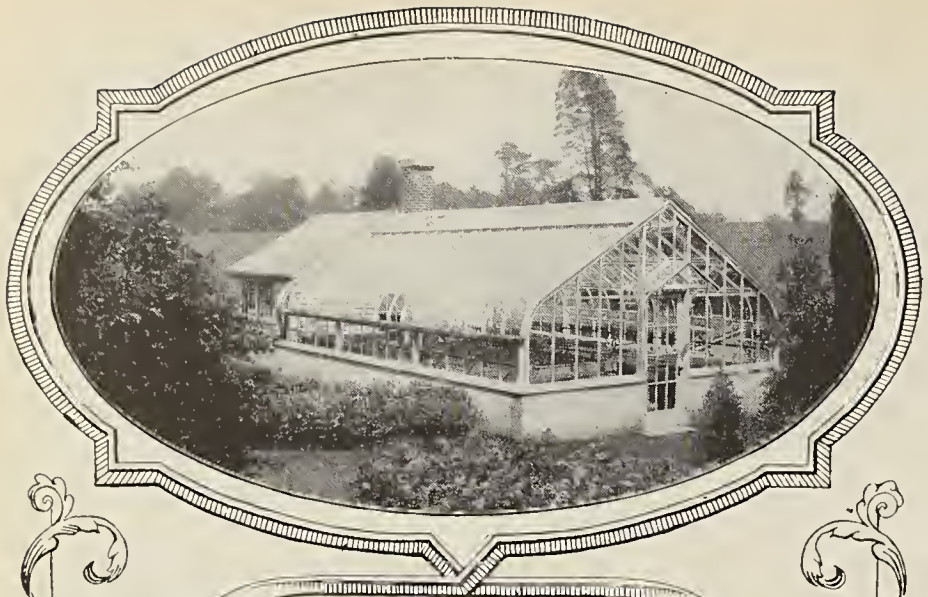
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Boston-II Little Bldg.	Cleveland 407 Ulmer Bldg.	Kansas City Commerce Bldg.
Chicago Cont. Bank Bldg.	Denver 1247 So. Emerson St.	
Buffalo White Building	Toronto Harbor Commission Bldg.	

ARE THESE YOUR PROBLEMS?

(*Continued from page* 148)

Carolina, for there you would have a dry atmosphere, quite an elevation, and a splendid opportunity to carry out the work you have in mind. It should be possible there, to lease a tract of mountain land on which broad-leaved evergreens are growing, and to collect them for shipment to northern gardens and estates.

Such a project should involve very little capital and would be healthful, interesting, and possibly remunerative.

Let us know what you think of this idea. If it has some drawback, I am sure we can think of something else.

QUESTION: Undoubtedly your department can solve a problem which has stumped me for several years.

I have a grape arbor 8′ wide, with a 3′ walk running through it; leaving a strip of ground 2½′ wide on each side of the walk. Thinking it would look more attractive to have this walk bordered with grass, I have on a number of occasions tried to cover these places with a nice green-sward. I have tried sowing seed early in spring, then early in fall, always with the same result. I have tried various shady grass mixtures; and others, all to no avail. As long as the arbor was not covered with leaves I was able to get a beautiful stand of grass; but when summer came and the growth of the grape vines shaded the grass, it vanished and left two dirty black stretches bordering the walk.

Is it possible to make a dwarf evergreen plant grow under this arbor; if so, please give me the name of the plant. I do not care for anything that makes one think of a graveyard.

ANSWER: Your problem is not an unusual one and is comparatively simple to solve. When you say you do not care for anything that makes one think of a graveyard, I suppose you mean to eliminate English ivy and myrtle. It is too bad that there should be this feeling about these two plants, because they are ideally suited for covering the ground in shady places and covering it very decoratively. However, there is another plant called Japanese spurge (pachysandra terminalis) which is less commonly used than the two above and which is hardy, evergreen and very attractive. In early spring it is covered with inconspicuous greenish white flowers. It makes a thick mat on the ground about 6″ high. Trailing bittersweet also can be used in the same way. The botanical name of this is euonymous radicans. It is notable for its small oval evergreen leaves. It is a little more vigorous in habit than the other plants mentioned but if you care to have a plant which will also climb upon the arbor, this will be very suitable.

QUESTION: Have made a few drawings of the size and location of the house we live in and the grounds around it. Have a list of plants and shrubs I have been raising for three years to plant upon the grounds but as our lawn drops about 20′ to the water's edge and we do not know how to grade it, would some pictures of it be a help to you to suggest to me what to do and how to do it? I am very anxious to plant and arrange the grounds to make them beautiful when finished at the back as well as the front of the property. Please tell me what to do first and if you will help me I shall be very grateful.

ANSWER: If you will send us a scaled drawing of your lot, showing the location of your house, walks, and existing planting, together with a photograph or two of the site, we should be delighted to give you the information you want.

Our Service Department does not include the preparation of planting plans but is limited to giving verbal suggestions. This can be given most intelligently when we have complete information on the problem at hand.

QUESTION: I have a back yard, 30′ x 40′, with sun on only about half of the space, surrounded by buildings. There is a border of small lilac bushes, which do not grow at all, on the south side. They receive no sun. The north side is the sunniest. Grass grows where the sun shines. What plants can I put in, that will grow in the shade? Our front lawn is tiny and grass dies, as there is a large maple tree there. How about planting myrtle, and where can it be obtained?

ANSWER: There are quite a few perennials which will grow well and blossom in shady places. Among them are the two varieties of balloon flower—platycodon grandiflorum and platycodon mariesi. The first is the larger of the two, growing to about 3′, the latter is a dwarf variety and attains a height of 1′. Each variety comes in two colors, a blue-lavender and a white, and their blossoming period covers most of the summer. Day lily, or funkia subcordata, is another good plant for the purpose, as are primroses, horned violets, dwarf aster, spring adonis, anemone sylvestris, and globe flower. In addition to these herbaceous plants many of the broad-leaved evergreens prefer such a situation as yours to a sunny exposure. These include rhododendron, laurel, Japanese fetterbush and euonymous.

Planting myrtle under your maple tree where the grass doesn't seem to thrive is a splendid solution to your problem. It can be obtained from any nursery.

QUESTION: I want a flag stone walk. I do not know whether to have it laid in cement or not.

Which is the least expensive of this type of walk? Any advice you can give me will be much appreciated.

ANSWER: Any stone that can be split into flat pieces is suitable for a flag stone walk. It is possible that you can obtain stones of this kind in your neighborhood. If not we would be glad to furnish you with the name of a quarry near Philadelphia from where you can get flat sand stone flags in various colors at a fairly reasonable price. Also we would be glad to tell you where you can get vari-colored slate, from a reddish purple to a pale green.

Flag stones or slate in irregular shapes are less expensive than those which have been cut to rectangular sizes, but the former cost more to lay. It is unnecessary to lay these stones on a cement base unless you want a very substantial walk or unless the stones are so small that they can be dislodged easily. In this case you should excavate to a depth of 5″ and lay the stone on a 3″ grouting of sand and cement. They can also be laid on a sand base 3″ in thickness—a somewhat more satisfactory method than laying them directly on the ground. If you lay them on sand or on the ground you should leave a joint of one and a half inches between the stones to be filled with earth, in which grass or small rock plants can be grown and thus tighten the whole con-

(*Continued on page* 152)



Dreer's Water Lilies

THE month of June is the ideal time to plant the gorgeous tender or tropical *Nymphaeas*. We offer strong, pot-grown plants of a grand assortment of both day and night blooming varieties in all colors; also *Victoria Trickeri*. Hardy Nymphaeas and Nelumbiums can not be supplied at this season. All are described in Dreer's Garden Book, which also gives full information on growing Flowers and Vegetables of all kinds. A copy free if you mention this publication.

We offer free to our patrons the advice of our experts in devising plans for ponds and selecting varieties.

HENRY A. DREER
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PHILADELPHIA, PA.



The ARMSTRONG Half-Fountain Sprinkler

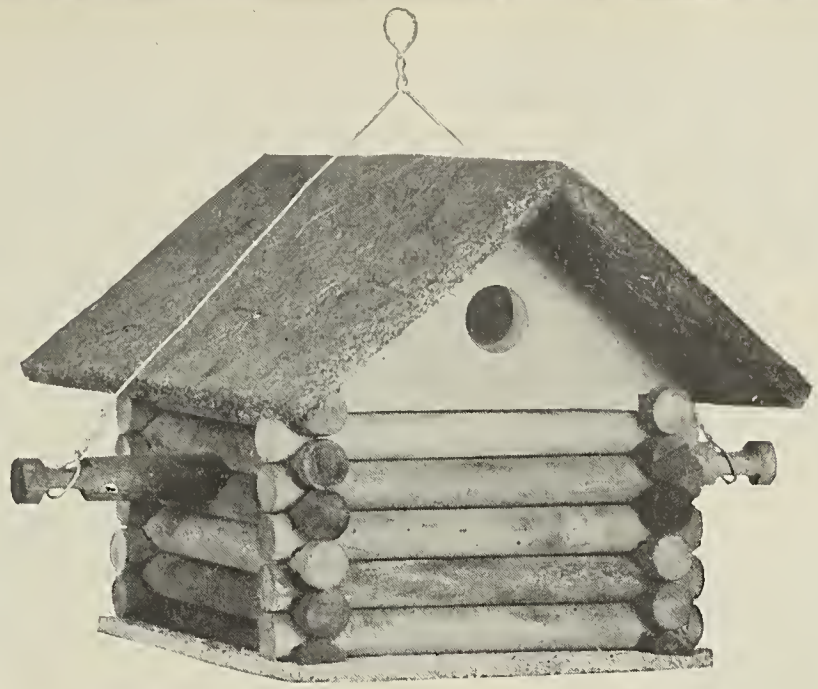
SOMETHING new in a lawn sprinkler. Invaluable to the garden lover. All the advantages of the famous "Fountain"—yet without some of its disadvantages. The Half-Fountain sprays the same soft, life-giving mist. The spray is all forward from the hose and you can pick it up without getting wet.

Many communities prohibit the wetting of sidewalks. This sprinkler complies with the law. Can be placed to spray any spot on the lawn or flower bed. Very durable because it is simply made and all of brass.

GET ONE TODAY

If your dealer does not display the "Half-Fountain" in its individual package, send us his name and $1.00 and we'll see that you get one immediately. Once tried, you won't want to be without it.

The Armstrong Manufacturing Co.,
701 First Street,
Huntington, West Virginia



An Amazing Value

This Attractive Lincoln Wren House

$1.00

Here is an unusually attractive bird house—that *only* wrens can use. It looks like a miniature log cabin. It is made of wood, tinted a soft brown color that *attracts* the wren; and has a substantial, weatherproof wood roof.

The song of the wren is melodious and flutelike—its amusing ways make it a favorite with everyone. It destroys large numbers of obnoxious insects; it never hesitates to attack dogs, cats, swallows, and other birds when they near its habitation. But it is astonishingly friendly to human beings.

The Lincoln Wren House can only be inhabited by the wren—and it is built to especially attract them. In appearance it is the equal of wren houses costing five to seven dollars. And yet because we build in tremendous quantities—and ship *knocked-down*, in a form that any child can quickly put together—we are able to sell this attractive bird house for only $1.00—prepaid. (West of Denver and Canada $1.25.)

Here is a real bird house bargain that you should take advantage of!

Attract wrens—they will liberally repay any attention you give them.

Send $1.00 now for each Lincoln Wren House you want.

Take advantage of this offer today.

If you aren't delighted—money back.

Fill out the coupon below and mail it in now.

Dealers write for special proposition.

LINCOLN WRENHOUSE

MANUFACTURED BY JOHN LLOYD WRIGHT INC. CHICAGO

John Lloyd Wright, Inc.,
703 N. Wells St.,
Chicago.

Print your name and address plainly on this coupon—and mail it in NOW

John Lloyd Wright, Inc.,
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Chicago.

Gentlemen:

Please mail at once [ ] Lincoln Wren Houses.

Enclosed is $1.00 for each wren house ordered as above shown. It is understood that you will refund this amount if for any reason I am not delighted with the value. If you send check be sure to include five cents extra for exchange.

Send to

Name .....

Street .....

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"Why Shouldn't I Dress Up!

EVENING is the best time to water the lawn, and of course I have on my prettiest dresses then but I never get them soiled or wet.

"I use GOOD LUCK hose with a Boston nozzle made by Boston Woven Hose & Rubber Co. GOOD LUCK is the lightest of their three famous brands of five-eighths hose. The others are BULL DOG, the most durable garden hose made, and MILO—a corrugated moulded hose which will not kink.

"Five-eighths is the right size for garden hose because a water channel of this diameter will deliver all the water from an ordinary household fitting. A heavier hose wastes strength and money."

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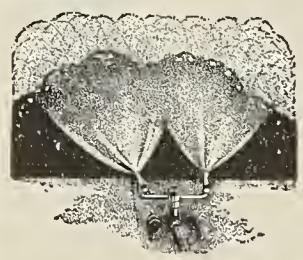
the sprinkler with brains!



A New Kind of Sprinkler
Stationary and Whirling

The Rain King gives a heavy drenching downpour, a steady soaking rainfall or light shower—it reproduces Nature's ways of distributing moisture—all at your instant command. Each nozzle is a complete sprinkler—with a full range of adjustment in both direction and stream.

Two sprinklers in one. The two nozzles can be pointed in any direction and adjusted to any spray—each acts independently of the other.



Concentrated fine spray for corners and odd shaped places. You can put water exactly where you want it.

Rain King has more stationary uses than any other sprinkler. Set not to revolve and with nozzles in this position it waters parkways and borders along public walks without interfering with pedestrians.





Can be set to water any size area from 80 feet down without reducing flow at the hydrant. Due to fine bearings, design and workmanship, it revolves freely where water pressure is low.



In one operation you can lightly spray the flowers and give the shrubs a heavy drenching No other sprinkler will do this. Rain King is the only sprinkler adjustable to the size of your lawn.

Made entirely of brass, except base. Can't rust or stick. Fully guaranteed. $3.50 at your dealers' (Canada $4.75) or sent direct for the same price, postage prepaid. Descriptive folder sent free on request.

Chicago Flexible Shaft Co.
5554 Roosevelt Road, Chicago, Ill.

Canadian Factory
351 Carlaw Ave., Toronto, Can.

Rain King
The Best Sprinkler Made

ARE THESE YOUR PROBLEMS?

(*Continued from page* 150)

struction of the walk, besides making it more attractive.

QUESTION: I am very much troubled about a large hackberry tree on our place, at least 50 years old and want to ask your opinion, as I consider you an authority on everything about flowers, trees, etc. This tree had some diseased limbs which my husband had sawed off. I have been told by a florist here and a tree man who did work for him that in about three years the places where these limbs were sawed off (although they will put out new growth) will begin to rot and that the tree will soon die, and that nothing can save it. It was much against my will that these limbs were sawed off. I felt they should have been treated and saved. Please advise me if there is any way to save the tree or if the florist is right.

ANSWER: I am glad to reassure you that your hackberry tree can be saved. It will be necessary, however, to remove all the diseased portions from the places where the limbs were sawed off and give these wounds a thorough coating of tar paint. If the scars are of such nature that water will be likely to collect in them, they should be filled with cement.

ON HOUSE & GARDEN'S BOOKSHELF

THE AMERICAN ROSE ANNUAL FOR 1923. HOW TO GROW ROSES, by Robert Pyle.

If we were asked to choose a five-foot shelf of rose books—and any rosarian's library will want a five-foot shelf—we would pick the following:

"The Practical Book of Outdoor Rose Growing", by George C. Thomas, Jr., "How To Grow Roses", by Robert Pyle, "The Rose In America", by J. Horace MacFarland, "Roses and How To Grow Them", by Leonard Barron, "A Book About Roses", by Dean Hole, "Roses: Their History, Development and Cultivation", by J. H. Pemberton, "The Rose", by H. B. Ellwanger, The publications of the National Rose Society of England—on the enemies of the rose, rose planting, rose pruning, etc., and a file of their annuals, "A file of the Annuals of the American Rose Society", "Roses for English Gardens", by Gertrude Jekyl and Edward Maley, "The Rose Encyclopaedia" by T. G. W. Henslow, "The Amateur Gardener's Rose Book", by Julius Hoffman, "Making A Rose Garden", by H. H. Saylor, "The Genus Rosa", by Ellen A. Willmott, "Nomenclature de tous les noms de roses", by Simon and Cochet, "Roses and Rose Gardens", by Walter P. Wright, "La rose dans les sciences, dans les pettres et dans les arts", by Jules Gravereaux, "Roseraie de l'Hay", by Jules Gravereaux, "Rose Gardening", by Mary Hampden.

Some books on this list are by foreign authors and meet peculiar problems found in growing roses in other countries, but the majority of the advice and counsel in them is equally applicable to the American rose situation. Some have been chosen because of their historic research value—and certainly a rose fan hungers to be thoroughly informed on the history and legend of his favorite flower. The first four books on the list—those by Barron, Pyle, MacFarland and Thomas—represent, in our estimation, the necessary quartette for the American rosarian's library; to these should be added, of course, the files of the American Rose Society, and the rosarian will automatically acquire these as his membership in the Rose Society goes on from year to year.

The Annual for 1923 represents the high water mark in achievement by the society. The other seven previous volumes are value for study, for consultation, and for practical use, but in this issue there seems to be compacted more necessary information than has been included in any one single volume hitherto. It is information necessary to both the amateur and the professional, and it has a countrywide appeal in that it meets rose problems in all sections of this vast land. Captain Thomas contributed a chapter on "Choosing Roses Intelligently", which considers these sectional problems. This is followed by a report of the referendum on favorite roses; 287 bush roses and 118 climbers were named in the returns, the favorite dozen bush roses being Ophelia, Frau Karl Druschki, Radiance, Los Angeles, Mrs. Aaron Ward, Gruss an Teplitz, Duchess of Wellington, Mme. Edouard Herriot, Columbia, Killarney, Kaiserin Augusta Victoria; the favorite dozen climbers were: Dr. Van Fleet, Silver Moon, American Pillar, Dorothy Perkins, Paul's Scarlet Climber, Climbing American Beauty, Excelsa, Tausendschon, Gardenia, Christine Wright, Hiawatha and Aviateur Bleriot.

"Beginning With Roses" by the editor, is a little primer for the neophyte. This is followed by a discussion on "Phosphoric Acid for Roses," the "Members' Rose Forum", a description of Mr. Schwab's rose garden at Loretto, Pa., reports on rose success and failure in various sections of the country, reports from England and Germany, descriptions of 120 roses and finally a series of fascinating rose notes. As usual, the Annual is excellently printed and bound and the illustrations are beautifully reproduced.

Mr. Pyle's contribution to the five-foot shelf is a complete handbook for both beginners and professional rose growers in that it meets every problem which can arise in the rose garden, from the selection of the varieties and the preparation of the soil to civic and historic rose data. The book is also equipped with an excellent rose bibliography. Here, too, sectional problems of choice, cultivation and winter protection are completely considered so that the handbook is useful in all parts of the country. With this book on one's shelf there need be no question of how to start, how to develop and how to maintain the smallest or the largest kind of rose garden. It is clearly written and adequately illustrated. If having studied Mr. Pyle's book one cannot grow roses, then he doesn't deserve to grow them.



Cut the Cost of Cutting Grass

THE Milbradt Power Mower brings new economy to the task of trimming lawns. It's especially designed to do a good job of cutting *in a hurry*--a half acre per hour at least. Improved light-weight design reduces cost of operation; all parts are wear-resisting.

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WE HAVE THEM AGAIN!

Snowdrops, Grape Hyacinths, Scillas, Chionodoxas and Anemones-sadly missed from our lawns and gardens the last four years. Now, at last we are able to supply these dainty and delightful "Heralds of the Spring" in limited number to our customers, and of course,—"First come, first served."

Scilla Sibirica,—a lovely sky blue, ideal for naturalizing. (per 100) —$4.50

Grape Hyacinths,—Blue, charming and very hardy. (per 100) — 2.50

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Chionadoxa,—"Glory of the Snow" very hardy and early flowering (per 100) — 4.00

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A Prompt Order NOW Assures Delivery in September.

EXCLUSIVE!

Delightful new Schling novelties for your Hardy Garden.

1.—*"Hollyhocks New Double "Exquisite".* Flowers 5½ inches across. Petals beautifully ruffled and fringed, each adorned with a large pelargonium blotch in pastel shades. ..... Pkt. 50c.

2.—*The Lovely Potentilla.* Like giant double butter-cups in odd shades of bronze, orange, apricot, chestnut and violet. ..... Pkt. 35c

3.—*Lobelia "Illumination."* New. Glowing scarlet with heavy, flower spikes fully 2 ft. long Pkt. 50c.

4.—*Scabiosa Caucasica, "Blue Perfection."* The finest of the hardy Blue Bonnets, excellent for cutting. ..... Pkt. 50c.

5.—*A Pretty New Maiden Pink.* (Dianthus Deltoides). A charming plant for your rockery. Pkt. 25c.

6.—*New Siberian Wallflower.* Will survive our severest winter. Gorgeous orange flowers above glossy dark green foliage. 15" high. Pkt. 50c.

The entire collection, 1 pkt. each,—$2.00

Now is the time to plant them.

Schlings Seeds
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For The Garden

A wicker chair, sundial, or hanging basket adds a pleasant touch of individuality and beauty to your out-of-doors home. We have an unusually attractive choice of ornaments for porch and gardens.



Sun-dials. In cement and terra cotta $15.00 up.



Baskets for every purpose, from every part of the world, from 50 cents.



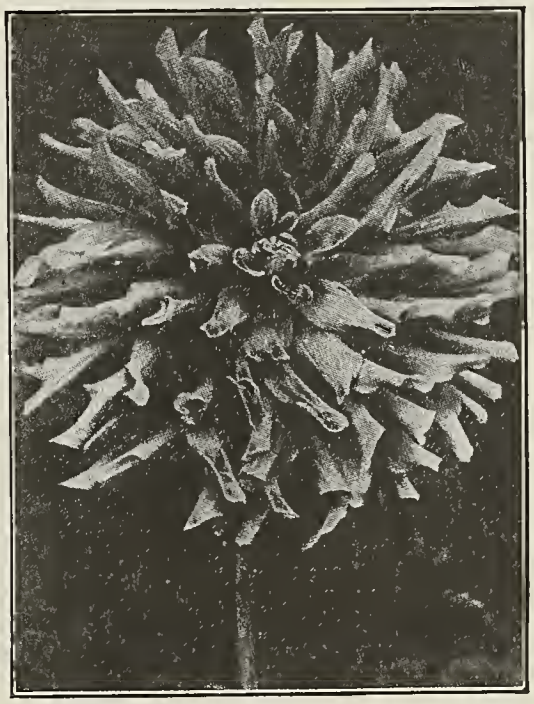
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Our Catalog
"The World's Best Dahlias"

tells the plain truth about the very best new creations and standard varieties.

Beautifully illustrated. Eight pages in natural colors. See natural color reproduction of *"BETTY AUSTIN"* and 15 other varieties.

Write to-day for free copy

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For those who do not know Peacock quality, we make the following Special Offer. Named varieties but not labelled, 12 superb dahlias $1.50, value $3.65. 12 new and rare $2.50, value $7.50.

Plant in June for finest Bloom.

New Cactus Dahlia: Betty Austin

The absolutely perfect Cactus Dahlia. Note the splendid form and stem in the illustration. Color—yellow at base of petal, blending to rosy carmine and rose yellow at tip; reflex rose. A most beautiful and distinctive color combination, that makes it a best seller. Early, free and continuous bloomer: always full to the center.

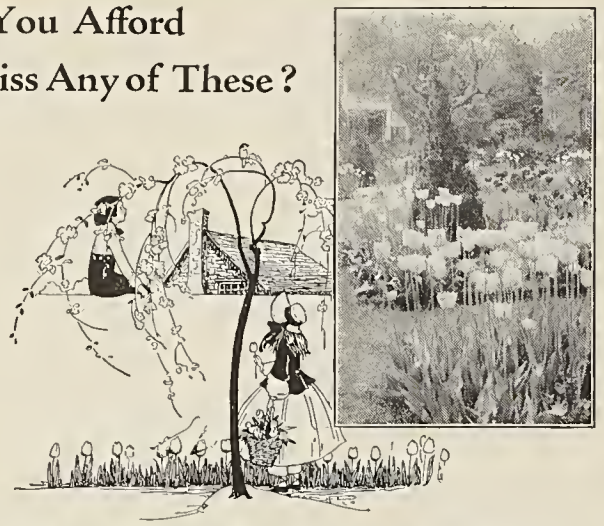
Strong Roots $5.00 each 3 for $13.50 6 for $25.00

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We are the largest Dahlia Growers in the World. An enviable position made possible only by the appreciation of the Superiority of our stock by satisfied customers.

PEACOCK DAHLIA FARMS, P. O. Berlin, N. J.
One hundred (100) *acres grown in* 1923.

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20 Hyacinths	60 Daffodils	120 Daffodils
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20 Darwin Tulips	20 Cottage Tulips	60 Darwin Tulips
20 Crocus	20 Breeder Tulips	40 Breeder Tulips
	30 Early Tulips	40 Cottage Tulips
	50 Crocus	60 Early Tulips

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For Details write to

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BECAUSE of the owner's chronic ill health, a really unusual opportunity presents itself to some one or more persons to secure an outdoor flower-plant nursery (located near New York City) of more than national fame and one of the most successful businesses (chiefly mail order) of its kind in America; founded by the present owner 18 years ago.

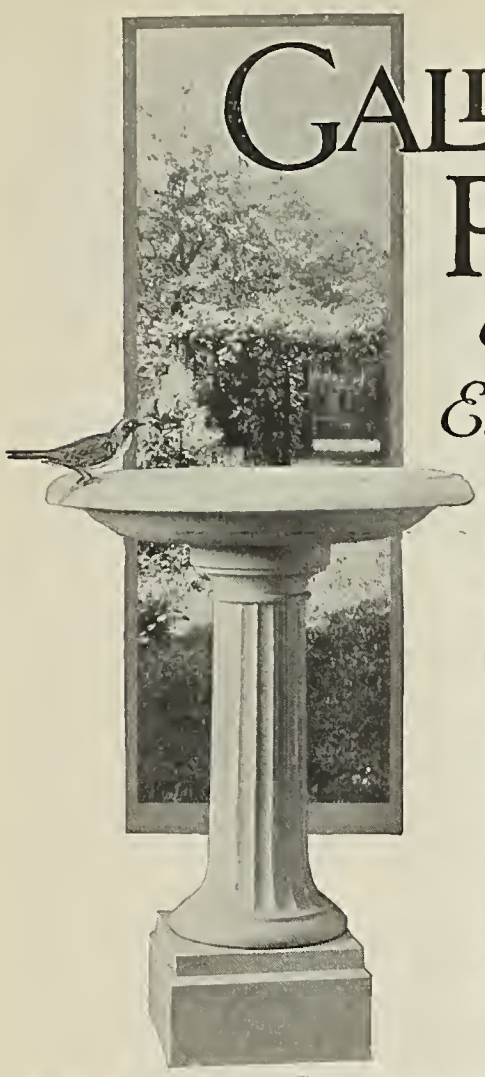
During the good and bad times of the last four years and with the owner absent during the chief order and shipping season for four to five months at a time, the profits have averaged $20,000 per year with enough unfilled orders returned to easily have brought this amount to $25,000. Had the advertiser been at home and in good health, profits could have readily been increased to $30,000 per year.

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"DAYTON ROTARY AND OSCILLATING SPRINKLER"

A DAYTON reduces the work of sprinkling to a minimum; operating under any pressure from 20 pounds up, it automatically waters the ground in either a full circle or half circle from a 3-foot radius to a space 80 feet in diameter.

The nozzle is easily adjusted without shutting off the water or getting wet. It will throw a heavy stream or a light spray as desired. Tender shrubs, new seed beds or flowers may be sprinkled with the assurance that the soil will not wash. "Dayton Sprinklers" are also made for attaching to pipe risers with feed pipes either overhead or underground for irrigating large gardens, golf greens or farms. The machine as illustrated above with the exclusive patented half circle movement is a wonderful convenience. Price $8.00 postpaid anywhere in U. S.

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Do Smooth, DUSTLESS, Weedless Driveways Appeal to You?

Dust-laden drives are disagreeable, unhealthy, injurious to grass and foliage and mar the appearance of the grounds; furthermore they are entirely unnecessary.

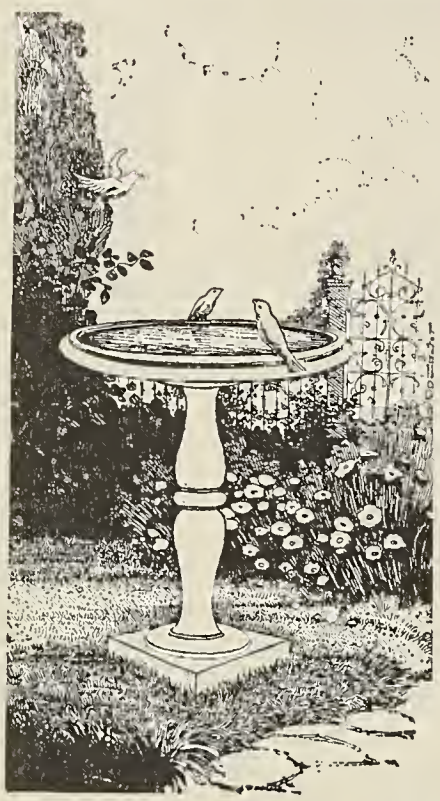
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Have it so from your rooms you can catch glimpses of its flower filled beauty.

Have it, so you can, at any time, step into its bloom bordered paths and pick armfuls of roses, carnations, stocks, daffodils, and whatever flowers you best like.

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An ideal all-year-round flower and plant box for windows, porches, sun-parlors, etc., with perfect air circulation and drainage. ARTISTICALLY DESIGNED—roll rimmed and round cornered. Leak-proof, rust-proof, durable. Enamel finished inside and out, in Aluminum or Dark Pullman Green. Six sizes. **30 days' free trial.** Write for free interesting catalog.

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You can attract the beautiful song birds and save your trees and shrubs. These famous houses bring the birds! Years of study by a nationally known ornithologist have perfected them. The birds love the quaint Dodson houses. Each house is scientifically constructed to meet a different bird's requirements. Their variety presents a fascinating study and immeasurable enjoyment. Give the song birds the *best* and they will reward you by their willing labors, season after season. See the Dodson Houses everywhere! Sent promptly from Kankakee

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(Above) **BLUEBIRD HOUSE**

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Robin
Woodpecker
Swallow
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1,000 choice bulbs of 25 named varieties balance Darwin's breeders, Narcissus $50.00.

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Eclipse. Glowing red, blue base	2.50	15.00
Farncombe Sanders. Scarlet	1.00	6.50
La Tulipe Noire. Black maroon	1.00	6.00
Louise de la Valliere. Deep rose, blue base	2.50	15.00
Mme. Krelage. Lavender pink, with silver margins	.90	6.50
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William Pitt. Dark crimson	2.00	12.00
1 Dozen each, of these varieties,	*$12.00*	
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Bronze Queen. Soft buff, inside golden bronze	$1.00	$ 7.50
Cardinal Manning. Wine, with rosy bronze	.90	6.50
Chestnut. Rich dark brown	.90	7.00
Don Pedro. Brown shaded maroon, best of this color	2.40	15.00
Indian Chief. Mahogany red, shaded purple	2.00	12.00
Panorama. Orange red, mahogany, very large	2.50	20.00
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Narcissi		
Emperor. Large yellow trumpet, primrose perianth	$1.00	$ 8.00
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Golden Spur. Rich yellow, very early	.85	6.00
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King of the Belgians. Red	$1.50	$11.00
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1 Dozen each, of these varieties,	*$6.00*	

When advantage is not taken of this cash discount, one-fourth cash invited with order. Where credit is desired, please furnish banking references.

DELIVERY: We prepay delivery within 3rd zone from New York. Beyond the 3rd zone and East of the Mississippi, add 5% of value of order; West of the Mississippi, add 10%.

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Bulb Farms: Sassenheim Holland

EDDY & DE WREEDE

Flower Bulb Specialists

23 West 43rd St., New York

Pennsylvania Address: Paradise, Pa. (Lancaster Co.)

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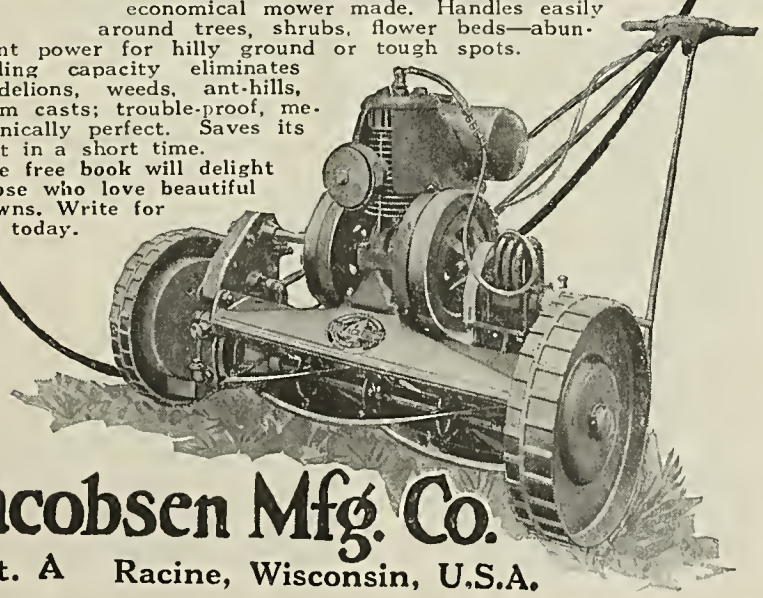
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Velvety Lawns With Less Labor, Less Expense

Is your lawn being mowed the old, cumbersome, expensive way? If so, write today for the free book "Lawns Beautiful" and see how lawns big and small the country over are being made more beautiful at less expense with the 4-Acre Power Lawn Mower. Does the work of 4 to 5 men with hand mowers. Cuts a 24-inch swath; mows 4 to 5 acres a day at less than 40 cents a day for fuel and oil.

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Those two lines of iron pipe shown in this picture keep this 100 ft. wide garden supplied with moisture, the ground always soft and free from caking, doing away entirely with the disappointments of dry weather and the drudgery of hose holding.

Each line throws a fine spray 25 feet, first in one direction, then in the other.

Skinner Irrigation insures earlier, bigger, and better crops.

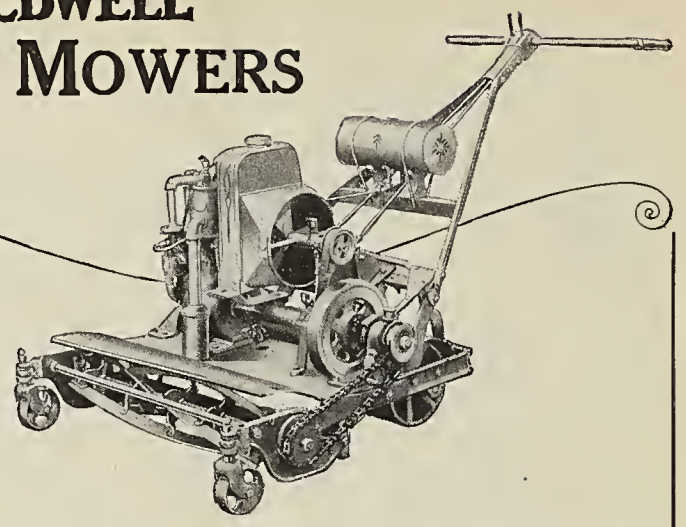
Tell us the size of your garden, and we will send full information regarding cost and operation.

Skinner Irrigation Co.

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SKINNER SYSTEM OF IRRIGATION

COLDWELL LAWN MOWERS



The Children's Playground

Yet what wear could be harder on the turf—antics and gymnastics, capers and cavortings, until we often wonder what the end will be.

Still the lawn must be preserved—and Daddy's pocketbook not buckled, so our hearty recommendation is the Coldwell Model "L".

Six acres per day if needed—cleanly cut and gently rolled back into place with every passage of the roller smoothing upturned turf, and eliminating lawn pests.

There are many reasons for the Model "L" and your kiddies lawn is not the least—we'll demonstrate and tell you more.

Hand, Horse, Golf & Motor Mowers.

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I'd Like to Have You Know the Best Peonies

In brilliancy and range of colors, in size and fragrance of bloom, in hardiness and vigor of growth, and freedom from insect pests, Peonies are unsurpassed by any flowers.

June is the month to select the Peonies you admire and order for autumn shipment. Come to Wyomissing in Peony-time, and get acquainted with the hundreds of varieties growing here. If you cannot come send for a copy of

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Published in the last four years—Be sure to read "Unvarnished Facts Edition of Tips and Pointers for Beginners with Peonies."

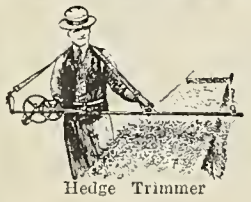
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Saves Time, Labor, Money

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3 sizes. 30"; 40" and 60" blades **$25 to $35**
Lawn clipping attachment **$15 extra**

Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.

If your dealer cannot supply, we will ship to you prepaid from the factory.

Write for descriptive circular and testimonials.

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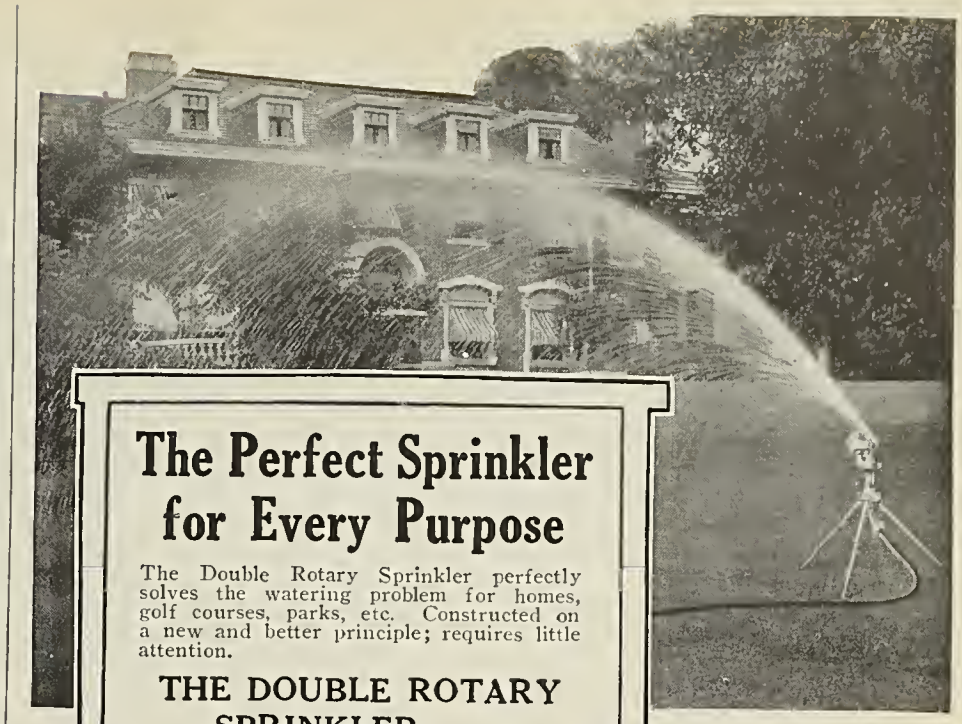
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The One Sure Rose Bug Remedy
Fatal to Every Bug It Touches

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(Seal) Florence T. Nilsson, Notary Public. Queens County No. 400. New York County No. 124. New York Register No. 4087. My commission expires March 30, 1924.



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Trims around trees, shrubbery, walks, and edges. No cutting of turf or preparation of any kind required. A necessity on even the smallest lawns.

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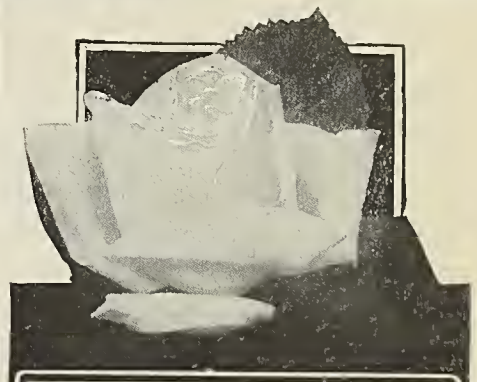
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For Better Gardens—Perfect Flowers

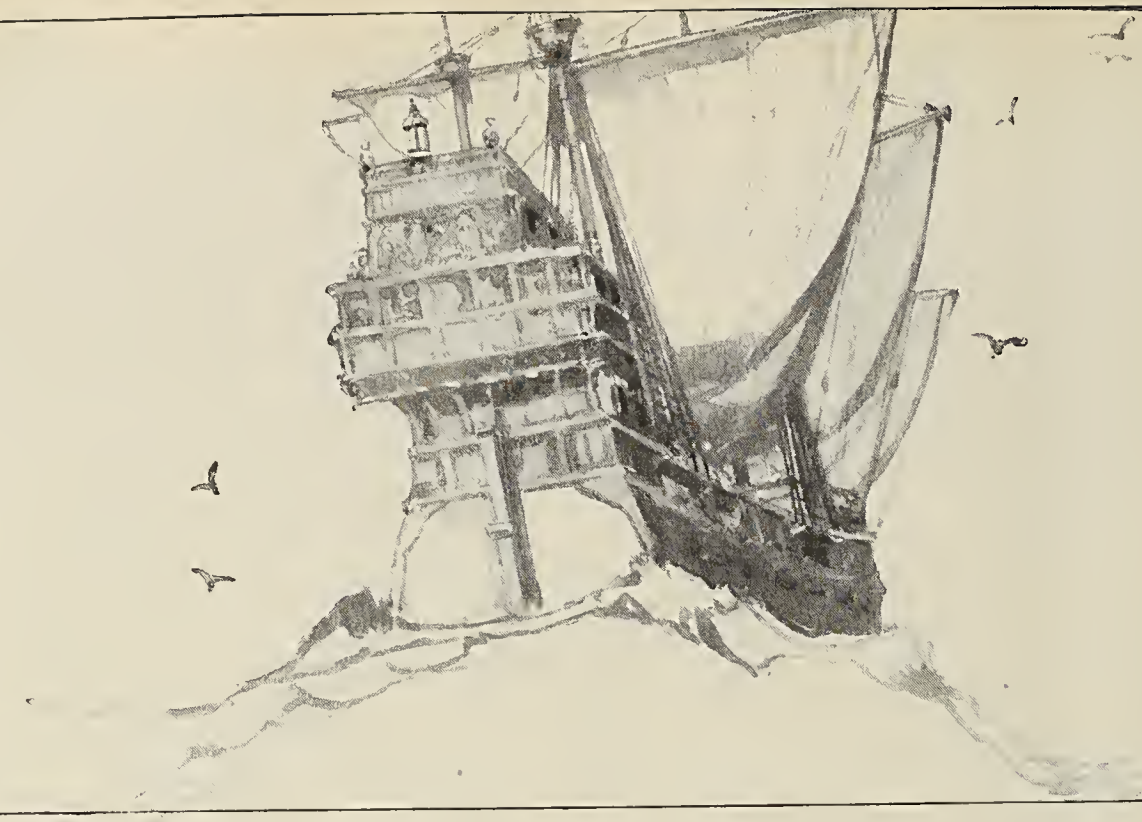
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Spray "Black Leaf 40" Kills Aphis

40% Nicotine

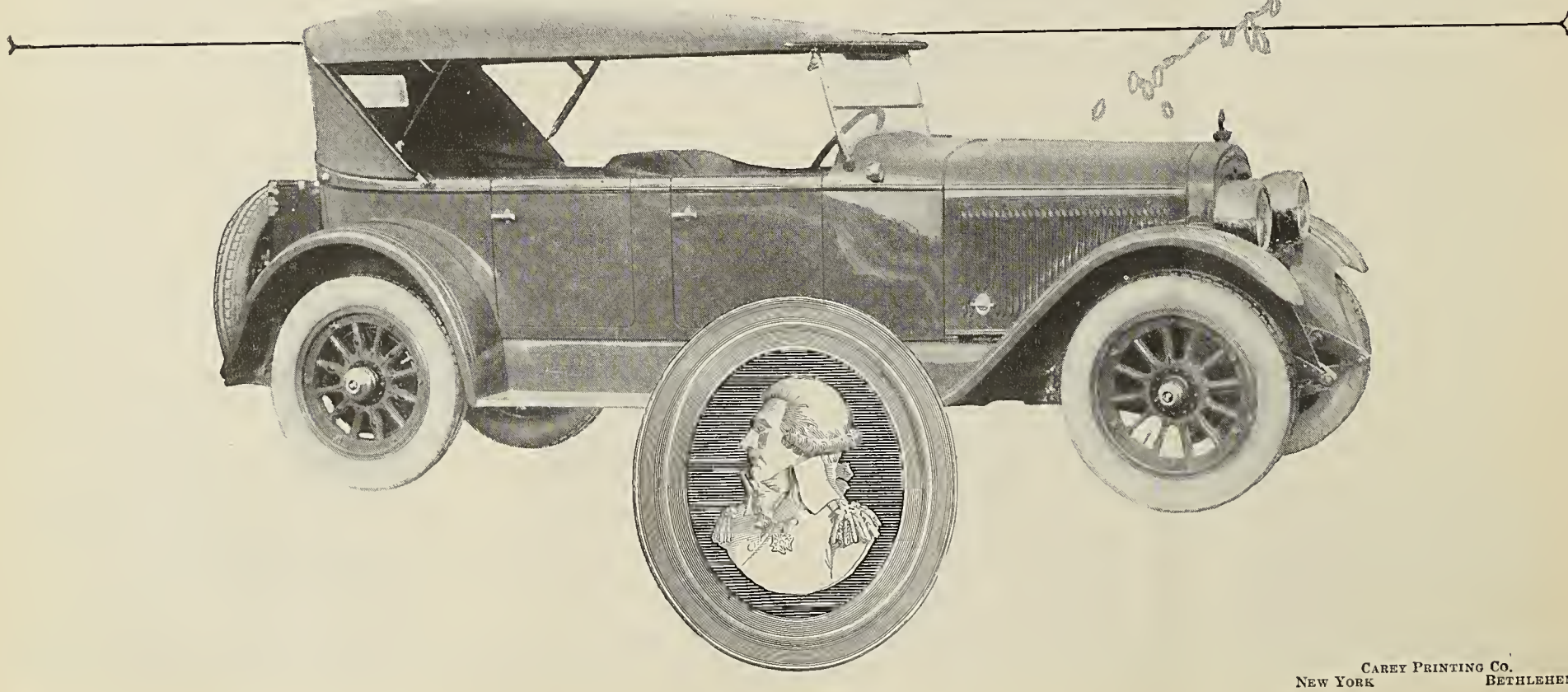


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THE HANDEL COMPANY
Meriden, Conn.





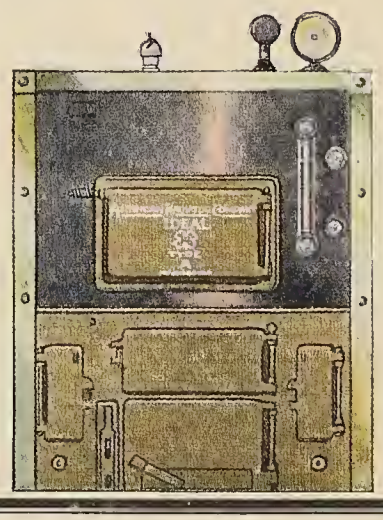
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